

Graduate Diagnostic Theory Exam Central Washington University

General Expectations:

1. That you can read and notate music in all four common clefs (treble, alto, tenor, bass). If you feel your skill with any of these clefs to be deficient, please review them before taking the exam.
2. That you can legibly notate musical examples using standard notational conventions. If you are unsure of the proper usage of notational symbols (e.g. where to place accidentals, stem direction, etc.) please review these prior to taking the exam. (Recommended text: George Heussenstamm's *Norton Manual of Music Notation*.)
3. **Please bring a pencil and eraser to the exam.** All answers for the exam are to be given in *pencil only*. You may also want to bring extra manuscript paper to use as scratch paper.

WRITTEN EXAM

- I. Pitch
 - a. Clefs
 - i. Be able to identify any pitch by name and octave (i.e. middle C = "C4") in the four basic clefs (treble, alto, tenor, bass).
 - ii. Given pitch and octave, be able to notate that pitch in any of the four basic clefs.
 - b. Interval
 - i. Be able to identify any melodic or harmonic interval, specifying both interval size and quality.
 - ii. Given interval size and quality, be able to write any interval.
 - c. Enharmonic Equivalence
 - i. Be able to identify and name enharmonically equivalent intervals and pitches.
 - ii. Be able to write enharmonically equivalent intervals and pitches.
- II. Rhythm
 - a. Meter
 - i. Be able to describe common (i.e. symmetrical) time signatures with standard metrical terminology (e.g. simple/compound, duple/triple/quadruple).
 - ii. Given a type of meter (e.g. compound triple), provide examples of time signatures belonging to that meter.
 - b. Metrical notation
 - i. Be able to identify correctly and incorrectly notated rhythms within a given time signature.
 - ii. Provide corrections for rhythms that are incorrectly notated in the given time signature.

- III. Harmony and Voice-Leading
- a. Diatonic Harmony
 - i. Given the key and chordal analysis (e.g. G: ii⁶), be able to write any diatonic triad or seventh chord.
 - ii. Given the key, be able to analyze any diatonic triad or seventh chord using roman numerals and figured bass symbols. (See example above.)
 - b. Chromatic Harmony
 - i. Be able to demonstrate an understanding of chromatic harmony in common-practice tonality by writing and/or identifying any of the following chord types:
 1. secondary dominant chords
 2. secondary leading-tone ^o7 chords
 3. augmented sixth chords (It+⁶, Fr+⁶, Ger+⁶), as well as the ^{o3} “inversion” (i.e. Ger^{o3})
 4. Neapolitan (Phrygian/bII) chord
 5. Mode mixture (“borrowed” chords)
 6. Embellishing “common-tone” chords (CT^o₇, CTGer+⁶)
 - c. Voice-Leading
 - i. Given a short, four-part example in chorale style (SATB), identify voice-leading errors:
 1. improper spacing
 2. “forbidden” parallels (fifths, octaves)
 3. direct (or “hidden”) fifths/octaves
 4. improper handling of the leading tone
 5. improper resolution of dissonances (e.g. chordal sevenths)
 6. improper voice-leading with certain chromatic harmonies (+⁶ chords, ^o₇ chords, the Neapolitan)
 7. melodic dissonance (e.g. +2, tritone, etc.)
 8. cross relations
- IV. Counterpoint
- a. Species Counterpoint
 - i. Given a short, two-voice example in tonal style, identify its species and any errors according to the rules of species counterpoint.
- V. Analysis
- a. Chromatic Harmony
 - i. Given a musical excerpt from the nineteenth century, be able to identify the following:
 1. chromatic harmonies (see IIIb, above)
 2. key(s) of a section
 3. cadence types (e.g. perfect/imperfect authentic, half, plagal, deceptive)
 4. melodic embellishments (e.g. passing- and neighbor tones, appoggiaturas and escape tones, neighbor tones (including the double-neighbor/neighbor group figure), suspensions, retardations)

5. compositional devices (e.g. melodic inversion, rhythmic augmentation/diminution, motivic development, sequence)
6. basic forms (e.g. binary, ternary, strophic, through-composed)
- ii. Given a short, modulatory passage, identify the type of modulation used, e.g. common- (or “pivot”-) chord, common-tone, enharmonic reinterpretation, direct (or “phrase”) modulation, sequential modulation, mode mixture.
- b. Contemporary Harmonic Practices
 - i. Given a short excerpt from the contemporary repertoire, identify some simple techniques of 20th-Century harmony (e.g. quartal or quintal chords, clusters, bitonality).

AURAL EXAM

- I. Pitch
 - a. Intervals
 - i. Identify 5 melodic intervals, specifying their quality and size.
 - ii. Identify 5 harmonic intervals, specifying their quality and size
 - b. Scales
 - i. Identify three scales, to be chosen from the list below:
 1. major
 2. minor (natural, melodic, and/or harmonic)
 3. “church” modes (Dorian, Phrygian, Lydian, Mixolydian)
- II. Rhythm
 - a. Correctly notate a tapped or played rhythm in a given time signature (length 4 to 8 measures). The rhythm may use syncopations and/or irregular divisions/subdivisions of the beat, e.g. triplets, quintuplets, duplets/quadruplets (in compound meters), etc.
- III. Melody
 - a. Correctly notate two short melodies (4 to 8 measures each) in major and/or minor keys. The melodies may include chromatic pitches. The examiner may specify the usage of any of the standard clefs (treble, alto, tenor, or bass).
- IV. Harmony
 - a. Chords
 - i. Identify 10 chords, specifying type and inversion, as follows:
 1. Triads: major, minor, augmented, diminished;
 2. Seventh chords: major 7th (MM7), dominant 7th (Mm7), minor 7th (mm7), half-diminished seventh (dm7), fully diminished seventh (dd7)
 - b. Cadences
 - i. Four short, cadential progressions will be played in four-part, chorale style. Identify cadences as follows:
 1. Perfect authentic cadence
 2. Imperfect authentic cadence
 3. Half cadence
 4. Deceptive
 5. Plagal cadence

- c. Chord Progression
 - i. Two short chord progressions (6 – 10 chords in length) will be played in four-part, chorale style, as outlined below.
 - 1. The first progression will be entirely diatonic. Notate the bass line, and provide a complete harmonic analysis below the bass staff, using roman numerals and figured-bass symbols to indicate inversions. You may choose (but are not required) to notate the soprano voice if this helps in identifying the chords.
 - 2. The second progression will be chromatic, and will include a modulation to a closely related key. Notate the bass line, providing a complete harmonic analysis below the bass staff, as above. (Again, you may choose to notate the soprano voice, but this is not required.) At the point of modulation, show how the modulation is effected by analyzing the function of the chord(s) in both the original and new keys.