Preliminary Written Exam for the Music Theory GE
University of Oregon

Name ________________________________

This exam is the first of two assessments the theory faculty will do to choose our Graduate Employees (GEs). It should be returned to us with your CV 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 GEs, 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.**

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\[\begin{align*}
\text{\textbf{Part Writing Exercise}}
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2. Analysis

On the next two pages you will find the piano-vocal 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.
21

Ich will's euch sagen, was in mir wühlt, euch will ich's klagen,

Quel lo chio provo, vi ri di ro, e per me nuro vo,

27

euch, die ihr fühlt. Sonst war's im Herzen mir leicht und frei,

capir no! so. Sen to un of fet to pi eu di desir,

33

es waren Schmerzen und Angst mir neu. Jetzt fährt wie

ch'rae di letlo, cho raet mar tire. ge to e poi
Blitze bald Pein, bald Lust, bald Frost, bald Hitze

durch meine Brust. Ein heimlich Sehnen zieht, wo ich bin, zu fernem Schönenn mich trau-lich hin, dann wird von

me, non so chi ti tie-ne, non so cos’è, so-spi-ro c