

## Graduate Musicianship Exam

The graduate musicianship diagnostic examination includes four written sections (in a single two-hour exam) and two performance sections (with two different five-minute private appointments). The first section of the written exam asks you to complete a harmonic dictation notating the soprano line, the bass line, and the harmonic analysis of a progression played on the piano. The second section of the written exam asks you to complete analysis and part writing exercises employing both diatonic and chromatic harmony. The third section of the written exam asks you to describe one of the large-scale forms (sonata form, rondo, etc.). The fourth section of the written exam asks you questions about counterpoint. The first section of the performance exam asks you to sight read melodies involving both diatonic and chromatic elements. The second section of the performance exam asks you to read a four-part choral score at the piano and to harmonize a melody at the piano.

## Sample Questions

1. **Sample harmonic dictation.** You will hear played four times an excerpt similar to the one below. You will be asked to notate the soprano voice, the bass voice, and the chords using Roman numerals and inversion symbols.

c min.: i V<sub>4</sub> i<sup>6</sup> N<sup>6</sup> vii<sup>7</sup>/V V VI V i V<sup>6</sup> i V<sub>2</sub>/iv iv<sup>6</sup> Fr<sup>+6</sup> V<sub>4</sub>-<sub>3</sub> <sup>8-</sup><sub>7</sub> i

2. **Sample analysis.** You will be asked to provide a Roman numeral/inversion symbol analysis of a short passage similar to measures 1-5 in the excerpt below.

Mässig langsam.

Der Frost hat mir be .

*f ben marcato* *mf*



In the preceding Bach fugue excerpt:

- Is the answer real or tonal?
- Is there a countersubject?
- Where does the exposition end?
- What term best describes measure 8?

5. *Sight singing*. You will be asked to sight sing two tonal melodies similar in length and difficulty to the following melody.

Two staves of musical notation for sight singing. Both staves are in bass clef, 2/4 time, and B-flat major. The first staff has a melodic line with a slur over the first six notes and a fermata over the last note. The second staff is identical to the first.

6. *Score reading*. You will be asked to read an open four-part choral score at the piano. The excerpt will be similar in length and difficulty to the following excerpt.

Langsam. Juni 1816.

Soprano. *p* *f* *p* *cresc.* *f* *p*  
Christ ist er - stan - den! Christ ist er - stan - den! Freu - de dem

Alto. *p* *f* *p* *cresc.* *f* *p*  
Christ ist er - stan - den! Christ ist er - stan - den! Freu - de dem

Tenore. *p* *f* *p* *cresc.* *f* *p*  
Christ ist er - stan - den! Christ ist er - stan - den! Freu - de dem

Basso. *p* *f* *p* *cresc.* *f* *p*  
Christ ist er - stan - den! Christ ist er - stan - den! Freu - de dem

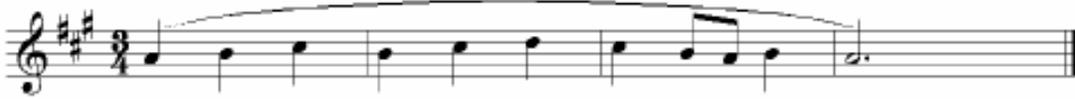
*f* *p*  
Sterb - li - chen, den die ver - derb - li - chen, schlei - chenden, erb - li - chen Män - gel um - wan - den.

*f* *p*  
Sterb - li - chen, den die ver - derb - li - chen, schlei - chenden, erb - li - chen Män - gel um - wan - den.

*f* *p*  
Sterb - li - chen, den die ver - derb - li - chen, schlei - chenden, erb - li - chen Män - gel um - wan - den.

*f* *p*  
Sterb - li - chen, den die ver - derb - li - chen, schlei - chenden, erb - li - chen Män - gel um - wan - den.

7. **Keyboard harmony.** You will be asked to harmonize a short melody at the piano. The melody will be similar in length and difficulty to the following melody.



### Sample Resources

#### Sample Resources for Written Section 1

Blombach, *MacGamut* (ear-training software)

Durham, *Beginning Tonal Dictation*

Phillips/Murphy/Marvin/Clendinning, *The Musician's Guide to Aural Skills*

#### Sample Resources for Written Section 2

Clendinning/Marvin, *The Musician's Guide to Theory and Analysis*

Kostka/Payne, *Tonal Harmony: With and Introduction to Twentieth Century Music*

Laitz, *The Complete Musician: An Integrated Approach to Tonal Theory, Analysis, and Listening*

#### Sample Resources for Written Section 3

Berry, *Form in Music*

Davie, *Musical Structure and Design*

Green, *Form in Tonal Music: An Introduction to Analysis*

Laitz/Barlette, *Graduate Review of Tonal Theory: A Recasting of Common-Practice Harmony, Form, and Counterpoint* (Good also for Written Sections 2 and 4)

#### Sample Resources for Written Section 4

Benjamin, *Counterpoint in the Style of J. S. Bach*

Kennan, *Counterpoint*

Owen, *Modal and Tonal Counterpoint from Josquin to Stravinsky*

#### Sample Resources for Performance Section 1

Benjamin/Horvit/Nelson, *Music for Sight Singing*

Berkowitz/Fontrier/Kraft/Goldstein, *A New Approach to Sight Singing*

Ottman/Rogers, *Music for Sight Singing*

#### Sample Resources for Performance Section 2

Brings/Kraft/Burkhart/Kamien, *A New Approach to Keyboard Harmony*

Dickreiter, *Score Reading: A Key to the Music Experience*

Frackenpohl, *Harmonization at the Piano*

Morris, *Preparatory Exercises in Score Reading*

**N.B.:** All sample resources listed are typical texts that are commonly used in undergraduate music theory courses. The lists are not intended to be exhaustive or prescriptive of the exam content. Any textbooks or notes from your undergraduate music theory courses would also be excellent review sources.

