PEABODY INSTITUTE OF THE JOHNS HOPKINS UNIVERSITY
GADMA (Graduate Assistant and DMA Exam)
For Theory Pedagogy and DMA Applicants and Prospective Assistants
SAMPLE EXAMINATION FOR STUDY

Interview

Please Print All Information

Last Name: __________________________________________________________
First Name: __________________________________________________________
Degree sought: _______________________________________________________
Major Instrument: ______________________________________________________

If you are not a piano major, rate your piano skills:

None ☐ Some ☐ Modest ☐ Good ☐ Excellent ☐

What schools have you attended since high school? What degrees have you earned?
________________________________________________________________________
________________________________________________________________________

What training have you had in music theory? Give a brief description, length of study, dates of study, and where studied?

Harmony: ________________________________
Counterpoint: ______________________________
Form and Analysis: __________________________
20th Century Techniques: _____________________

Have you taken this examination before? No ☐ Yes ☐ When? ____|____|____

☐ Code 40: Full Graduate Theory Review
☐ Code 41: Advanced Graduate Theory Review
☐ Code 42: Exempt from Review; Do Not Interview
☐ Code 43: Interview for Graduate Assistant

☐ Recommend 18th-century counterpoint
☐ Recommend 20th-century techniques
☐ Recommend both 18th-century counterpoint and 20th-century techniques

Faculty Examiners: _______________________________________________________

90 Minute Time Limit
1. In a four-part SATB style, complete the following figured bass and provide a Roman numeral analysis.

![Figured Bass Example](image1)

2. Harmonize the following melody in four-part SATB style. Provide a Roman numeral analysis. End with a Perfect Authentic Cadence.

![Melody Example](image2)

3. For the excerpt on the following page, provide both a harmonic and formal analysis. Provide a full Roman numeral analysis. Identify all cadences by type. Label all sections and phrases where appropriate.

   a) What is the name for the structure of this excerpt?

   __________________________________________________________
TWENTIETH CENTURY MATERIALS.

Build the following modes/scales/sets beginning on the notes indicated:

Dorian Mode transposed to E
Octatonic (2,1) starting on C#

Lydian Mode transposed to D♯
The Pitch Class set (0,1,3,7) where G=0

Identify the following sonorities by writing the appropriate letter in the blank (N.B.: There are two more sonorities than blanks):

a. b. c. d. e.

Pentatonic Cluster Dominant Ninth Chord
Quartal Tetrachord Chromatic Cluster
Polychord Whole Tone Chord
Quintal Tetrachord Eleventh Chord
COUNTERPOINT: Choose one example below (A or B) that best represents your highest level of skill at counterpoint. Analysis is not required.

Choose only one example.

A. Using the following subject, write the opening of a two-part invention. Present the motive several times in imitation and invertible counterpoint, then present a sequence that modulates and cadences in the Dominant.
B. Write a three-voice fugue exposition based on the given subject.

Fugue Subject