

Name: \_\_\_\_\_

Major: \_\_\_\_\_

## **Graduate Diagnostic Exam in Music Theory (Template)**

University of Missouri, School of Music

Score

### Part I: Tonal Analysis

A. Western Art Music \_\_\_\_\_

B. Western Popular Music \_\_\_\_\_

### Part II: Common-Practice Harmony and Counterpoint

A. Figured bass \_\_\_\_\_

B. Melody harmonization \_\_\_\_\_

### Part III: Post-Tonal Analysis \_\_\_\_\_

A. Non-Serial Western Art Music \_\_\_\_\_

B. Serial Western Art Music \_\_\_\_\_

### Part IV: Score Reading \_\_\_\_\_

## Part I: Tonal Analysis

### A. Western Art Music

1. On the score, which is provided on the next pages, identify the following:
  - a. Formal boundaries of the main sections using upper-case letters or labels above the staff (e.g., A, A', transition, development).
  - b. Keys at the beginning AND at the end of each of the main sections below the staff (e.g., C+ or C-).
2. On the score, provide an analysis of mm. **x-xx**:
  - a. Label cadences below the staff (e.g., half cadence or HC)
  - b. Identify subsections of the main section using lower-case letters or labels above the staff (e.g., a, a', digression).
3. On the score, provide a harmonic analysis of mm. **x-xx**.
4. Describe the thematic organization of mm. **x-xx**.

5. Describe the compositional technique in mm. **x-xx**.

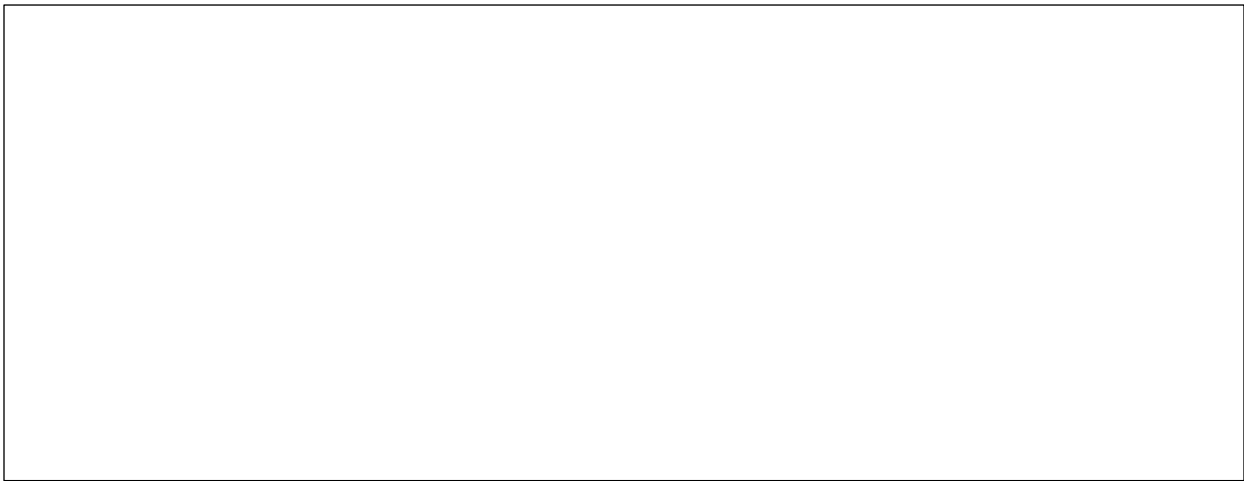
6. Identify the overall form of the work. **Optional:** Describe any issues you might have had in determining the form.

[composer/work, YouTube URL]

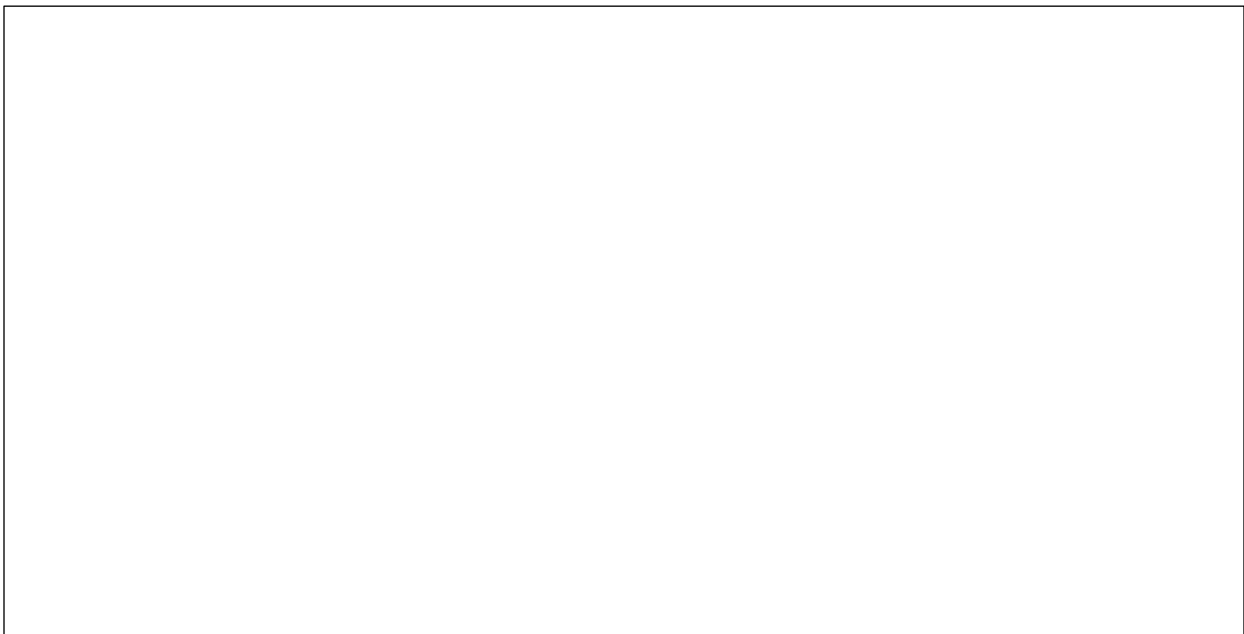
[insert score]

*B. Western Popular Music*

1. On the next page, the lyrics for a pop song are included in a table. Mark formal boundaries that you hear by drawing a horizontal line between the corresponding lines of text. The first formal boundary has been indicated for you.
2. In the second column of the table, include a descriptive label that best characterizes the formal function of the section. You may use letters or alphanumeric combinations (e.g., A, A', B1) or terminology associated with popular music (e.g., strophe, verse, prechorus). The first section has been analyzed for you.
3. Discuss the musical parameters that helped you identify the boundary between two adjacent sections of your choice (e.g. between a verse and a prechorus).



4. Identify one example of text painting and describe how the music reflects the meaning of the text.



[artist/work, YouTube URL]

<b>Lyrics</b>	<b>Section</b>
[instrumental]	introduction
This is some sample text	

## Part II: Common-Practice Harmony and Counterpoint

### A. Figured Bass

Complete the figured bass given below in four-voice SATB style according to Western common-practice style (this example modulates). Lines connecting figures indicate motion within a single voice over the bass within the same harmony.

- Indicate the first and second key below the staff
- Provide a Roman-numeral analysis below the staff (be sure to include a pivot chord)
- Analyze any cadence(s) below the staff
- Circle the non-harmonic tones in the bass voice and provide a descriptive label

[question]

### B. Melody Harmonization

Harmonize the following soprano melody according to Western common-practice style (this example modulates).

- Add a bass part in quarter and half notes below the soprano part—you do not need to add inner voices
- Provide a Roman-numeral analysis below the staff of the implied harmonies (be sure to include a pivot chord)
- Conclude with a cadence and analyze the cadence below the staff
- Circle the non-harmonic tones in the soprano and provide a descriptive label

[question]

## Part III: Post-Tonal Analysis

### A. Non-Serial Western Art Music

- Analyze the ordered pitch intervals (opi) and the unordered pitch-class intervals (upci) of the melody excerpted from [composer/work, mm. x-xx], which is included on the next page. Record your answer as integers in the table provided below (ordered intervals will require a + or – symbol to indicate direction).

upci						
opi						
pitches						

- On the score provided on the next page, pitch-class sets are enclosed by a box and identified by a letter. In the table included below, indicate the transpositional ( $T_n$ ) and/or inversional relationship ( $T_nI$  or  $I_n$ ) that relate the unordered sets. If the sets are not related by the operation, leave the corresponding cell(s) blank. The relationship between set A and set B has been provided as an example.

Set	$T_n$	$T_nI$ (or $I_n$ )
$Y \Rightarrow Z$	$T_1$	$T_{10}I$
$A \Rightarrow B$		
$A \Rightarrow C$		
$B \Rightarrow C$		

- Describe the compositional technique that you find most salient in the excerpt.

[composer/work, YouTube URL]

[insert score]

**A**



**B**



**C**



**Y**



**Z**

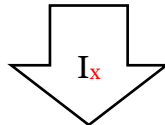




*B. Serial Western Art Music*

1. In the twelve-tone matrix provided below, fill in the inversion of the series ( $I_x$ ) based upon the provided prime form ( $P_0$ ), which is included in the top row.
2. In the space provided below, identify any invariant trichords shared between  $P_0$  and  $I_x$  and theorize how a composer might exploit this invariance in a composition. The order that these three pitch-classes are presented may change; however, they should remain grouped together.

3. In the space provided below, describe the structure of the series by identifying the set-class membership of the discrete (i.e., non-overlapping) trichords.



<b>C</b>	<b>C#</b>	<b>D</b>	<b>D#</b>	<b>E</b>	<b>F</b>	<b>F#</b>	<b>G</b>	<b>G#</b>	<b>A</b>	<b>A#</b>	<b>B</b>

## Part IV: Score Reading

The following excerpt is from [composer/work]. Transcribe the transposing parts to concert pitch in the correct octave—you do not need to include dynamics or articulations. Complete a harmonic analysis below the excerpt and provide the English name of every instrument to the left of the transcription.

[question]