The Graduate Entrance Examination in Music Theory and Aural Skills  
School of Music  
University of Illinois at Champaign-Urbana  
(updated Summer 2014)

The Graduate Entrance Exam in Music Theory and Aural Skills is required of all entering graduate students, with the exception of those in music education. It is offered at the beginning of every semester. Students may take the exam twice (except for score reading, which may be taken as many semesters as necessary). After the second attempt, any deficiencies in Part 1 or Part 2 must be remedied by coursework. Both Music 502A (Graduate Review of Common Practice Music) and Music 502B (Graduate Review of 20th-Century Music) will be offered in Fall 2014, and 502B will be offered again in Spring 2015; however, you must test out of or take 502A before enrolling in 502B. The three-hour theory exam consists of the three parts outlined below. Some suggested study materials for each part are also provided.

YOU MUST PASS ALL THREE PARTS BEFORE YOU CAN GRADUATE. YOU ARE RESPONSIBLE FOR RETAKING THE TEST IF YOU DO NOT PASS THE FIRST TIME.

Part I: Common Practice Music (Writing and Analysis)

You will be asked to harmonize a melody or figured bass involving basic rules of four-part chorale writing, chromatic harmonies (including applied or secondary chords, borrowed chords or modal mixture, the Neapolitan, and augmented sixth chords), and modulation to closely related keys.

You will also be asked to analyze a short piece from the 19th century (e.g., by a composer such as Schubert, Schumann, Chopin, Brahms, etc.) or given excerpts from several such pieces. Questions may involve phrase structure, chromatic harmony, modulation techniques, and form.

You should also be familiar with the typical forms of common practice music, including binary and ternary forms, rondo, and sonata.

Students who do not pass this section of the exam will need to take MUS 499R.

Recommended study materials:
Stefan Kostka and Dorothy Payne, Tonal Harmony
Steven G. Laitz, The Complete Musician
Steven G. Laitz, Graduate Review of Tonal Theory
Any one of these is a good source to use in preparation for the exam.

Part II: Twentieth-Century Music (Writing and Analysis)
You will be asked several short questions about common pitch materials in early 20th-century music (e.g., modes, pentatonic scales, octatonic scales, etc., and performing basic set theory and serial operations).

You will also be asked to analyze two short excerpts from pieces from the first half of the twentieth century. One will involve basic techniques of set theory or serialism (e.g., Schönberg, Webern, Berg, etc.) The other will involve early 20th-century approaches to tonality (e.g., Debussy, Stravinsky, Bartók, etc.) Questions may also involve early 20th-century approaches to rhythm and texture.

Students who do not pass this section of the exam will need to take MUS 499R1.

Recommended study materials:
Stefan Kostka, *Materials and Techniques of Twentieth-Century Music*
Joel Lester, *Analytic Approaches to Twentieth-Century Music*
Miguel Roig-Francoli, *Understanding Post-Tonal Music*

Any one of these is a good source to use in preparation for the exam.

**Part III: Score Reading**

You will be asked to transcribe short excerpts from alto and tenor clef to treble or bass clef and to transcribe short excerpts from the written pitch of standard orchestral transposing instruments (e.g., clarinet in Bb) to the sounding pitch.

---

The **Graduate Entrance Exam in Aural Skills** is also required of all entering graduate students, with the exception of those in music education. It is offered at the beginning of every semester. Students may take the aural skills exam as many times as necessary. Deficiencies in aural skills may also be remedied by successfully completing Music 108G, which will be offered in both Fall 2013 and Spring 2014. The one-hour aural skills exam consists of:

1) Recognizing and writing intervals.
2) Recognizing and writing chord qualities (triads and seventh chords, including inversions).
3) A short two-part melodic dictation.
4) A short harmonic dictation, requiring outer voices and Roman numerals and using diatonic harmonies and applied (or secondary) chords.
5) A short rhythmic dictation.

Recommended study materials:
Auralia 4 software
Either of these is a good source to use in preparation for the exam.