

Graduate Theory Exam Review Packet

Entrance/Placement Exam for Masters Degree Program

University of Delaware
Department of Music

Important Information:

1. The Graduate Theory Exam is offered at the beginning of the fall and spring semesters. All graduate students are required to take the exam during the spring of their first year of study if they have not already passed the exam during the fall. The fall exam is optional, the spring exam required.
2. Students who pass the exam in the spring may enroll in the Graduate Theory Seminar in the fall. Students who do not pass the exam in the spring must enroll in remedial coursework, the successful completion of which satisfies the requirement of passing the Graduate Theory Exam and allows the student to enroll in the Graduate Theory Seminar in the fall.
3. Students who pass the Graduate Theory Exam during their first fall semester of study may take the Graduate Theory Seminar (MUSC695) during their first semester of study.
4. The purpose of this review packet is to provide an overview of topics that may be included on the exam, along with some representative problems to guide your study. Any questions about particular problems may be directed to Dr. Daniel Stevens (stevens@udel.edu). Students are strongly encouraged to review each topic by studying music theory textbooks (e.g. *The Complete Musician* by Laitz, *The Musician's Guide to Theory and Analysis* by Clendinning and Marvin, or *Harmony and Voice-leading* by Aldwell, Schachter, and Cadwallader). Students should aim to achieve mastery of each topic before taking the Graduate Theory Exam.
5. This review packet currently does not include a section on aural skills. Please consult *MacGamut* or other ear-training software to review these skills.
6. A note on nomenclature: Throughout the review packet and on the exam itself, fully-diminished seventh chords (dd7) are notated as $O7$ and half-diminished seventh chords (dm7) are notated as $\phi7$.

I. Key signatures, scales (major and the three minor forms), and intervals.

Be able to write, construct, and identify.

Examples:

Identify the relative major and minor key signatures indicated by the following key signatures:

Major key: _____

The image shows four key signatures in a grand staff. The first two are major keys: F# (one sharp) and C# (two sharps). The last two are minor keys: Bb (two flats) and Eb (three flats).

Minor key: _____

Write the following scales. Use accidentals instead of key signatures.

F Harmonic Minor (ascending only):

An empty bass clef staff with five lines, intended for writing the F Harmonic Minor scale.

G# Melodic Minor (ascending and descending):

An empty treble clef staff with five lines, intended for writing the G# Melodic Minor scale.

Identify or construct the following intervals:

(P=perfect; M=major; m=minor; d=diminished; a=augmented)

The image shows six intervals in a grand staff. The first interval is a perfect octave (C4 to C5). The second is a major second (C4 to D4). The third is a minor second (C4 to B3). The fourth is a major third (C4 to E4). The fifth is a minor third (C4 to B3). The sixth is a perfect fifth (C4 to G4).

Identify: _____ Construct: \uparrow d7 \downarrow a4 \downarrow P5 \uparrow m3

II. Rhythm

Correct the rhythms given below by restemming and regrouping the note values as necessary.

A musical staff in 4/4 time with a sequence of notes: quarter, quarter, quarter, quarter, eighth, eighth, eighth, eighth, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.

An empty musical staff in 4/4 time with four vertical bar lines indicating the start of four measures.

A musical staff in 6/8 time with a sequence of notes: quarter, quarter, quarter, eighth, eighth, eighth, eighth, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.

An empty musical staff in 6/8 time with four vertical bar lines indicating the start of four measures.

III. Chord construction and spacing

In the following exercises, you should construct chords around a given member of the chord. The given note is identified above the staff and the chord quality that you should construct is given below. You may write the other notes of the chord anywhere on the given staves. (M=Major triad, m=Minor triad, A=Augmented, d=diminished, MM=Major-major Seventh Chord, Mm=Major-minor Seventh Chord (aka Dominant Seventh), mm=Minor-minor Seventh chord, dm=Half-diminished Seventh Chord, dd=Fully-diminished Seventh Chord)

Ex.	3rd	(answer)	5th	7th	3rd	root
	M		A	Mm	dd	MM

Write in the given key signature. Then, realize the roman numeral and figured bass [RNFB] given below according the indicated spacing:

Open position:	Close position:

E Major: V^6_5/IV D Minor: vii^0_7

IV. Voice-leading error identification. Find and identify all chord-construction and voice-leading errors in the following example:

F:	I	I ⁶	ii	V	I	IV ⁶	V	I

V. Melodic transposition. Understand the principles of good melodic construction and transposition techniques.

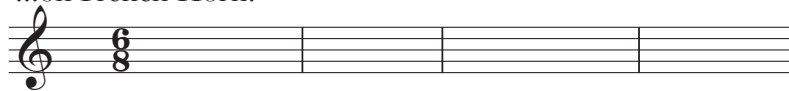
Transpose the following melody (including key signature) so that it will sound at the notated concert pitch when played on the transposing instruments given below.



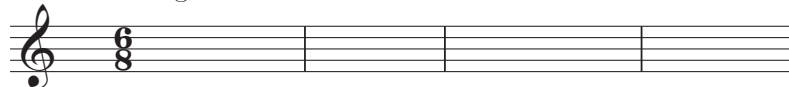
Transpose for performance on B^b Clarinet***:



...on French Horn:



...and on English Horn:



***Transposition levels may or may not be given on the exam, so we recommend learning the interval-of-transposition for all common transposing instruments.

VI. Voice-leading, harmonic progressions, and cadences. Demonstrate the ability to construct a chord progression or cadence according to the standard of good voice-leading.

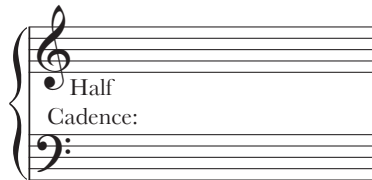
Examples:

Realize the RNFB given below by adding a third chord to the following two-chord progressions. Label the type of cadence found in the second and fourth problems and the type of progression found in the third problem.

B^b : I V₂ I⁶ f[#] : i iv⁶ V b^b : i V₃ i⁶ G : IV V⁷ I

Write an example of the cadences given below using a four-part chorale texture. Follow these instructions:

1. Write in the key signature
2. Study the type of cadence requested and figure out a suitable chord progression starting with the last two chords. (The progression must *end* with the cadence itself.)
3. When figures are given, choose chords that correctly realizes the figures.
4. Precede every dominant (V) chord with a predominant (dominant prep.) chord.
5. Write in the the roman numerals that correspond to the chords of each progression. (You may wish to complete this step at the same time as step #2.)

	Imperfect Authentic Cadence:	Deceptive Cadence:	Perfect Authentic Cadence:
E ^b Maj.: 6 5	D Min.:	F Min.: 7	A Maj.: 7

VII. Non-harmonic tones and melodic diminutions. Understand the different types of non-harmonic (also called non-chord) tones, be able to recognize their use in chorale and free textures, and embellish a simple chorale texture using various non-harmonic tones.

Please refer to textbook examples and pieces from the repertoire for practice.

VIII. Figured-bass realization and RNFB analysis. Realize the upper two or three voices above a given bass line and figures. Be able to identify non-harmonic tones in a chorale texture and, in so doing, correctly analyze the RNFB of the chorale's harmonies.

[please go on to the next page]

Example:

Realize the upper three voices of the figured bass given below. (When the soprano note is given, simply add the alto and tenor parts.) Provide a roman numeral analysis of each harmony below.

5

IX. Harmonic Analysis and Non-harmonic Tone Identification

Please write the following analytic notations on the short excerpt below: 1) key identification, 2) Roman numeral and figured bass symbols, 3) cadence type and key (e.g. IAC in F Major), and 4) circle and label all Non-harmonic tones.

Please note: the terminology employed by theory teachers in labeling non-harmonic tones (also called nonchord tones) is quite variable. In the following example, use whatever terminology is most familiar to you. We are primarily interested in seeing that you can identify the tones that do not fit into the harmonic context and give a plausible explanation regarding how they function. To that end, once you have labeled the non-harmonic tones you circled, you may also add a short explanation regarding your choices below the excerpt.

Aus meines Herzens Grunde

X. Modulations to closely-related keys. Understand the three most common techniques of modulating to closely related keys: 1) direct (or “phrase”) modulation, 2) common-chord modulation, and 3) chromatic modulation.

Name the five closely-related keys to the following keys:

A Major: _____ C#Minor: _____

B Minor: _____ B \flat Major: _____

F Minor: _____ D \flat Major: _____

Analyze the following modulating chord progression using RNFB and the appropriate nomenclature for common-chord modulations:

F Maj.:

Construct a chord progression to modulate from E Major to F# Minor (the tonic to the supertonic). Write this progression using only RNFB and use the appropriate nomenclature for common-chord progressions. [Below is one possible answer to this problem. This exercise can be practiced by constructing progressions that modulate to any of the five closely related keys.]

E Major: I V I V6 I ii6
 F# Minor: i6 iv V i

XI. Chromatic harmonies. Be able to identify and construct chromatic harmonies, including secondary (applied) dominants and diminished sevenths, augmented sixth chords, neapolitan chords, common-tone diminished sevenths, etc. Understand the meaning of (and difference between) borrowed and altered chords.

Example:

Construct an example of the following chromatic chords and correctly resolve each chord to its most common chord of resolution.

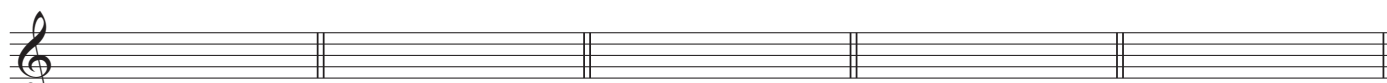
D Maj.: Fr⁺⁶

F Min.: vii^o7/V

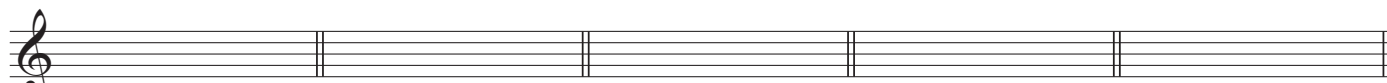
E Min.: N⁶

B \flat Maj.: ii ϕ ₅⁶

Write in the key signatures and notate on the staff the chords indicated by the roman numerals below. All chords may be notated in root position unless otherwise noted.



E^b: vii^{♭7}/ii A: V7/V f: vii^{♭7}/iv A^b: vii^{♭7}/IV b[♭]: V7/iv



g: It+6 C: N6 B: ^bIII D: Fr+6 G: Gr+6

XII. Analysis. Be able to analyze short musical excerpts completely, accounting for every note as a member of a harmony or as a non-harmonic tone. Label all non-harmonic tones, analyze all modulations, identify all cadences and their types, and provide a RNFB analysis of each harmony.

Attached to the end of this packet are a few scores that may be used to practice analysis.

WALTZES

(Composed in 1816-1819)

(Published in 1821)

Edited by August Spanuth

FRANZ SCHUBERT, Op. 92

PIANO

1. *p*

Red. * Red. * Red. *

fz

Red. * Red. * Red. Red. Red. *

2. Sorrow (or Longing) Waltzes (Trauer oder Sehnsuchts Walzer)

2. *p dolce*

Red. * Red. Red. Red. Red. *

mf

Red. Red. Red. Red. Red. Red. Red. *

3. *f*

Red. * Red. * Red. * Red. *

14.

First system of musical notation, measures 1-6. The right hand features a melodic line with slurs and fingerings (5, 4, 3, 4, 5, 5, 4, 4, 5). The left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *p* and *ped.* markings.

Second system of musical notation, measures 7-12. The right hand continues the melodic line with slurs and fingerings (4, 4, 3, 2, 3, 5). The left hand accompaniment includes a measure with an asterisk (*). Dynamics include *p* and *ped.* markings.

Third system of musical notation, measures 13-18. The right hand features a melodic line with slurs and fingerings (5, 4, 5, 4, 5, 5, 4, 3, 1, 5, 4, 4, 5). The left hand accompaniment includes a measure with an asterisk (*). Dynamics include *f*, *mf*, and *ped.* markings.

Fourth system of musical notation, measures 19-24. The right hand features a melodic line with slurs and fingerings (3, 5, 4, 2, 1, 3, 5, 4, 3, 1, 2). The left hand accompaniment includes a measure with an asterisk (*). Dynamics include *f*, *p*, and *ped.* markings. The system concludes with first and second endings.

Allegretto

No. 6 in A b Major

The first system of the score is in 3/4 time with a key signature of three flats (B-flat major). It features a piano (*p*) introduction in the bass clef and a melody in the treble clef. The dynamics include *p*, *fp*, and *p*.

The second system continues the piece, showing a dynamic shift to *f* in the bass clef. It includes a repeat sign and a *pp* dynamic marking in the bass clef.

The third system features a piano (*p*) dynamic in the bass clef and a *pp* dynamic in the treble clef.

The fourth system is marked *mf* in the bass clef and includes *fp*, *pp*, and *fp* dynamics. It also features a triplet of eighth notes in the treble clef.

The fifth system is marked *pp* in the bass clef and includes a *cresc.* (crescendo) marking in the treble clef, ending with a *p* dynamic.

The sixth system is marked *f* in the bass clef and includes *p* and *pp* dynamics. It concludes with a final cadence in the bass clef.

First system of musical notation, consisting of two staves. The music is in a key with three flats and a 3/4 time signature. The first staff has a dynamic marking of *f* (forte) and the second staff has a dynamic marking of *ff* (fortissimo).

Second system of musical notation, consisting of two staves. The music is in a key with three flats and a 3/4 time signature. The first staff has dynamic markings of *p* (piano) and *fp* (fortissimo piano), and the second staff has a dynamic marking of *pp* (pianissimo).

Trio

Section labeled **Trio**, first system of musical notation, consisting of two staves. The music is in a key with three flats and a 3/4 time signature. The first staff has a dynamic marking of *pp* (pianissimo).

Second system of musical notation for the Trio section, consisting of two staves. The music is in a key with three flats and a 3/4 time signature. The first staff has a dynamic marking of *f* (forte).

Third system of musical notation for the Trio section, consisting of two staves. The music is in a key with three flats and a 3/4 time signature. The first staff has a dynamic marking of *pp* (pianissimo).

Fourth system of musical notation for the Trio section, consisting of two staves. The music is in a key with three flats and a 3/4 time signature.

Allegretto D.C.

SONATE. (PATHÉTIQUE.)

Op. 13.

Dem Fürsten Carl von Lichnowsky gewidmet.

L.v. Beethoven.

Grave.

Attaca subito l' Allegro:

1) Three triplets 2) Here 6 = 3 x 2. 3) Here 6 = 2 x 3.