

Graduate Diagnostic Test in Music Theory

All entering graduate students to the UCF music program are required to take a written diagnostic test. This test is designed to evaluate your skills and knowledge of music theory in several areas.

The test covers the following:

Part I Four-part harmonization

You will be given several different melodies to harmonize in SATB format. Roman-numeral analysis is required. The given melodies may include:

1. A diatonic figured bass
2. A chromatic figured bass
3. An unfigured bass
4. A soprano melody

To successfully complete this portion of the test, you will need solid voice-leading skills and knowledge of chromatic harmony, including non-harmonic tones, (non-chord tones) six-four chords, applied chords (secondary function chord), modal mixture, Neapolitan and augmented sixth chords, and the ability to successfully modulate to a closely related or a remote key.

Part II Bach Style Counterpoint

Part II of the exam consists of an analysis of a fugue exposition. You will be asked various questions and be required to analyze a given score. These questions will relate to specific harmonies, musical procedures, and formal considerations, e.g. identification of the subject, answer, end of the exposition, canon, invertible counterpoint, why and how a real answer or a tonal answer is used.

Part III Formal Analysis

You will be given a score, for which you will be asked various questions and required to do a detailed harmonic analysis of a specific passage. This portion of the exam deals with the formal analysis of a movement from the common-practice literature. Questions may include identification and description of overall plan and tonal structure of the movement, the identification of larger sections and keys within the movement, identification of cadences, phrase structure and the harmonic motion of phrases. You will also need a solid understanding of chromatic harmony.

Part IV Post-Tonal Musical Analysis

You will be required to identify common musical structure and process from music written in the twentieth century, such as pitch collections, modal and synthetic scales, twelve-tone operations, etc. You will also be expected to describe melodies and harmonies in a post-tonal harmonic context.

Helpful Resources for Preparation

PART I

Clendinning, Jane Piper, and Elizabeth West Marvin. *The Musician's Guide to Theory and Analysis*

Laitz, Steven G. *The Complete Musician: an Integrated Approach to Tonal Theory, Analysis, and Listening*

Kostka, Stefan and Dorothy Payne. *Tonal Harmony with an Introduction to 20th-Century*
Roig-Francoli, Miguel. *Harmony in Context*

PART II

Kennan, Kent. *Counterpoint*
Roig-Francoli.

PART III

Clendinning/Marvin.

Laitz

Kostka/Payne

Spencer, Peter and Peter Temko. *A Practical Approach to the Study of Form in Music*

PART IV

Kostka, Stefan. *Materials and Techniques of Post-Tonal Music* (previously known as *Materials and Techniques of Twentieth-Century Music*)