Preliminary Written Exam for the Music Theory GTF
University of Oregon

Name _______________________________________

This exam is the first of two assessments the Theory faculty will do to choose our graduate teaching fellows for school year 2014-15. It should be returned to us with your curriculum vitae and a cover letter describing your experience and interests in music theory and music theory teaching. After reviewing the cvs, cover letters, and written exams, we will choose a “short list” of 10-12 applicants and give interviews via Skype, in which we will test each applicant’s aural, keyboard, and pedagogical skills. The top finishers on the second exam will be awarded theory GTFs, subject to availability.

1. Part writing (melody harmonization and figured bass realization):

Please complete the following exercise in four parts (add alto, tenor and bass for the first four measures; soprano, alto and tenor for the last five). Choose your own chords for the first four measures and use the figured bass we provided to determine chords for the last five. Please be sure to indicate the chords you chose using Roman numerals.
2. **Analysis:**

On the next two pages you will find the score to part of Mozart’s aria “Voi che sapete,” from *The Marriage of Figaro*. After looking over the excerpt, please complete the following exercises:

1. Provide a Roman numeral analysis of mm. 21–36. (Note that this is not the beginning of the aria. Don’t simply rely on the key signature to determine the starting key.)

2. The excerpt modulates to a variety of keys. Label all the cadences in the excerpt, indicating both the key in which each cadence occurs and the type of cadence. Use this format: G:PAC, D:HC, C:IAC. Place your labels beneath the measures where the cadences appear.

3. Despite all the key changes, the passage nonetheless holds together as a coherent and meaningful musical utterance (i.e., it doesn’t sound scattered or disjointed). In the space below, describe two ways in which Mozart unifies his musical material and binds together the different phrases of the passage. Be as specific as you can, citing measure numbers where appropriate.
Ich will euch sagen, was in mir wühlt, euch will ich's klagen,
Quélo ch'io provo, vi-rì-di-ro, è per me nuo-vo,

euch, die ihr fühlt. Sonst war's im Herzen mir leicht und frei,
capriccio so. Sen-torn of-to pien di de-sir,

es waren Schmerzen und Angst mir neun, Jetzt fährt wie
chure di let-to, chur-riè mar-tiri; ge-to,e poi
38
Blitze bald Pein, bald Lust, bald Frost, bald Hitze.

43
durch meine Brust. Ein heimlich Sehnen zieht, wo ich
torso a ge lar; ricercon be ne fuori di

48
bin, zu fernen Schönen mich trau lich hin, dann wird von
me, non so chi il tie ne, non so cos'è; so spiro e