UNIVERSITY OF HOUSTON

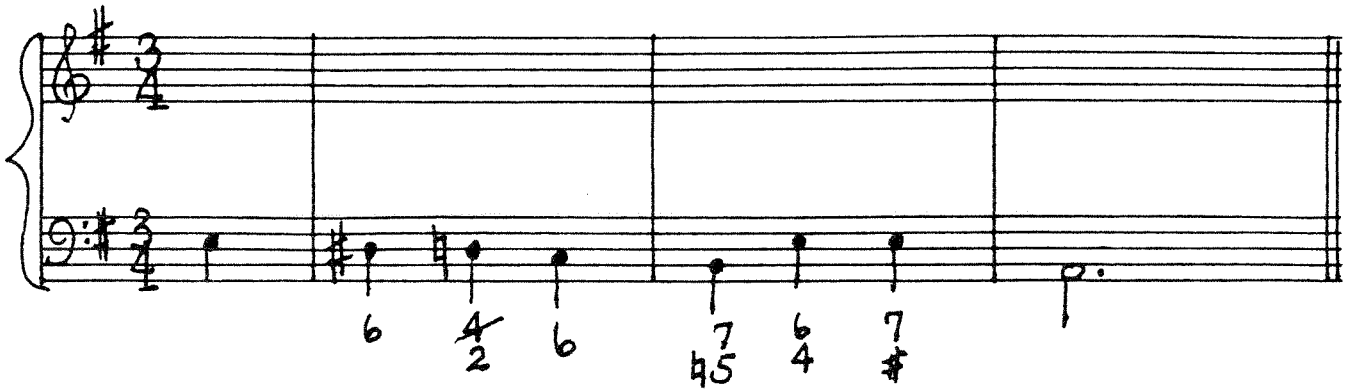
SCHOOL OF MUSIC

THEORY PLACEMENT EXAMINATION

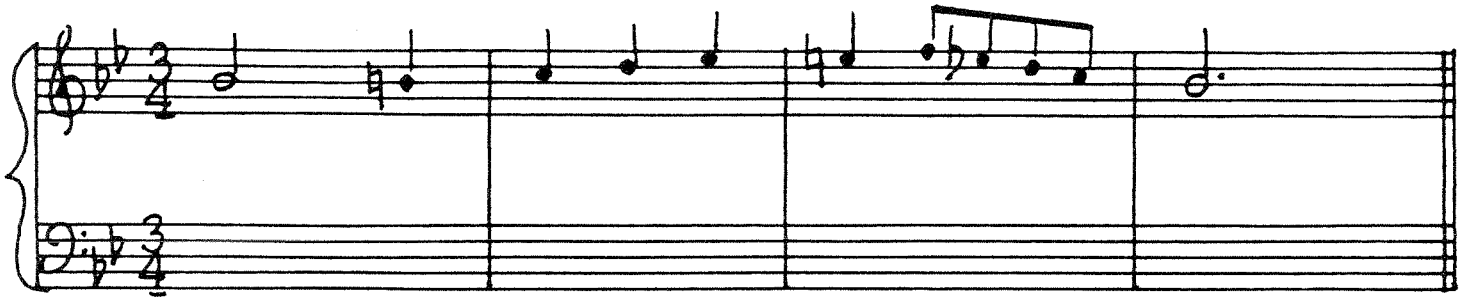
FOR

GRADUATE STUDENTS

I. Work out the following figured bass and analyze fully.



II. Harmonize the following melody and analyze fully. Use at least one secondary dominant and one augmented-sixth chord.



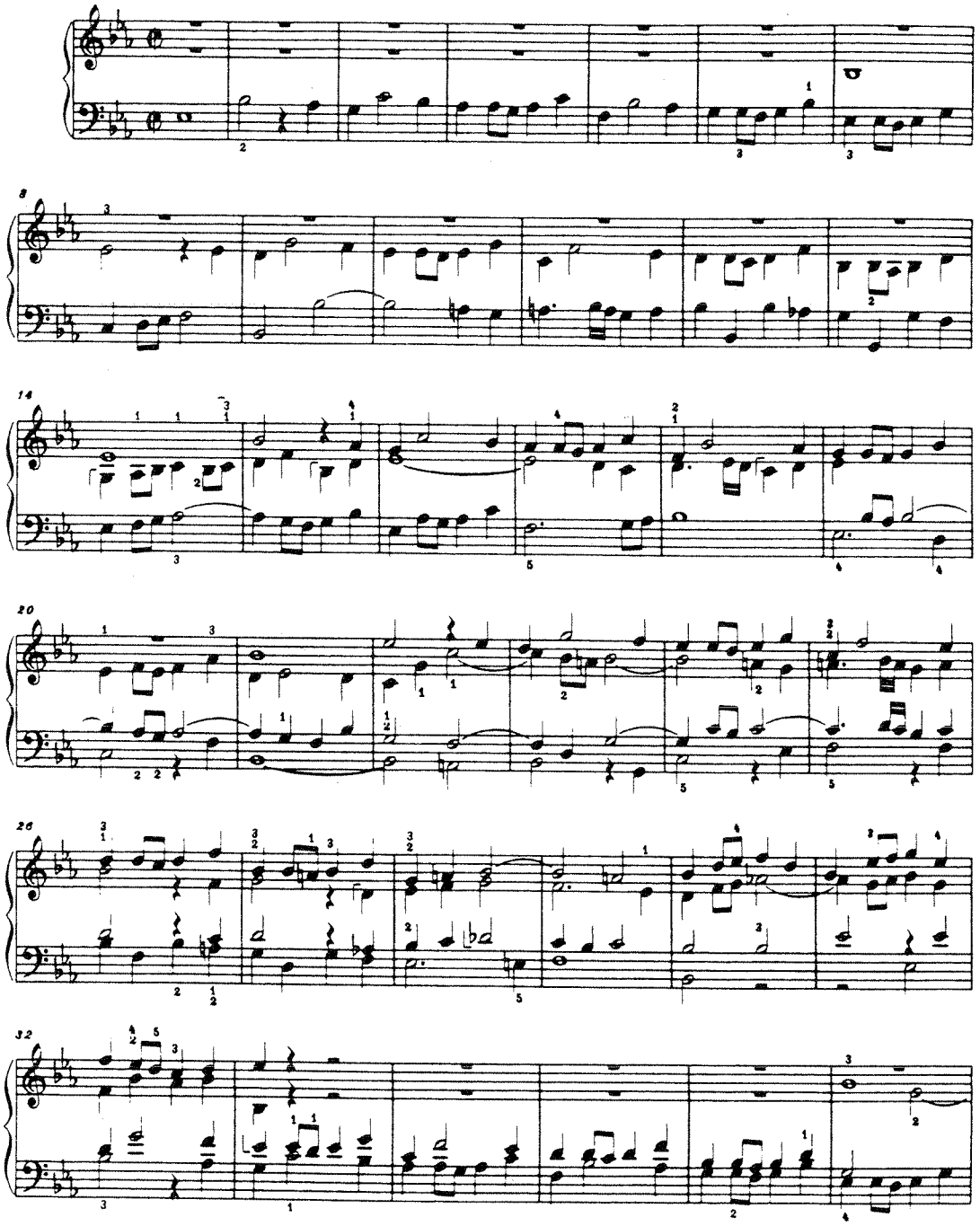
Analyze the following example through the end of the exposition, indicating the following on the music:

1. All statements of the subject.
2. All statements of the answer. What type of answer is it? Why? (Answer this on the back of this page if you wish.)
3. All occurrences of the link (or "codetta").
4. All sequences.
5. All cadences.

Fuga 7

à 4

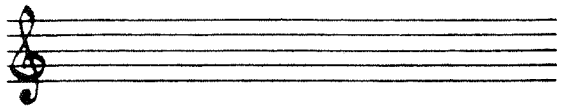
BWV 876



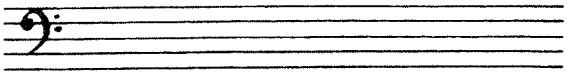
20th Century Materials.

I. Write the following scales, using the staves and clefs provided; you may use or omit key signatures as you choose.

1. Whole-tone scale, on E♭.

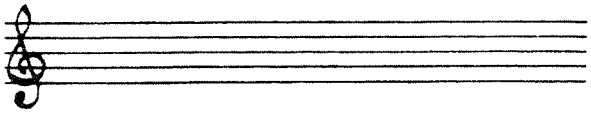


2. Phrygian mode, on C♯.



3. Dorian mode, on F.

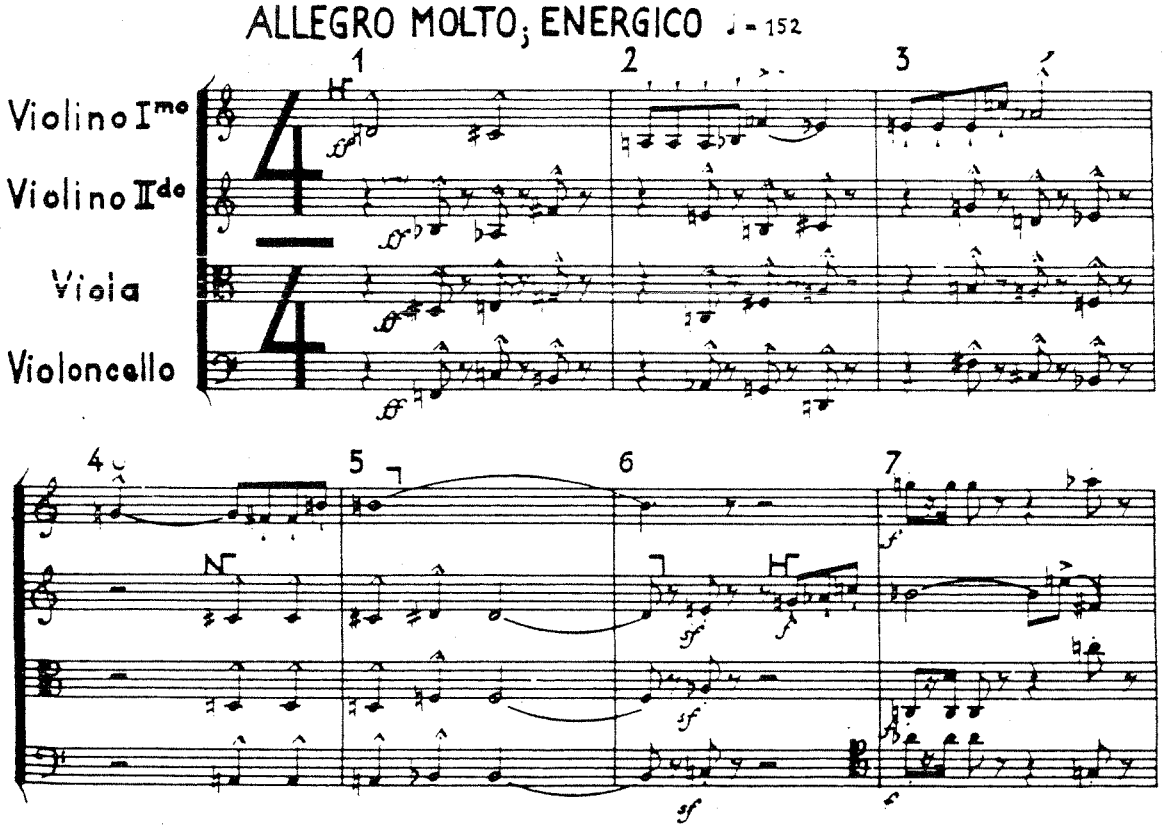
4. Octatonic scale, on G.



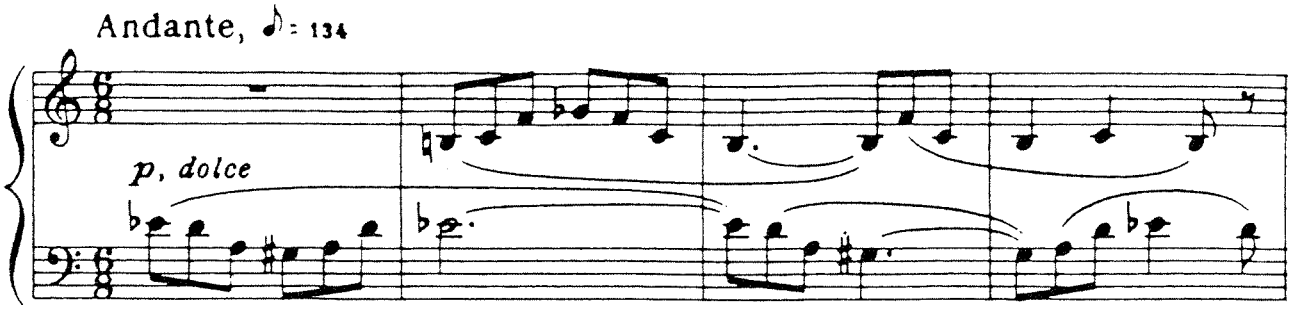
II. Briefly answer the question(s) given for each of the following excerpts.

1. Name the technique used to organize the pitches in this excerpt.

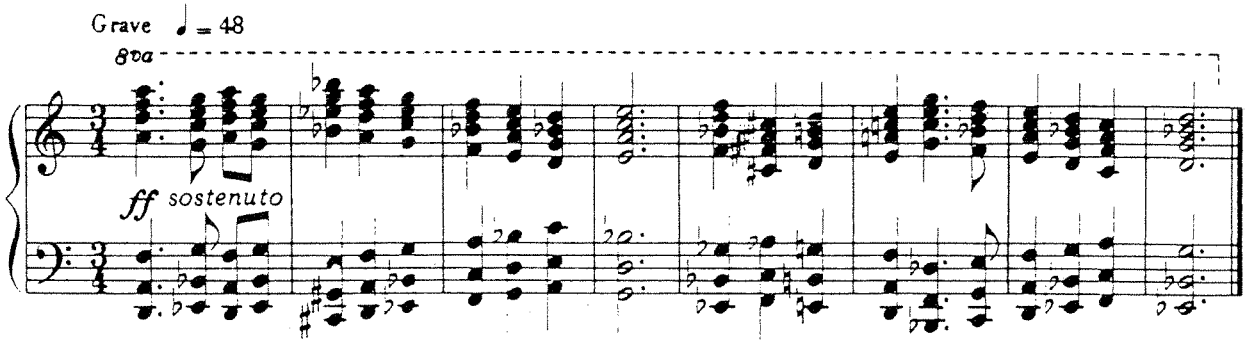
2. Determine the set type (prime form) and interval vector for the eighth-note chords in measure 1, (violin II, viola, cello).



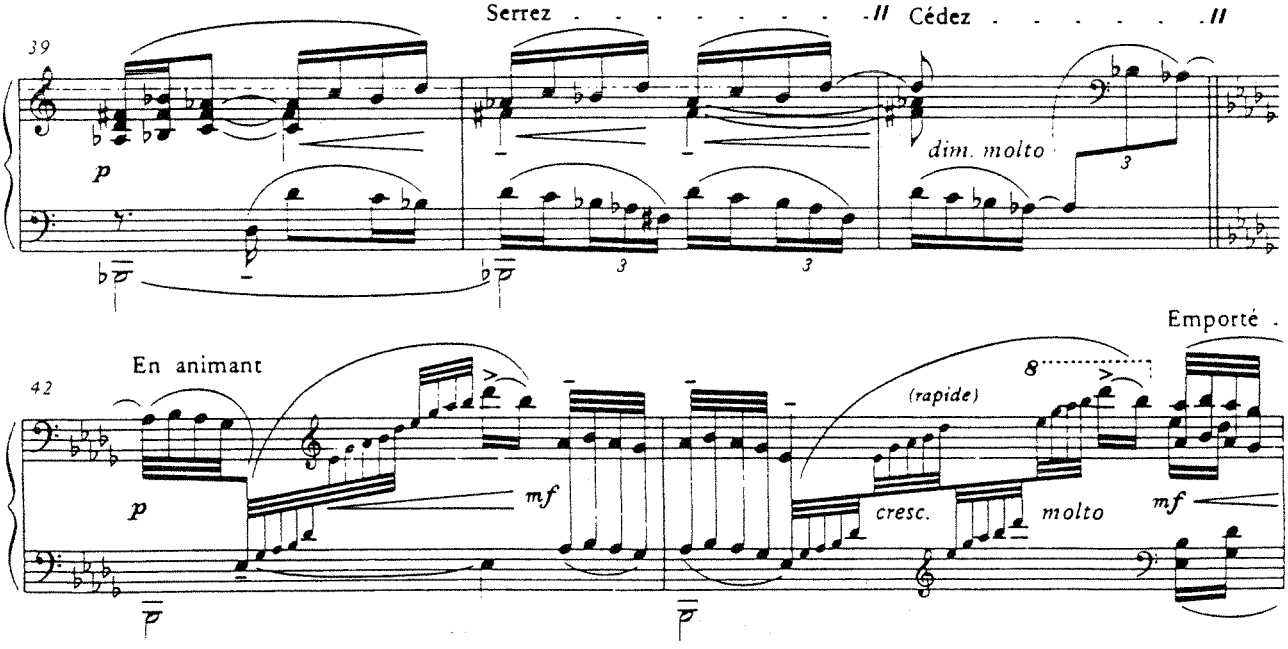
2. a) What scale is used in this excerpt?
   b) What technique is used to manipulate the principal motive?



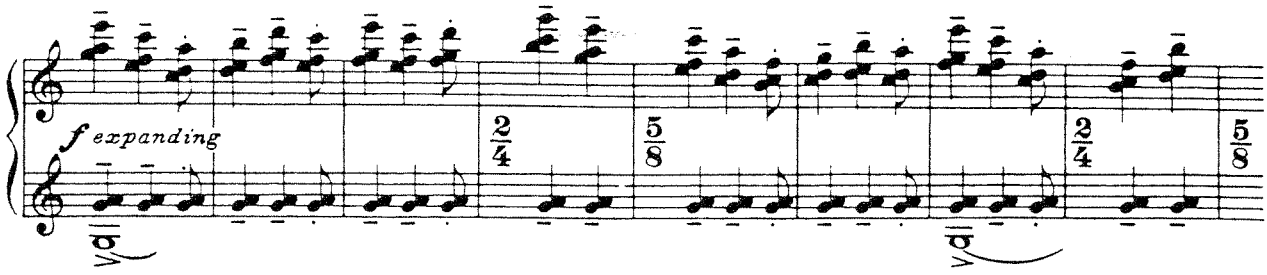
3. Name the harmonic and contrapuntal techniques evident in this excerpt.



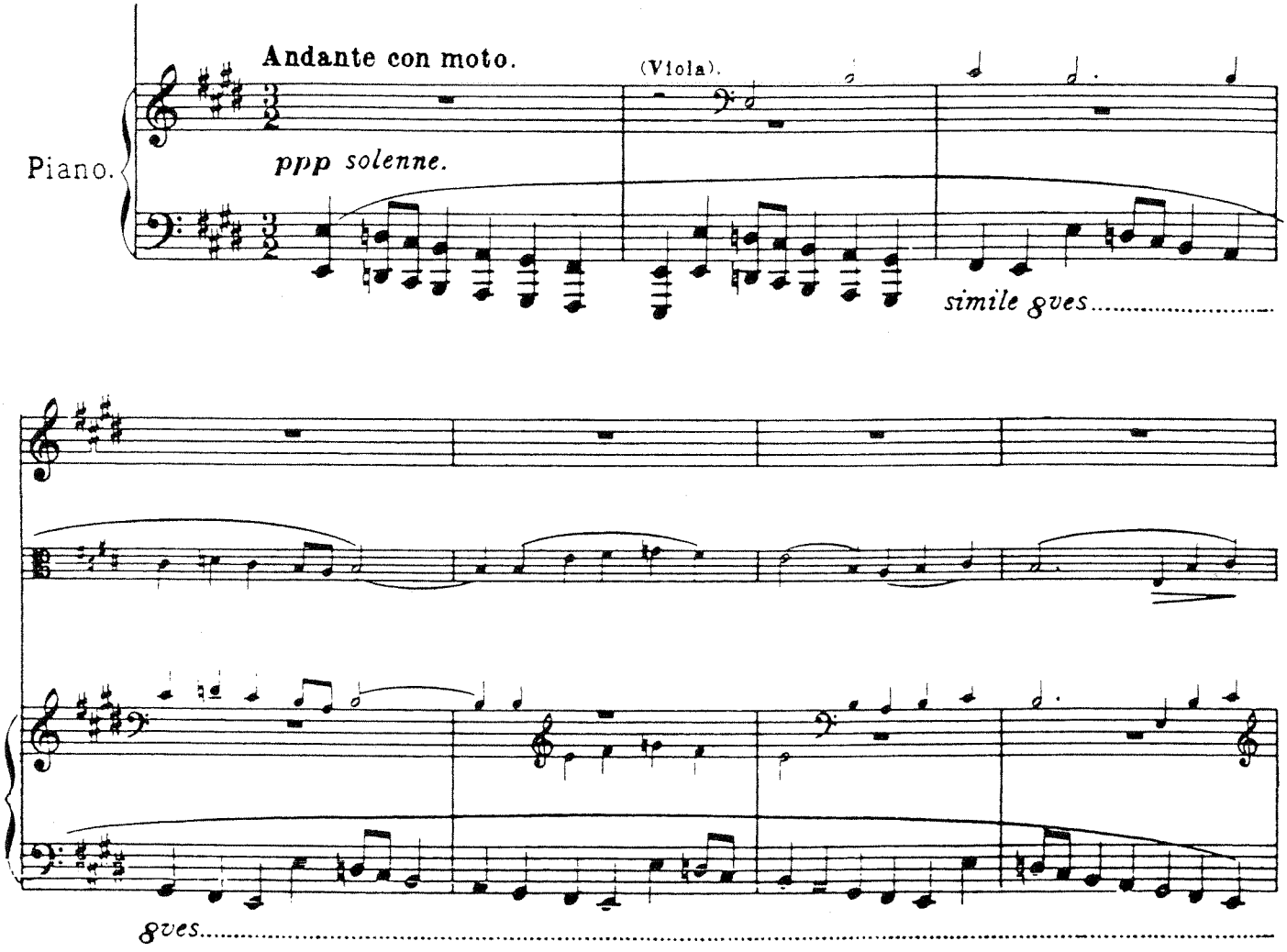
4. Identify the scales employed in this excerpt.



5. a) Identify the harmonic technique used here.
   b) What metric technique is used here?



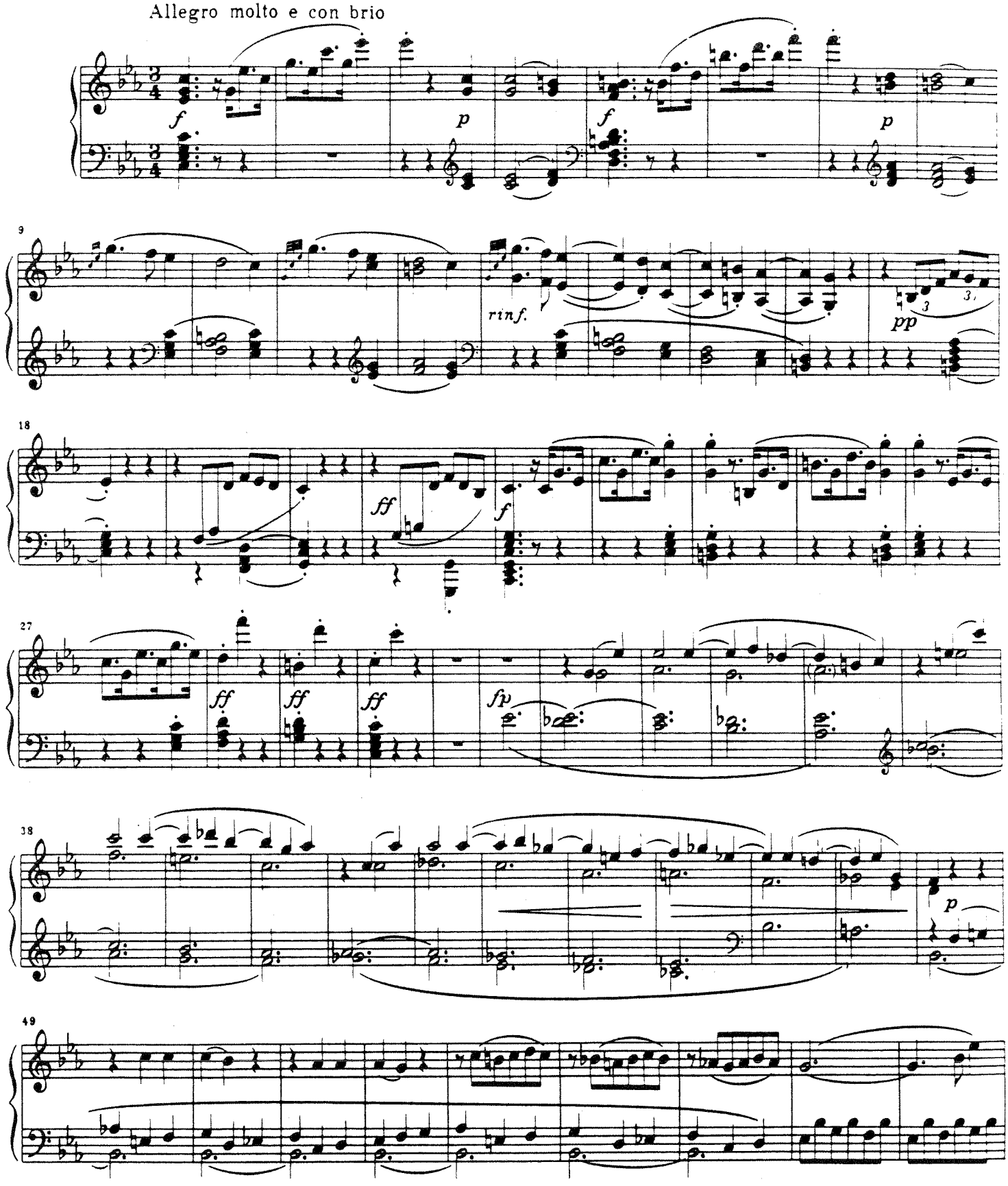
6. a) What modes are employed in this example (and in what parts)?
   b) Identify tonal center.
   c) What rhythmic/metric features are evident?

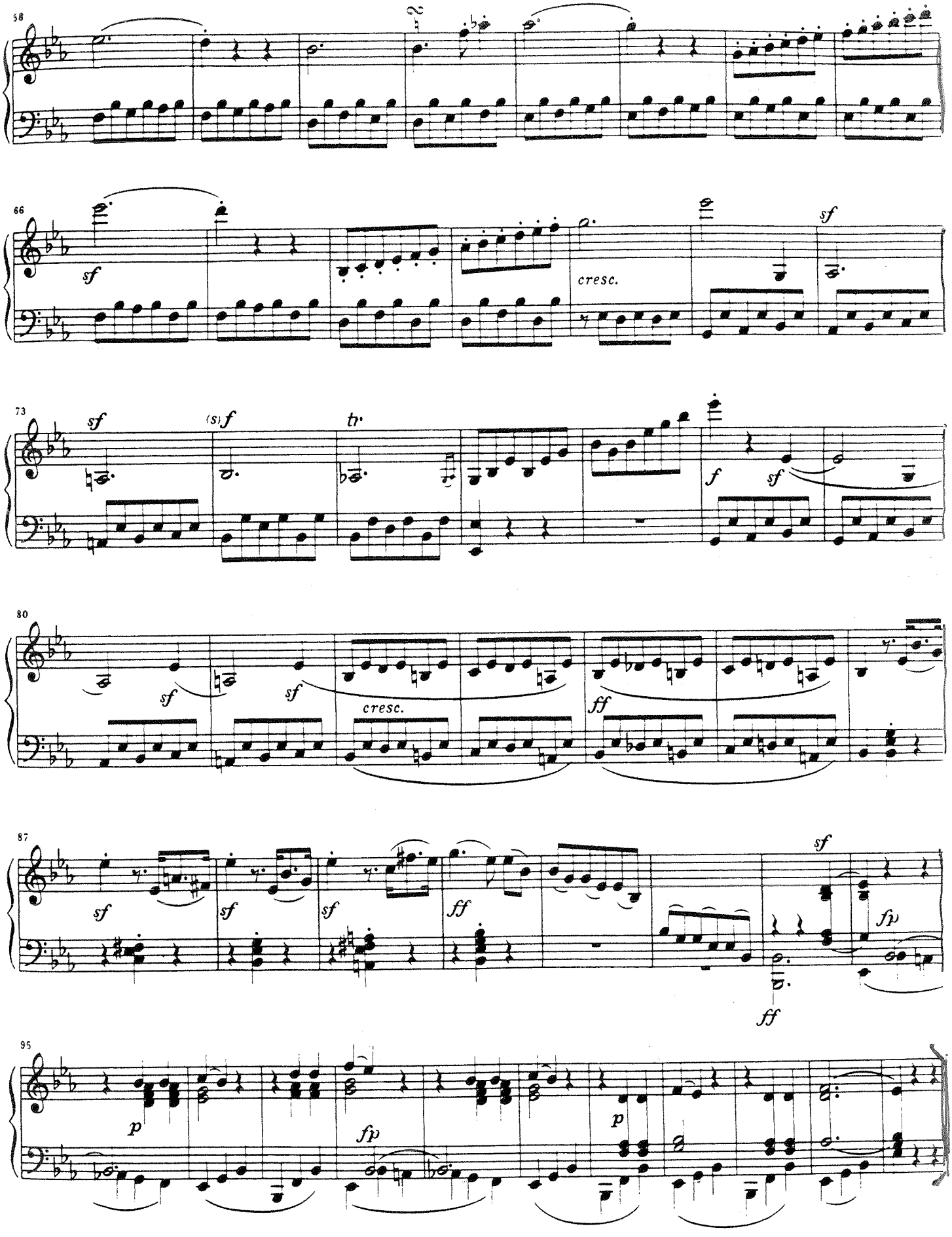


This is the exposition of a sonata form.

1. Analyze the form, labeling its subsections. Include in your analysis all phrases, periods, and cadences. Bracket and label all significant motives.

2. Provide harmonic analysis for measures #22 through #63.

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