

GRADUATE ENTERING PROFICIENCY EXAMINATION
MUSIC THEORY: WRITTEN

NAME (PRINT) _____

SIGNATURE _____

STUDENT NUMBER _____

Is this a REPEAT examination (check one)? _____ Yes _____ No

Please complete the following information:

Intended degree plan (check one): ___ MM, MME, MA, MAT ___ DM, DME, PhD

_____ other

Please specify _____

Major field/area: _____

(e.g., Voice, Choral Conducting, Musicology, etc.)

Undergraduate school (check one): _____ IU _____ other

If other, please indicate where: _____

DO NOT WRITE BELOW THIS LINE

RAW SCORE _____

_____ HIGH PASS

PERCENTAGE _____

_____ PASS

_____ NOT PASS

Instructions: Write all answers with a #2 pencil.

1. On the blue answer sheet, fill in your name in the blanks at the top of the page (LAST NAME, FIRST NAME, with space in between)
2. On the blue answer sheet, write your student identification number in the space provided.
3. Do not write on the test packet, except for page 12.
4. On page 12, write your NAME and answers to questions 36–39.
5. Notice that the questions in the test booklet are on BOTH sides of the page.
6. Answer questions 1–35 on the blue answer sheet. Choose the best answer and blacken in the appropriate circles beneath each letter.
7. Answer the music writing questions on page 12 directly on that page.

Questions 1–35 are worth 2 points each.

The music writing questions on page 12 are worth a total of 30 points.

1. (2 pts.) This specific sounding interval is a

- a) minor 2rd b) major 2rd c) minor 3rd d) major 3rd



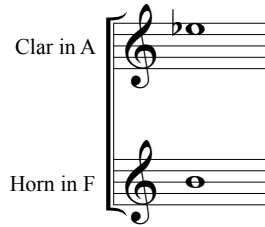
2. (2 pts.) This specific sounding interval is a

- a) minor 2rd b) major 2rd c) minor 9th d) major 9th



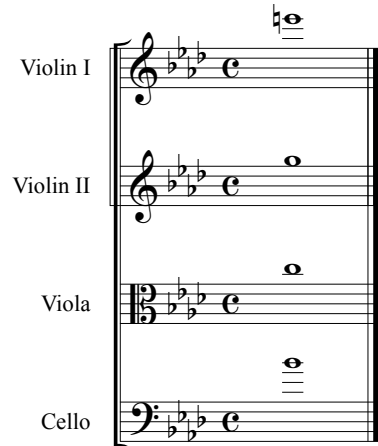
3. (2 pts.) In concert pitch, this interval would sound as a

- a) perfect 5th b) minor 6th
c) major 6th d) minor 7th



4. (2 pts.) This sonority is a

- a) half-diminished seventh in second inversion.
b) dominant seventh in third inversion.
c) fully-diminished seventh in second inversion.
d) half-diminished seventh in third inversion.



5. (2 pts.) This excerpt contains two instances of

- a) 4–3 suspensions
b) 2–3 suspensions
c) 7–6 suspensions
d) 9–8 suspensions



6. (2 pts.) Which of these has the best voice leading?

a) b) c) d)

7. (2 pts.) Which of these is the most typical voice leading?

a) b) c) d)

8. (2 pts.) If the sequence below is continued exactly, the missing chord will be a

a) V^7 of V
 b) $V6/5$ of V
 c) $V4/3$ of V
 d) vii^{o7} of V

9. (2 pts.) If the sequence is continued exactly, the next chord would be

- a) F# major b) F# minor c) D major d) D minor

10. (2 pts.) In this context, which of these shows the most correct spelling of the first chord?

a) b) c) d)

11. (2 pts.) The empty beats in the following are best harmonized with

- a) IV⁶-V⁷ of V
- b) IV⁶- ii⁶
- c) VI- V⁷ of V
- d) VI-V^{4/3}

12. (2 pts.) The following phrase ends in what key?

- a) C# major
- b) C# minor
- c) A major
- d) F# minor

13. (2 pts.) Given the following melody: what would be the most typical consequent?

14. (2 pts.) The following melody ends with a modulation to what key?

- a) the dominant (V)
- b) the subdominant (IV)
- c) the mediant (iii)
- d) the submediant (vi)

15. (2 pts.) This excerpt is missing barlines. Given that an upbeat is possible, the best time signature for this excerpt is

- a) 3/4
- b) 4/4
- c) 2/4
- d) 4/8

Score #1 (for questions 16–20 on the facing page)

The image displays a musical score for piano in 3/4 time, consisting of three systems of three staves each (treble, middle, and bass clefs). The score is numbered from measure 2 to 11. Measure 2 has a fermata over the treble staff. Measures 3 and 4 have fermatas over the treble staff. Measure 4 features an asterisk (*) above the treble staff. The key signature has one sharp (F#) and the time signature is common time (C). The score includes various rhythmic patterns such as eighth and sixteenth notes, rests, and dynamic markings like accents and slurs.

16. (2 pts.) In what measure does the subject first come to a cadence?
- measure 2, beat 1
 - measure 2, beat 3
 - measure 3, beat 1
 - measure 3, beat 3
17. (2 pts.) In what key does the answer begin and in what key does it end?
- It begins in i and ends in i.
 - It begins in i and ends in III.
 - It begins in i and ends in iv.
 - It begins in i and ends in v.
18. (2 pts.) If the subject were transposed to the key of the dominant, the first note would be
- B
 - C
 - F
 - G
19. (2 pts.) In measure 4, third beat, the D (marked by an asterisk)
- resolves to C on the fourth beat
 - resolves to B on the fourth beat
 - resolves to C in measure 5
 - has no need of resolution
20. (2 pts.) Which of the following most accurately represents the harmonies in m. 8?

The image shows four musical options, labeled a) through d), for question 20. Each option consists of two staves: a treble clef staff and a bass clef staff, both in common time (C). The key signature has one sharp (F#).
 - Option a) Treble: G4, A4, B4, C5; Bass: G2, A2, B2, C3.
 - Option b) Treble: G4, A4, B4, C5; Bass: G2, A2, B2, C3.
 - Option c) Treble: G4, A4, B4, C5; Bass: G2, A2, B2, C3.
 - Option d) Treble: G4, A4, B4, C5; Bass: G2, A2, B2, C3.

Score #2 (for questions 21–28 below and on the facing page)

The musical score is for a piano piece in 2/4 time, marked 'Andante.'. It consists of five systems of music. The first system begins with a piano (*p*) dynamic and includes markings for *cresc.*, *p*, and *sempre stacc.*. The second system includes *cresc.*, *p*, and *cresc.*. The third system includes *cresc.*, *p*, and *sf*. The fourth system includes *p*, *sf*, and *cresc.*. The fifth system starts with a forte (*f*) dynamic and includes *p*. The tempo 'Andante.' is written at the beginning of the first system.

21. What harmony occurs on the second beat of m. 1?

- a) V^6
- b) i^6
- c) IV
- d) vii^06

- 22.** (2 pts.) The G in the melody at the beginning of m. 2 (asterisked) is best described as:
- a) neighbor note
 - b) passing note
 - c) chord tone
 - d) suspension
- 23.** (2 pts.) Which key is implied in mm. 5–6 (bracketed)?
- a) D major
 - b) G minor
 - c) F major
 - d) C major
- 24.** (2 pts.) How can the cadences in mm. 4 and 8 best be described?
- a) half cadence and perfect authentic cadence in i
 - b) half cadence and perfect authentic cadence in v
 - c) deceptive cadence and perfect authentic cadence in i
 - d) half cadence and half cadence
- 25.** (2 pts.) Which is the best description of the form of mm. 1–8?
- a) it contains two phrases of unequal length
 - b) it is two phrases with contrasting thematic material
 - c) it is one undivided phrase
 - d) it contains two phrases with similar thematic material
- 26.** (2 pts.) The section from mm. 9–16 can best be described as:
- a) standing on the dominant [dominant pedal point]
 - b) chromatic modulation
 - c) modal mixture
 - d) sequence
- 27.** (2 pts.) The passage bracketed in mm. 18–20 is an example of:
- a) pedal point
 - b) invertible counterpoint
 - c) sequence
 - d) melodic inversion
- 28.** (2 pts.) What term best describes the overall form of the example (mm. 1–22)?
- a) strophic
 - b) rounded binary
 - c) sonata
 - d) parallel period

Score #3 (for questions 29–35 on the facing page)

Singstimme. 2 *

Nur wer die Sehnsucht kennt weiss, was — ich lei - de! Al - lein und ab - ge -

Pianoforte. *p* *decresc.* *p*

6 9 *

trennt von al - ler Freu - de, seh' — ich an's Fir - ma - ment nach je - ner Sei - te.

fp *f* *fp* *p* *pp*

12 16 Recit.

Ach! der mich liebt und — kennt ist in der Wei - - - te. Es

17 20

schwin - delt mir, es brennt mein Ein - ge - wei - de, es brennt mein Ein - ge - wei - de.

cresc. *f* *f p diminuendo*

- 29.** (2 pts.) Pick the label that best describes the chord at the asterisk in m. 2.
- II^6
 - $\#\text{IV}$
 - V4/3 of V
 - V6/5 of V
- 30.** (2 pts.) Pick the term that best describes the quality of the first chord in m. 9.
- MM7^{th}
 - mm7^{th}
 - fully diminished 7^{th}
 - half-diminished 7^{th}
- 31.** (2 pts.) Where does the first chord in m. 9 resolve?
- The last beat in m. 9
 - It needs no resolution
 - Downbeat of m. 11
 - First harmony in m. 10
- 32.** (2 pts.) Pick the description that best fits the harmony at the asterisk in m. 10.
- fully diminished 7^{th}
 - half-diminished 7^{th}
 - augmented 6^{th}
 - dominant 7^{th}
- 33.** (2 pts.) Which of the following key areas, relative to the original key, best describes mm. 12–16?
- $\flat\text{III}$
 - III
 - $\flat\text{VI}$
 - VII
- 34.** (2 pts.) What kind of cadence occurs in m. 20?
- perfect authentic cadence
 - imperfect authentic cadence
 - half cadence
 - plagal cadence
- 35.** (2 pts.) Which term best describes the harmony in the second half of m. 19 (bracketed)?
- Neapolitan 6^{th}
 - diatonic
 - secondary dominant
 - augmented 6^{th}

Write your name on this page: _____

Write answers directly on this page.

(last)

(first)

36. (8 pts.) Fill in missing half notes in the melody only in common-practice style. Provide a Roman numeral analysis including inversions in the spaces provided.

I _____ I

37. (8 pts.) Fill in missing half notes in the melody only in common-practice style. Provide a Roman numeral analysis including inversions in the spaces provided.

I⁶ vii^{o7} of V _____ V^{6/5} I

38. (8 pts.) Fill in the missing notes in the bass in common-practice style. As a guide, some (not all!) figures have been provided.

4/3 6/6

39. (6 pts.) Fill in soprano, alto, and tenor parts in the best possible voice leading and according to the figures given.

6/5 \flat II⁶ [N⁶] 7