

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

**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: \_\_\_\_\_

20<sup>th</sup> Century Techniques: \_\_\_\_\_

Have you taken this examination before? No  Yes  When? \_\_\_\_|\_\_\_\_|\_\_\_\_

**PLEASE NOTE: YOU MAY NOT USE A PIANO ON THIS TEST.**



Assai lento.

*sotto voce*  
*una corda* *scd.* *molto cantato*

*p*  
*espressivo*  
*tre corde*

*pp* *ppp*

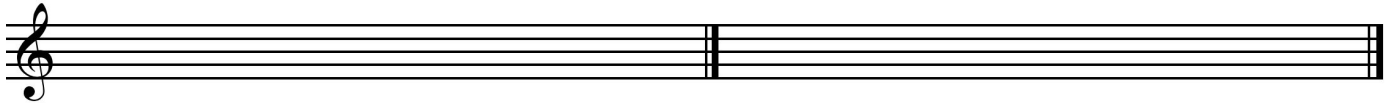
*una corda* *scd.*

**TWENTIETH CENTURY MATERIALS.**

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

Dorian Mode transposed to E

Lydian Mode transposed to D $\flat$



Octatonic (2,1) starting on C $\sharp$

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):**

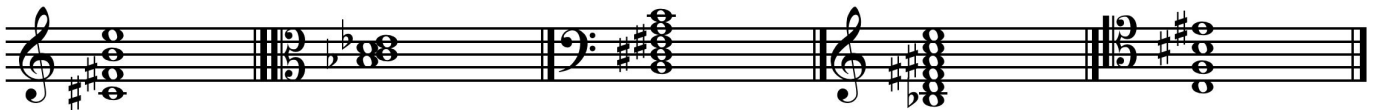
a.

b.

c.

d.

e.



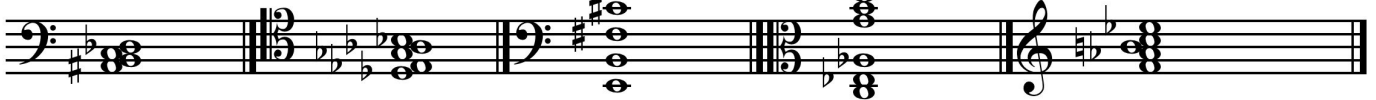
f.

g.

h.

i.

j.



Pentatonic Cluster \_\_\_\_\_

Dominant Ninth Chord \_\_\_\_\_

Quartal Tetrachord \_\_\_\_\_

Chromatic Cluster \_\_\_\_\_

Polychord \_\_\_\_\_

Whole Tone Chord \_\_\_\_\_

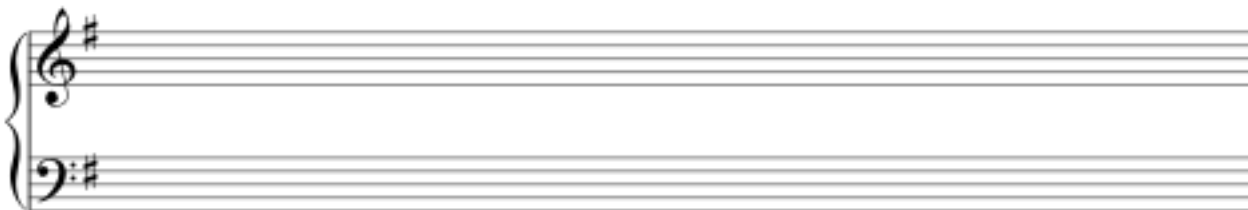
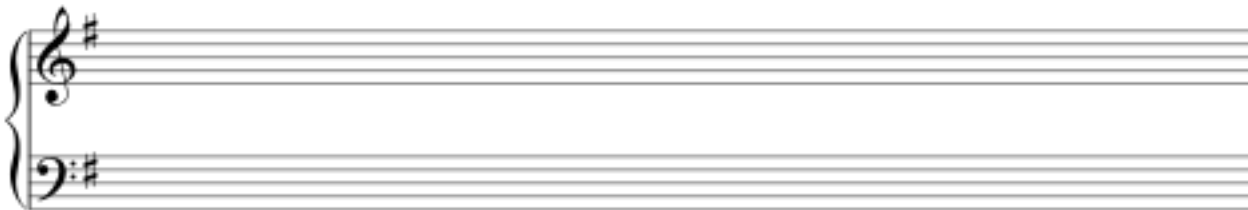
Quintal Tetrachord \_\_\_\_\_

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

