Music Theory Placement Exam

For validation of Graduate-level ability in music theory
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The purpose of this exam is to gauge your readiness to enter Graduate level theory by validating that you have the necessary skills in music theory. While there are other aspects of Graduate-level theory that this test does not cover, the most foundational of skills are tested here so we may accurately gauge any preparatory work in theory that may be required of you. This test consists of two questions, the second in multiple parts. For the second question only, the musical example will be played for you during the exam. Answer all questions fully and to the best of your ability.

**Question 1**
Set the given bass line in four voices **using only chord tones**. Include each of the following chords according to their most idiomatic usage. Provide a harmonic analysis of your work upon completion.
- Augmented sixth (you choose which is most appropriate)
- Neapolitan sixth
- Diminished seventh
- Secondary (applied) dominant seventh
- Dominant ninth or thirteenth

**Question 2**
Presented is the exposition of the first movement from Beethoven's Op.7 piano sonata. Answer each part of this question carefully according to the prompts given and your knowledge of sonata form. Please note that in this edition, the measure numbers apply to the bar at the left they immediately precede.

**Part A:** On the score, identify the 1st theme, 2nd theme, and closing theme.

**Part B:** On the score, provide a harmonic analysis for the following passages: m.9-17/1, m.59-67/1

**Part C:** How do you explain the harmonic change from m.80-81? Provide an analysis on the score.

**Part D:** Given your knowledge of sonata form, what key would the 2nd theme and closing theme be in? Provide your answer below.
Sonate.

Der Gräfin Babette von Keglevics gewidmet.

Allegro molto e con brio.
1) Contrary to the original edition, Kretzschmar 1797, most editions print at this place the chromatic e♭ (before the e♭); but here the composition does not imitate the chromatic middle voice of mm. 63–65; rather it prepares for the diatonic one of mm. 73 & 74.