FUNDAMENTALS SECTION
This section contains 30 questions and accounts for approximately 60% of the written exam score.

A. Voice-leading and part-writing. For this section, examinees are presented with a short musical example in four voices (SATB) containing a number of typical part-writing errors, with each individual chord clearly labeled. Examinees determine the appropriate chord / pair of chords from the example to identify where the error occurs.

Sample questions:

1. An instance of a doubled leading-tone. _____
2. An instance of parallel octaves (list the two chords between which this problem occurs). _____ and _____
3. A problem with spacing between adjacent voices within a chord. _____

B. Intervals and chords. For this section, choose the best answer from the multiple-choice list provided.

Sample questions:

1. Which note lies a diminished seventh above G#?
   a. F#  b. Fb  c. F#b  d. Fx  e. Eb

2. Which of the following is a fully-diminished seventh chord?
   a.  b.  c.  d.
C. Scales and collections. For this section, choose the best answer from the multiple-choice list provided.

Sample questions:

*For the next few questions, refer to examples a-d below:*

1. Which of these is a *natural minor* scale? _____

2. Which of these is a *harmonic minor* scale? _____

*For the next few questions, refer to examples a-d below:*

3. Which of these is a *Dorian* scale? _____

4. Which of these is an *Octatonic* scale? _____

5. Which of these is a *Phrygian* scale? _____
D. Rhythm and meter. This section consists of a number of questions in various formats, for which you should choose the best answer from the multiple-choice list.

Sample questions:

1. The following measure is incomplete. Which rest best completes the measure?

![Measure Image]

a) 

b) 

c) 

d) 

2. The following rhythms sound identical but are beamed differently. Choose the one that best represents the notated meter.

![Rhythms Image]

A. 

B. 

C. 

3. Identify the correct meter signature.

![Signature Image]

a. 4/4  

b. 6/4  

c. 9/8  

d. 12/8  

4. Identify the beat and meter type for the following example.

![Example Image]

a. simple duple  

b. simple triple  

c. compound duple  

d. compound triple
E. Non-chord tones and harmonic analysis. For this section, choose the best answer from the multiple-choice list provided.

Sample questions:

Choose from the following list of non-chord tones:

a. passing tone  

b. neighbor tone  

c. appoggiatura  

d. neighbor group

e. anticipation  

f. escape tone  

g. pedal point  

h. suspension (identify type _____)

1. What type of non-chord tone occurs at #1? _____

2. What type of non-chord tone occurs at #2? _____

3. Identify the chord at #3.

a. IV  

b. IV\(^6\)  

c. ii\(^\#5\)  

d. II\(^6\)  

e. ii\(^6\)  

f. V\(^6\)/V
ANALYSIS SECTION
This section contains 15-20 questions in various point values and accounts for approximately 40% of the written exam score.

F. Key areas. For this section, identify the local tonic key in each excerpt. Identify the tonic note and mode, e.g. f# minor. (Hint: These excerpts might be taken from the middle of a piece, so your answers may not match the notated key signatures.)

Sample question:

Implied Key: _____________

G. Cadences. For this section, identify the cadence marked with the asterisk (*). Use the letters below.

a) Perfect Authentic cadence
b) Imperfect Authentic cadence
c) Half cadence
d) Phrygian Half cadence
e) Plagal cadence
f) Deceptive cadence

Sample question:

Cadence Type: _____
H. Harmonic analysis. For this section, provide a Roman numeral and inversion-symbol label of each of the marked chords in the excerpt. Analyze in the specified keys.

Sample question:

Chord 1: (g minor): _____
Chord 2: (g minor): _____
Chord 3: (g minor): _____

I. Atonal analysis / set theory. For this section, examinees are presented with a short passage from a piece of music with a number of sets/atonal cells clearly labeled on the score, and are asked a variety of questions pertaining to atonal analysis and set theory.

Sample question:

1. Provide the numerical set-type label, in prime form, for the circled set marked “A”.
   ________

2. Provide the numerical set-type label, in prime form, for the circled set marked “B”.
   ________

3. The interval vector for set “A” is:
J. Form and score analysis. For this section, examinees are presented with a longer excerpt and are asked to identify various structural phenomena, including local key areas, cadence points, motivic relationships, typical formal functions, etc.

Sample questions (see attached score on next page):

1. Is this a sectional or continuous musical form?
   a. sectional  
b. continuous

2. Compare measures 9-12 to measures 13-16. What term best describes the motivic relationship between these two phrases?
   a. imitation  
b. augmentation  
c. sequence  
d. development

3. What key is emphasized by the cadence at m. 12? __________

4. What is the tonal relationship of this key (from #3, above) to the overall tonic (A major)?
   a. dominant/tonic  
b. chromatic mediant relationship  
c. parallel major/minor  
d. relative major/minor

5. What key is emphasized by the cadence at m. 19? __________

6. True or false: this key (from #5, above) is a closely-related key to the overall tonic (A major).
   a. true  
b. false

7. What term(s) best describe(s) the overall musical form of this excerpt?
   a. sectional simple binary form  
b. sectional rounded binary form  
c. continuous simple binary form  
d. continuous rounded binary form
Part J score excerpt

\begin{music}
\begin{musicnote}
\textbf{Allegro.}
\end{musicnote}
\end{music}

m.7

\begin{music}
\begin{musicnote}
\textit{cresc.}
\end{musicnote}
\end{music}

m.9

\begin{music}
\begin{musicnote}
\textit{cresc.}
\end{musicnote}
\end{music}

13

\begin{music}
\begin{musicnote}
\textit{a tempo}
\end{musicnote}
\end{music}

20

\begin{music}
\begin{musicnote}
\textit{rallent.}
\end{musicnote}
\end{music}

28

37
A. Voice-leading and part-writing.
   1. G is the correct answer.
   2. B and C is the correct answer. Note that to get full credit you must provide both chords here.
   3. H is the correct answer.

B. Intervals and Chords.
   1. B
   2. A

C. Scales and Collections.
   1. C
   2. D
   3. A
   4. D
   5. B

D. Rhythm and Meter.
   1. D
   2. B
   3. D
   4. B

E. Non-chord tones.
   1. H (9-8 suspension) is the correct answer. Observe that half credit will be awarded for only identifying the NCT as a suspension and not the suspension type!
   2. F (escape tone)
   3. E (ii6)

F. Key areas.
   G major is the implied key.

G. Cadences.
   C (half cadence) is the correct answer. Note that the left hand is in treble clef here!

H. Harmonic analysis.
   1. V2 / iv
   2. Fr7
   3. i06

I. Atonal analysis / set theory.
   1. [026] is the correct answer.
   2. [026] is the correct answer.
   3. A (the vector [010101]) is the correct answer.

J. Form and score analysis.
   1. A (sectional form)
   2. C (sequence)
   3. F# minor is the correct answer.
   4. D (relative major/minor)
   5. G# minor is the correct answer.
   6. B (false)
   7. B (sectional rounded binary form)