General Preliminary Exams in Music Theory
2008-2013

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UNIVERSITY OF MICHIGAN
SCHOOL OF MUSIC, THEATER & DANCE

General Preliminary Examination in Music Theory

15 March 2013

PART I

TWO-HOUR ANALYSIS PROBLEM

Identification Number

DO NOT WRITE YOUR NAME
On this or any other examination document
USE YOUR CODE NUMBER ONLY
Part I. Tonal Analysis (2 hours)

You were given a copy of the music one day in advance of the exam. You may not bring any prepared materials into the examination room. In every answer you provide while taking this exam, you may use charts, diagrams, and/or musical examples in staff notation to supplement your written statements.

Please refer to the score of the first movement of Schubert’s Sonata (or “Sonatine”) for Piano and Violin, Op. 137 No. 2 (D385).

1. This movement is in sonata form (sometimes called “sonata allegro form”). In your blue book, please identify the large sections of the form (for example, “exposition”). Please refer to these large sections by measure number.

2. In your blue book, please compare the exposition to the recapitulation, discussing Schubert’s use of modulation and transposition. Here again it will be important to refer to passages by specific measure numbers. You may supplement your answer with a diagram if you wish.

3. Following are three statements about sonata form. For each statement, please explain in what way (or ways) this Schubert movement conforms to the statement and in what way (or ways) it does not conform.

   (a) The exposition establishes an opposition between two different key areas: a main key and a secondary (or subordinate) key. At least one complete theme will express each of these two different key areas. Those themes begin in the key area they express; they end with a cadence in that same key. Additional key areas may appear in the exposition, but those keys are not given full themes and cadences of their own, so they are considered temporary.

   (b) The development section is the most tense and unpredictable part of the form, but this section will reach the dominant of the home key or a chord that serves a similar function.

   (c) The recapitulation begins with a “double return.” The term “double return” refers to the simultaneous return of the main theme (or “primary theme”) and the tonic key following the development section.

4. In your blue book, please discuss two or three techniques that Schubert uses to produce continuity from one phrase to the next.

5. In your blue book, please discuss two or three techniques that Schubert uses to differentiate the various themes from one another. These techniques could involve any musical factor, including melody, harmony, and rhythm, working individually or in combination.
PART II
THREE SHORTER PROBLEMS

Identification Number

DO NOT WRITE YOUR NAME
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Craft Question
15 March 2013

Given below is a partially figured bass, with the first chord completed and one other soprano note given. Complete the example in SATB notation, demonstrating an understanding of traditional voice leading and harmony. You may add figured-bass numerals (and other symbols) anywhere you consider them appropriate, but you may not change those that are provided. Supply a harmonic analysis using Roman numerals and any other designations you may wish.
Given above are bars 1-54 from a Haydn string quartet movement (the second movement of op. 20, no. 5) that totals 99 notated bars, with "M.D.C." (meaning "Menuetto da capo") written under bar 99.

1. Comment on the formal construction of the given passage in terms of phrases, sections, and tonicizations (momentary tonal centers). Refer to measure numbers. You may supplement your commentary with a diagram if you wish.

2. Discuss the harmony in bar 25 in relation to its surroundings in terms of both tonal and formal structure.

3. Do the same for bars 38-43 and comment on any changes Haydn introduces in these bars compared to a parallel passage earlier in the piece.

4. Select two passages and discuss some ways in which Haydn uses phrase expansion as a developmental device in those passages. (A phrase expansion lengthens a phrase beyond the minimum required for completeness.) Be sure to refer to the passages specifically by measure number.

5. What heading might you expect to find over the second ending for bar 54?
Post-Tonal Question
15 March 2013

Given below is a recent piece for piano by Colin Matthews comprising twenty-six bars. Note the division into three staves: one for the right hand and two for the left hand. Consider the different sorts of content in each staff and write a short essay discussing the form of this piece, relying on aspects of contrast and coherence and explaining your reasoning. Please be sure to include observations about all of the work’s parameters: pitch, rhythm, harmony, and texture.
GENERAL PRELIMINARY EXAMINATION IN MUSIC THEORY

19 October 2012

PART I

TWO-HOUR ANALYSIS PROBLEM

Identification Number

DO NOT WRITE YOUR NAME
On this or any other examination document
USE YOUR CODE NUMBER ONLY
The University of Michigan  
School of Music  

General Preliminary Examination in Music Theory  
Examination Date: 19 October 2012  

Part I. Tonal Analysis (2 hours)  

You were given a copy of the music and a CD of the piece one day in advance of the exam. You should have turned in the CD at the beginning of the exam. You may not bring any prepared materials into the examination room. In every answer you provide while taking this exam, you may use charts, diagrams, and/or musical examples in staff notation to supplement your written statements.  

Given is a violin and piano piece from the classical era. In writing about this piece, you may choose four out of the following five questions to answer; answer them through four separate essays.  

1) Briefly discuss the form of this piece, identifying the main sections, key areas, cadences, and the basic function of each passage that exhibits a clear beginning and concludes with a cadence. Include the measure numbers of what you consider the principal formal divisions.  

2) Some of the sections in this piece are extended beyond the minimum length they would need to be tonally complete. Please identify two such passages, discuss how the sections are extended, and the contribution of the extension to the overall effect of the piece.  

3) Identify two passages that include a harmonic sequence. What are the sequences, and how do these passages contribute to the overall effect of the piece.  

4) How does the coda summarize and conclude issues that have run through the whole movement? These issues include, but are not limited to, harmony, register, and motivic relationships.  

5) Think of an imaginative question about this piece and answer it. You will be judged as much on the basis of the creativity of your question as upon your answer.
PART II

TWO-HOUR SHORT ANSWER QUESTIONS

Identification Number

DO NOT WRITE YOUR NAME
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Question 1: Short Answer Tonal Question

The following question refers to the concluding measures of Bach's Prelude for Lute, BWV 998 (measures 29-48).

The passage reproduced below begins and ends in the key of E-flat, as suggested by the key signature, but involves a variety of chromatic pitches that suggest tonicization and/or modulation.

Provide a thorough harmonic analysis of the passage. If there are modulations, identify them by key and show pivot chords that connect adjacent keys:
Question 2: Craft Question

Complete the following chromatic sequence, alternating between root-position triads and first-inversion Mm7 chords. Add a figured bass that includes appropriate accidentals to reflect the accidentals that appear in the upper voices. No Roman numerals are necessary:
Question 3: 20th-Century Question

Attached is the first page of a set of variations for piano. The theme is completed with the downbeat of bar 12. The work is based on a twelve-tone row, a member of which is found at the outset, as follows:

Eb B Bb D C# C | F# E G F A G#

The midpoint of the row has been marked to reveal its two six-note collections (segmental hexachords). As you will observe, these are a pair of chromatic hexachords, which may be labeled as 012345. Please answer the following questions:

1) The row and its transformation(s) appear three times in the excerpt. Mark these in the score, and label them, indicating twelve-tone transformation used.

2) Take the unordered hexachord, 0 1 2 3 4 5. Write out the transposition of this hexachord by a half-step. Do so repeatedly until you have the complement to the original hexachord (i.e., the other six notes). How many times did you transpose until you reached the complement? This will be the number of distinct pairs of complementary chromatic hexachords. Any chromatic hexachord will be found as one of these pairs.

3) While you will find the row ordered in time in the musical surface, other factors invite different groupings by dyads, such as long notes and short notes, and slurred dyads or articulated dyads. (Notes may be articulated by rests, or various staccato or tenuto markings). If one proceeds to group the musical surface in this way, what kind of hexachords are found?

4) Looking solely at the first two aggregates (through the mid-point of bar 9), and considering your answers to questions 2 and 3, what conclusions can you make about the use of chromatic hexachords in the excerpt?
UNIVERSITY OF MICHIGAN
SCHOOL OF MUSIC, THEATER & DANCE

General Preliminary Examination in Music Theory
16 March 2012

PART I
TWO-HOUR ANALYSIS PROBLEM

Identification Number________________

DO NOT WRITE YOUR NAME
On this or any other examination document
USE YOUR CODE NUMBER ONLY
Part I. Tonal Analysis (2 hours)

You were given a copy of the music one day in advance of the exam. You may not bring any prepared materials into the examination room. In every answer you provide while taking this exam, you may use charts, diagrams, and/or musical examples in staff notation to supplement your written statements.

In writing about this piece, you may choose four out of the following six questions to answer; you may choose to answer them through four separate essays or to integrate the answers into one continuous essay.

1) Provide a chart to show all of the principal formal sections of this movement, giving specific measure numbers, and using whatever terminology seems necessary to explain the formal shape of this piece. A brief essay should accompany this chart. Although this movement is not in sonata form, you may wish to discuss the extent to which concepts of sonata form have influenced the shape of this movement.

2) Discuss the changing functions of the A flat in this movement, starting with its introduction as a melodic detail in m. 7, and including the appearance of A flat major as a significant key area of the piece. Try to link all or most of the appearances of A flat in this piece into a continuous narrative that connects motivic details to issues of larger structural design.

3) Discuss two or three motives and trace their transformations throughout the piece.

4) Discuss the use of augmented sixth chords in this movement; please give specific measure numbers and indicate whether the chords are Italian, French, or German augmented sixth chords. Then discuss the context in which they function, including how they are introduced and whether there is anything notable about the ways they resolve.

5) Discuss the use of dissonance in this piece. There are a number of moments in which striking dissonances are used to dramatic effect; discuss some of these events.

6) Think of an imaginative question about this piece and answer it. You will be judged as much on the basis of the creativity of your question as upon your answer.
Largo con gran espressione

16 March 2012
Part One Score
UNIVERSITY OF MICHIGAN
SCHOOL OF MUSIC, THEATER & DANCE

General Preliminary Examination in Music Theory
16 March 2012

PART II
THREE SHORT PROBLEMS

Identification Number____________

DO NOT WRITE YOUR NAME
On this or any other examination document
USE YOUR CODE NUMBER ONLY
A. Short Tonal Analysis Question

Given: The string parts to a symphonic minuet. The music continues on the next page. In your blue book, please write answers to the following questions.

1) Discuss the form of this piece and explain your reasons for considering the form as you did.

2) Briefly discuss any role that repeated music or transposed music play in your perception of the form.

3) If any sections are longer or shorter than might be expected in a piece of this type, please describe any features of the music that seem to motivate a change in the length of the section.

continued on the following page . . .
Score to Question A, ending
B. Craft Question

Given: The opening section of a chorale.

1) For bars 3 and 4, please complete the alto and tenor parts in the same style as bars 1 and 2, following the figured bass. The eighth note without a figure (the bass note A in bar 3) should be interpreted as a passing tone.

2) For bars 5 and 6, please complete the soprano, alto and tenor parts in the same style as bars 1 and 2, following the figured bass. The eighth note without a figure (the first bass note D in bar 5) should be interpreted as a passing tone. End the exercise with a perfect authentic cadence.
C. Post-Tonal Analysis Question


In your blue book, please write answers to the following questions, either separately or in one continuous essay.

1) Explain how the cell comprising the pitch classes 0, 1, 4 (C-C#-E) is used in each section of the song. Be alert to all transpositions, inversions, and other transformations of this cell, including chords derived from it.

2) What is the form of the song, and how does it correspond with the text?

3) Are there any pitches in the song that seem fixed in register?

This is a translation of the text:

After the summer rain did you see the forest?!
All is glitter, quiet, and more beautiful than before.
See, good woman, you too sometimes need summer rainstorms!
Score to Question C

Ein wenig bewegt

Sahst du nach dem Gewitterregen den Wald?!?! Alles

ra-stet, blinkt und ist schö -
poco rit.

eter als zu vo-
molto rit.

Sie-he, Frau-e,
a tempo

auch du brauchst Gewitterregen!
Part 1. Tonal Analysis (2 hours)

You were given a copy of the score and recording one day in advance of the exam, which you must turn in at the start of this examination. You may not bring any prepared materials into the examination room. A new copy of the score is provided. In your answers to questions on this part of the exam you may use charts, diagrams, and/or musical examples to supplement your written statements.

In writing about this piece, you must choose essays 1 and 2. Among essays 3-5, choose two more to write about. You may choose to answer them through four separate essays or to integrate them into one continuous essay.

1. This piece is in three parts. Make a chart showing the three parts with their measure numbers and principal key relationships. Then identify the form of the first section and describe any features you find particularly interesting or significant. Discuss the form of the second section, paying particular attention to phrase structure and relations. In what respects does the third section repeat an earlier section? In what respects does it differ (in material and form)?

2. The opening measure (anacrusis through fifth eighth-note of m. 1) sounds a motive that is central to the movement. Identify several versions of the motive (use measure numbers), describe how it is a version of the motive, and describe contexts in which it occurs, uses to which it is put.

3. Certain points in the piece are marked by imitative counterpoint. Identify the measures in which such counterpoint occurs and the voices/instruments that participate in it. At each occurrence, what is the imitation pointing out, participating in, furthering—what is it doing? If there are changes made in some of the imitative entries, describe them and speculate about the purpose for the change.

4. Discuss harmonic chromaticism in the movement, identifying particular passages. What function or functions (tonic, dominant, pre-dominant) does the chromaticism express? Where, in the harmonic or formal scheme of the movement does it occur? What might the purpose(s) for the chromaticism be in its particular location? (Be sure to discuss mm. 9-12.)

5. Discuss the roles of the instruments and their relationships. How might changes in these roles and relationships help to differentiate the three sections of the movement? What distinctive textures do they create and how do these help to differentiate the three sections?
The chorale below has been divided into three parts. Each part is shown on one line of music and lines 2 and 3 begin with the third beat from the previous line's last measure. The instructions for each part are given above the corresponding line. You should add a roman numeral analysis to all parts as indicated below. Notice the question at the end of Part 2.

Part 1 - Provide a roman numeral/figured bass analysis.

Part 2 - You are given the bass and soprano voices.
- a. Add the two inner voices (tenor and alto) based on the figured bass line that is provided. Use good voice leading. The first chord is completed for you.
- b. Provide a roman numeral analysis for all chords.

Question - How is the function of the last chord in Part 1 different from the function of the last chord in Part 2?

Part 3 - You are given the soprano voice.
- a. Add a bass line (no inner voices) that can harmonize the melody. DO NOT use a tonic chord anywhere in the first full bar.
  DO include a cadential ⅔ and a perfect authentic cadence somewhere in the line.
- b. Provide a roman numeral/figured bass analysis that reflects your bass line.
THE UNIVERSITY OF MICHIGAN
SCHOOL OF MUSIC

General Preliminary Examination in Music Theory
18 March 2011

PART ONE
TWO-HOUR ANALYSIS PROBLEM

Identification Number ________________________

DO NOT WRITE YOUR NAME on this or any other examination document.
USE YOUR CODE NUMBER ONLY.
Part One. Two-hour analysis problem

(Individual copies of the music and CDs have been made available one day in advance. The CDs should be turned in at the beginning of the exam, and no prepared materials may be brought into the examination room. In every answer you provide while taking this exam, you may use diagrams, charts, and/or musical reductions in staff notation to supplement your written statements.)

1. Briefly discuss the form of this piece, identifying the main sections, key areas, cadences, and the basic function of each passage that exhibits a clear beginning and concludes with a cadence. If this piece seems to have aspects of more than one standard form, you may certainly discuss that possibility in your answer.

2. Some of the sections in this piece are extended beyond the minimum length they would need to be tonally complete. Please identify two such passages and their contribution to the overall effect of the piece.

3. This piece has a large number of different motivic ideas. Please discuss at least one motivic aspect shared among two or more different themes in this piece.

4. This piece has quite a few chromatic chords. On the score, please circle at least one instance of each of the following chord types: (a) an augmented triad; (b) an applied (or secondary) dominant seventh chord; (c) an applied (or secondary) diminished-seventh chord. Write the measure numbers of these chords in your blue book.

5. In an essay of several paragraphs, please discuss the use of chromaticism in this movement. You do not need to enumerate every chromatic event. Instead, please describe how chromatic motives, chords, and key areas are produced and deployed to help give shape to the entire piece. Please use measure numbers when referring to a specific passage in the score.
THE UNIVERSITY OF MICHIGAN
SCHOOL OF MUSIC

General Preliminary Examination in Music Theory
18 March 2011

PART TWO
THREE SHORTER PROBLEMS

Identification Number ____________________________

DO NOT WRITE YOUR NAME on this or any other examination document.
USE YOUR CODE NUMBER ONLY.
Craft Question  
March 18, 2011

The chorale below has been divided into three parts. Each part is shown on one system of music. Systems 2 and 3 begin with the fourth beat from the previous system's last measure. The instructions for each part are given above the corresponding line.

Part 1 - Provide a roman numeral/figured bass analysis. The circled chord in bar 2 is a passing chord and does not need to be labeled.

Part 2 - You are given the bass and soprano voices.
   a. Add the two inner voices (tenor and alto) based on the figured bass line that is provided. Use good voice leading.
   b. Provide a roman numeral analysis for only the first two chords.

Part 3 - You are given the soprano voice.
   a. Add a bass line (no inner voices) that can harmonize the melody. The last bar should include a cadential Ⅳ and a perfect authentic cadence. A roman numeral/figured bass analysis is NOT required.
Tonal Question
March 18, 2011

1. What two keys does Schumann establish during this piece? Briefly discuss how the following features help to establish each of these keys?
   a. cadences
   b. position of the keys in the form
   c. dynamics

3. Imagine that another composer tells Schumann that his piece would be better if mm. 25-32 were deleted so that m. 24 goes directly to m. 33 as shown below.

   a. Provide a short explanation of why the other composer might have suggested this change.

   b. Provide a brief response that Schumann could give as to why he is keeping mm. 25-32.
Tonal Question
March 18, 2011

Schumann - Papillons, Op. 2, No. 4
Post-tonal Question

This short piano piece can be thought of as being in two parts in more than one way. Write a concise essay taking up at least one of these ways, comparing the two parts to each other. You may consider pitch and rhythm, as well as any other musical factor, such as motives, texture, dynamics and articulation, in making your argument, but it is not necessary to cover all of these musical dimensions. Be sure to make clear in your essay just how you are considering the piece to be in two parts.
Poco allegretto; "alla Serenata" (J. 69-72)

Dolce; espr. (quasi accordando)

([Musical notation])

(a tempo)

Più espr.; affettuoso

([Musical notation])

(quasi pizz.)

Appena rit.

([Musical notation])

m.s. (fuggevole) (a tempo)

([Musical notation])

PP (quasi pizz.) (scomparendo)

22 secondi
UNIVERSITY OF MICHIGAN
SCHOOL OF MUSIC, THEATER & DANCE

General Preliminary Examination in Music Theory

15 October 2010

PART I
TWO-HOUR ANALYSIS PROBLEM

Identification Number__________

DO NOT WRITE YOUR NAME
On this or any other examination document
USE YOUR CODE NUMBER ONLY
The University of Michigan  
School of Music  

General Preliminary Examination in Music Theory  
Examination Date: 15 October 2010

Part I. Tonal Analysis (2 hours)

You were given a copy of the music one day in advance of the exam. You may not bring any prepared materials into the examination room. In every answer you provide while taking this exam, you may use charts, diagrams, and/or musical examples in staff notation to supplement your written statements.

In writing about this piece, you may choose four out of the following six questions to answer; you may choose to answer them through four separate essays or to integrate the answers into one continuous essay.

1. This movement is in sonata form. Provide a chart to show all of the principal formal sections of this movement, giving specific measure numbers. Then provide a paragraph to explain which formal aspects of this movement seem relatively novel or unconventional compared to other sonata movements with which you may be familiar.

2. Discuss the harmonic and motivic organization of the development section.

3. Discuss two or three motives and trace their transformations throughout the piece.

4. Discuss the use of diminished seventh chords in this movement. You do not have to label every instance of these harmonies, but you should identify representative examples and discuss the context in which they function.

5. Discuss the use of dissonance in this piece. There are a number of moments in which striking dissonances are used to dramatic effect; discuss some of these events.

6. Think of an imaginative question about this piece and answer it. You will be judged as much on the basis of the creativity of your question as upon your answer.
Beethoven

Sonate.
Op. 90.

Dem Grafen Moritz von Lichnowsky gewidmet.

Mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck.

5) Componirt im August 1814.

27.

10

15

20

25

30

35

40

45

1) Lovely, with feeling and expression throughout.
1) The f below the r. h.
1) The l. h. below the r. h.
UNIVERSITY OF MICHIGAN
SCHOOL OF MUSIC, THEATER & DANCE

General Preliminary Examination in Music Theory

15 October 2010

PART II
THREE SHORTER PROBLEMS

Identification Number__________

DO NOT WRITE YOUR NAME
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USE YOUR CODE NUMBER ONLY
Question 1: Chord Progression (40 minutes)

Realize the following figured bass in four parts, providing a harmonic analysis of your solution beneath the score. Remember, too, to indicate the key of the exercise.

As the given bass line suggests, this exercise uses sequences. Clearly demarcate the beginning and end of each sequence on your solution.
Question 2: Tonal Question (40 minutes)

The following questions refer to “Am leuchtenden Sommermorgen” from Robert Schumann’s *Dichterliebe*, Op. 48, a score of which is attached as Example 1. Note, too, that a translation of the poem upon which the song is based appears below these questions.

1. Provide a thorough analysis of each of the following passages in your score:
   a. Measures 1-3;
   b. Measures 8-11; and

2. Comment upon the way in which chromaticism is used to emphasize certain aspects of the text. In formulating your answer, consider both the melodic line and the accompaniment.

3. Are there other “text painting” devices that Schumann uses to convey the meaning of the text, beyond that of chromaticism. Explain and discuss with specific reference to the score.

Text (Heinrich Heine):

Am leuchtenden Sommernorgen
Geh’ich im Garten herum.
Es flüstern und sprechen die Blumen,
Ich aber wandle stumm.

Es flüstern und sprechen die Blumen.
Und schaun mitleidig mich an:
Sei unserer Schwester nicht böse,
Du trauriger blasser Mann.

Translation:

On a radiant summer morning
I walk around in the garden.
The flowers whisper and speak,
But I wander silently.

The flowers whisper and speak,
And look at me with sympathy:
Do not be angry with our sister,
You sad, pale man.
Example 1:

Robert Schumann
“Am leuchtenden Sommernag,” from *Dichterliebe*, Op. 48
XII.
Am leuchtenden Sommermorgen.

Ziemlich langsam

Am leuch...den Som...mer...morgen
gel ich im Gar...ten her.

um.

Es flü...stern und spre...chen die

Blu...men, ich aber wand...le stumm.

Edition Peters.

5
Es flü. stern und spre. chen die Blü. men.

Langsam.

schaun mit lei. dig mich an:

Sei uns. rer Schwa. stern nicht

dür. se, du trau. ri. ger blas.

ner Mann.

Edition Peters.
Question 3: Post-Tonal Question (40 minutes)

The following questions refer to Anton Webern’s Five Movements for String Quartet, Op. 5, III, a score of which is attached as Example 2. While some portion of your commentary may need to be written out in prose, the enclosed musical score should be annotated.

1. Indicate phrase structure and formal subdivisions, and specify your criteria for agent(s) of formal demarcation.

2. Identify the most important TRICHTORDS (set classes in prime form) used in the piece. Pay particular attention to those larger motives and sets that may contain important subsets. You may mark the score with set-class identification or give them “nicknames,” such as motive/set P or T or R, or something else that is part of your vocabulary. Is there a discernable pattern of motivic succession? Consider the horizontal, the vertical, or simultaneously both dimensions.

3. Are there specific PITCHES (not necessarily pitch classes) that are an important presence in the movement?

4. Comment on the overall textural effect of string quartet writing.

5. What is the expressive significance of so many after-beat sound articulations? Are there notational alternatives with respect to meter that would work some of the time, for some of the instrumental parts? If there are alternatives, re-annotate or re-bar them in the score.
Example 2:

Anton Webern
Five Movements for String Quartet, Op. 5, III
10. Anton Webern

Five Movements for String Quartet, op. 5, III (1909)
THE UNIVERSITY OF MICHIGAN
SCHOOL OF MUSIC

General Preliminary Examination in Music Theory
19 March 2010

PART ONE
TWO-HOUR ANALYSIS PROBLEM

Identification Number ____________________

DO NOT WRITE YOUR NAME on this or any other examination document.
USE YOUR CODE NUMBER ONLY.
Part One. Two-hour analysis problem

(Individual copies of the music and CDs have been made available one day in advance. The CDs should be turned in at the beginning of the exam, and no prepared materials may be brought into the examination room. In every answer you provide while taking this exam, you may use diagrams, charts, and/or musical reductions in staff notation to supplement your written statements.)

Please answer all of Questions 1 through 4.

1. Briefly describe the form of this piece, providing reasons for your description.

2. The first page of music (bars 1–14) and the third page of music (bars 34–48) are similar in many ways but also differ. Please identify two ways in which the third page of music differs from the first page. Discuss briefly why you think the composer might have introduced those changes.

3. Discuss how the last page of music combines elements of all the preceding sections and how this page helps bring closure to the piece.

4. This piece uses a rich vocabulary of chromatic chords. On the score please identify an instance of the following: the augmented triad; the “German” augmented sixth chord (“German 6/5”); the “French” augmented sixth chord (“French 4/3”); the “Neapolitan sixth chord” (“Phrygian II”).

Please answer Question 5 or Question 6.

5. An important idea in this piece seems to be chromatic saturation, meaning the presentation of all 12 pitch classes in a short span of music. Describe two different techniques the composer uses to produce chromatic saturation in this piece, referring by measure number to passages that use these techniques.

6. Another important idea is harmonic substitution, meaning the use of a chord that is different from the expected one but which serves a similar role. Show two ways in which the composer uses harmonic substitution in a passage from this piece.

Please answer Question 7.

7. Please write an essay defending or challenging one of the following two statements about this piece. In your essay please refer to specific passages by measure number.

(a) “The first two bars of this piece present many of the ideas that the rest of the piece will explore.”
(b) “While this piece is in C major, it includes techniques more commonly associated with post-tonal music.”
4. Notturno
THE UNIVERSITY OF MICHIGAN
SCHOOL OF MUSIC

General Preliminary Examination in Music Theory
19 March 2010

PART TWO
THREE SHORTER PROBLEMS

Identification Number ________________

DO NOT WRITE YOUR NAME
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A. Craft question

Given: A figured bass.

Please realize the figured bass by adding three upper parts throughout, for a total of four parts throughout. You may write in keyboard style, with the three upper parts notated on the top staff, or in chorale (SATB) style.

The top line that you write should form a simple but effective counterpoint to the bass. The upper part may include half notes and quarter notes. Two suggestions for the top line are given, without the note’s duration: one in the third bar and one in the fifth bar. But these are only suggestions; there are other possibilities.

Many of the figured bass signatures imply dissonant chords. In these chords, the dissonance treatment should be strict: Dissonant note(s) should enter by step or by common tone from a consonance and resolve to a consonance, all in the same voice as the voice that carries the dissonant note.
B. Short tonal analysis

A score to a song appears on the next two pages. The text reads as follows:

**Die Lotosblume**
Die Lotosblume ängstigt
sich vor der Sonne Pracht,
und mit gesenktem Haupte
erwartet sie träumend die Nacht.

Der Mond ist ihr Buhle,
erweckt sie mit seinem Licht,
der und ihm entschleiert sie freundlich
ihr frommes Blumengesicht.

Sie blüht und glüht und leuchtet,
und starret stumm in die Höh’;
sie duftet und weinet und zittert
vor Liebe und Liebesweh.

**The Lotus Flower**
The lous flower is fretful
before the glory of the sun,
and with her head hanging
waits, dreaming, for the night.

The moon, who is her lover,
wakes her with his light,
and for him she smilingly unveils
her innocent flower-face.

She blooms and glows and gleams,
and gazes silently upward;
she sends forth her fragrance, and weeps, and trembles,
with love and love’s torment.

1. Discuss the changing roles of C in the voice and piano parts of this song. Focus on the function of C as a chord member and as a non-chord tone, and on its place in various tonicized areas (in other words, its changing place through the piece’s modulations).

2. Discuss the relationships of C to C-sharp and D-flat as those two chromatic notes are deployed in the song.
No. 7.

Ziemlich langsam.

Die Lotosblume ängstigt

sich vor der Sonne Pracht,

und mit gesenktem Haupt erwartet sie träumend die Nacht.

Der Mond der ist ihr Buhle,

er
weckt sie mit seinem Licht, und ihm entschleiert sie freundlich ihr

from mes Blumen gesicht. Sie blüht und glüht und leuchtet, und

starret stumm in die Höh; sie duftet und weinet und zittert vor

Liebe und Liebesweh, vor Liebe und Liebesweh.
C. Post-tonal analysis

Given: The music for string quartet on the following page.

Discuss the roles of transposition, inversion, imitation, and harmony. Also briefly discuss how the passage might be divided. Please be sure to always identify exactly which notes and measure numbers you are talking about.
UNIVERSITY OF MICHIGAN
SCHOOL OF MUSIC, THEATER & DANCE

General Preliminary Examination in Music Theory
13 March 2009

PART I

TWO-HOUR ANALYSIS PROBLEM

Identification Number____________

DO NOT WRITE YOUR NAME
On this or any other examination document
USE YOUR CODE NUMBER ONLY
The University of Michigan
School of Music

General Preliminary Examination in Music Theory
Examination Date: 13 March 2009

Part I. Tonal Analysis (2 hours)

You may not bring any prepared materials into the examination room. In every answer you provide while taking this exam, you may use charts, diagrams, and/or musical examples in staff notation to supplement your written statements.

Given is a classical piece for piano. In writing about this piece, you may choose three out of the following five questions to answer; you may choose to answer them through three separate essays or to integrate the answers into one continuous essay.

1) What is the form of this piece? Provide both the best description in terms of conventional formal types as well as the measure numbers of what you consider the principal formal divisions. Then write at least one paragraph to justify your formal classification of the piece.

2) Discuss chromaticism in the piece. You do not have to describe every instance, but choose several examples that you consider the most imaginative or arresting and discuss their implications for the piece. You may also wish to consider questions of musical meaning and emotion as they relate to chromaticism.

3) Discuss two or three motives and trace their transformations throughout the piece.

4) How does the coda complete what we might call the “unfinished business” of the piece, summarizing and concluding issues that have run through the whole movement? These issues include, but are not limited to, harmony, register, and motivic relationships.

5) Think of an imaginative question about this piece and answer it. You will be judged as much on the basis of the creativity of your question as upon your answer.
Part II. THREE SHORTER QUESTIONS (2 hours)

Question 1 (40 minutes). Given: The opening two phrases of a song for voice and continuo (Example 1). Realize the inner voices in four-part chorale style (SATB), following the composer's figured bass and using correct part writing. A few of the bass notes are tones of figuration (for example, passing tones, neighboring tones, or chordal skips) for which the composer has not provided a separate figured bass signature.

You do not need to provide a roman numeral analysis for this exercise. Just write the alto and tenor parts.

Question 2 (40 minutes). Given is a short tonal excerpt from a composition for voice and piano (Example 2). Answer the following:

a. What key is temporarily implied at the first fermata in measure 7?

b. What key is temporarily implied at the second fermata in measure 10?

c. Find examples of two different kinds of augmented sixth chords. Identify each with the appropriate name. After you choose your examples, answer this question about each example: In each case, is the augmented sixth chord resolved normally when it moves to the chord that follows it? Explain your answer with a discussion of the role of each note in the chord.

d. In measures 3-5, does the music follow the principles of classical voice-leading? Briefly explain your opinion.

Question 3 (40 minutes). Given is a post-tonal piece for piano (Example 3). Write an essay about Example 3 that explores how the repetition of musical elements contributes to what this writer describes: "Each new event seems to emerge naturally from the event that precedes it."

Note: In your essay strive to be as specific as you can in the way you refer to musical elements and relationships. For instance in making your points you can name specific items such as notes, intervals, chords, motives, segments, sets of notes, set classes, rhythmic values, measure numbers, levels of transposition, levels of inversion.
EXAMPLE 1: TWO PHRASES FROM A SONG FOR VOICE AND CONTINUO.
EXAMPLE 2: SHORT TONAL EXCERPT.

Langsam

Wie deutlich des Mondes Licht zu mir

m. 4

spricht, mich be-seelend zu der Rei-se:

 Fol - ge treu dem al-ten Glei-se, wäh-le

m. 7

kei - ne Hei-math nicht. Ew' ge Fla - ge bringen sonst die schwé - ren Ta - ge;

m. 10
EXAMPLE 3: POST-TONAL PIECE.
UNIVERSITY OF MICHIGAN

SCHOOL OF MUSIC, THEATER & DANCE

General Preliminary Examination in Music Theory

17 October 2008

PART I

TWO-HOUR ANALYSIS PROBLEM

Identification Number____________

DO NOT WRITE YOUR NAME
On this or any other examination document
USE YOUR CODE NUMBER ONLY
The University of Michigan
School of Music

General Preliminary Examination in Music Theory
Examination Date: 17 October 2008

Part I. Tonal Analysis (2 hours)

You were given a copy of the music and a CD of the piece one day in advance of the exam. You should have turned in the CD at the beginning of the exam. You may not bring any prepared materials into the examination room. In every answer you provide while taking this exam, you may use charts, diagrams, and/or musical examples in staff notation to supplement your written statements.

Given is a piano piece from the romantic era. In writing about this piece, you may choose three out of the following five questions to answer; you may choose to answer them through three separate essays or to integrate the answers into one continuous essay.

1) What is the form of this piece? Provide both the best description in terms of conventional formal types as well as the measure numbers of what you consider the principal formal divisions. Then write at least one paragraph to justify your formal classification of the piece.

2) Discuss chromaticism in the piece. You do not have to describe every instance, but choose several examples that you consider the most imaginative or arresting and discuss their implications for the piece. You may also wish to consider questions of musical meaning and emotion as they relate to chromaticism.

3) Discuss two or three motives and trace their transformations throughout the piece.

4) How does the coda complete what we might call the “unfinished business” of the piece, summarizing and concluding issues that have run through the whole movement? These issues include, but are not limited to, harmony, register, and motivic relationships.

5) Think of an imaginative question about this piece and answer it. You will be judged as much on the basis of the creativity of your question as upon your answer.
Markirt und kräftig (1:108)

TRIO.
UNIVERSITY OF MICHIGAN

SCHOOL OF MUSIC, THEATER AND DANCE

General Preliminary Examination in Music Theory

17 October 2008

PART II

a. Craft Problem
b. Short Tonal Question
c. Twentieth-Century Question

Identification Number ________________

DO NOT WRITE YOUR NAME
On this or any other examination document
USE YOUR CODE NUMBER ONLY
Craft Question
October 2008

The chorale below has been divided into three parts. Each part is shown on one line of music and lines 2 and 3 begin with the fourth beat from the previous line's last measure. The instructions for each part are given above the corresponding line.

Part 1 - Provide a roman numeral/figured bass analysis.

Part 2
a. For the first four bass and soprano notes given, add the two inner voices (tenor and alto). The figured bass is provided. Use good voice leading.
b. Provide a roman numeral analysis for only the first two chords.
c. Over the last two bass notes (G♯ and A) continue only the soprano part (no inner voices) to end with a cadence in the key of C♯ minor. The figured bass is not provided for these last two chords. Provide any necessary figured bass for these two chords.

Part 3 - You are given the soprano voice.
a. Add a bass line (no inner voices) that can harmonize the melody. Use good voice leading, including from Part 2 to Part 3. End with a perfect authentic cadence in the opening key (from Part 1).
b. Provide a roman numeral/figured bass analysis that reflects your bass line.
SHORT TONAL PROBLEM

**Given piece:** mm. 1-31 of a short tonal work. The score can be found below and on the page that follows.

1. Locate each cadence in the passage by measure and beat. Identify the type of each cadence and the key in which it occurs.

2. Discuss the form of this passage. If you identify a standard form in it, give your reasons. If you have difficulty identifying a standard form, discuss the difficulties that you have. In either case, be specific about what you notice in the music.

3. On the score provide a Roman numeral and figured bass analysis of mm. 1-8. Discuss the unusual features of the modulation.

4. The last phrase of the piece, which begins in m. 17, is quite long. At what point does the extension of the phrase begin? What are the musical means by which its length is stretched out?
Twentieth-Century Question

Given is the second movement of a string quartet. Provide an analysis of pitch relationships, taking into account motivic development, relations among instruments, texture, rhythm, tempo, and form. You should discuss events from throughout the piece, and it may help you to notice that twelve different pitch classes are presented in the first violin in mm. 1-7, but we are not looking for an accounting of every single ordered set (row) in the movement. German terms may be translated thus:

Gemächlich = easygoing
etwas fliessender = somewhat more flowing
wieder = once again
Bewegt = agitated
sehr rasch = very fast
UNIVERSITY OF MICHIGAN

SCHOOL OF MUSIC, THEATER & DANCE

General Preliminary Examination in Music Theory

March 2008

PART I

TWO-HOUR ANALYSIS PROBLEM

Identification Number____________

DO NOT WRITE YOUR NAME
On this or any other examination document
USE YOUR CODE NUMBER ONLY
Part I. Tonal Analysis (2 hours)

You were given a copy of the music and a CD of the piece one day in advance of the exam. You should have turned in the CD at the beginning of the exam. You may not bring any prepared materials into the examination room. In every answer you provide while taking this exam, you may use charts, diagrams, and/or musical examples in staff notation to supplement your written statements.

Given is a piano piece from the romantic era. In writing about this piece, you may choose three out of the following four questions to answer; you may choose to answer them through three separate essays or to integrate the answers into one continuous essay.

1) What is the form of this piece? Provide both the best description in terms of conventional formal types as well as the measure numbers of what you consider the principal formal divisions. Then write at least one paragraph to justify your formal classification of the piece.

2) Discuss chromaticism in the piece. You do not have to describe every instance, but choose several examples that you consider the most imaginative or arresting and discuss their implications for the piece. You may also wish to consider questions of musical meaning and emotion as they relate to chromaticism.

3) Discuss two or three motives and trace their transformations throughout the piece.

4) Think of an imaginative question about this piece and answer it. You will be judged as much on the basis of the creativity of your question as upon your answer.
The chorale below has been divided into three parts. Each part is shown on one line of music and lines 2 and 3 begin with the fourth beat from the previous line's last measure. The instructions for each part are given above the corresponding line. You should add a roman numeral analysis to all parts as indicated below.

Part 1 - Provide a roman numeral/figured bass analysis.

Part 2 - You are given the bass and soprano voices.
   a. Add the two inner voices (tenor and alto) based on the figured bass line that is provided. Use good voice leading. The first chord is completed for you.
   b. Provide a roman numeral analysis for all chords.

Part 3 - You are given the soprano voice.
   a. Add a bass line (no inner voices) that can harmonize the melody. The last bar should include a cadential Ⅲ and a perfect authentic cadence.
   b. Provide a roman numeral/figured bass analysis that reflects your bass line.
Part II: Short Tonal Question

Given: Measure 1-16 of a keyboard work.

1. Locate by measure and beat each cadence in the passage. Identify the type of each cadence. If you have any difficulty in identifying a particular cadence’s type, discuss the problems you have.

2. Discuss either the form of this passage or its phrase structure. Give your reasons for any form or phrase category you identify in the passage.

3. Discuss melodic and harmonic chromaticism in mm. 11-14.

4. Discuss any unusual features of the harmonic opening of the piece through m. 4. Consider the effect of any unusual feature(s).

5. Most measures in the passage are rhythmically subdivided in a regular pattern of beats. What is the pattern? How is it projected in each hand in mm. 1-5?

If any of these measures or some other(s) in mm. 1-8 subdivide differently, whether in all voices or only some voices, identify each of them and describe how each projects a different pattern of beats.
Given: the music for a song by Stravinsky that is serial but not twelve-tone. The seven-tone row is given in mm. 2-3 of the vocal line. Occasionally, motives may be drawn out of it.

Write a short analytical essay that answers the following questions:

- What is the relation between the voice and instruments in m. 1. What scale underlies the vocal line?
- What scale underlies the vocal line’s initial statement of the seven-tone row in mm. 2-3?
- How are mm. 4-6 of the vocal line related to mm. 2-3?
- Discuss the vocal line beginning with m. 2 and ending with m. 16. You might consider the relation between the text’s phrase structure and the row, among other things.
- Discuss the instrumental accompaniment over mm. 7-11 (for the flute, begin with the last two beats of m. 6).