1. Intervals: identify size and quality (each played 2x) [3 pts. each] 30 pts.

2. Melodic dictation (each phrase played 4x) [1pt. per rhythm, 1pt. per pitch]
   Correct the errors in the first phrase and complete the dictation. 58 pts.

3. Four part chords. Possible chords: M, m, dim, Aug, Dom. 7th, M7, m7, ø7, 97 in any inversion.
   ID quality and inversion in all chords, and correct any errors in the given chords [2 pts. each] 40 pts.

4. Harmonic Dictation: Write down bass. ID keys, chord functions, figures, and cadences.
   Extra credit for soprano (each phrase played 4x) [1 pt. per bass note, 1pt. per chord function, 1/2 pt. per soprano note] 72 pts.

5. Atonal Melodic Fragment (played 3x) [1 pt. per rhythm, 1 pts. per interval] 22 pts.
1. Intervals: identify size and quality (each played 2x) [3 pts. each]

2. Melodic dictation (each phrase played 4x) [1pt. per rhythm, 1pt. per pitch]
   Correct the errors in the first phrase and complete the dictation.

3. Four part chords. Possible chords: M, m, dim, Aug, Dom. 7th, M7, m7, ø7, ⁹7 in any inversion.
   ID quality and inversion in all chords, and correct any errors in the given chords [2 pts. each]

4. Harmonic Dictation: Write down bass. ID keys, chord functions, figures, and cadences.
   Extra credit for soprano (each phrase played 4x)
   [1 pt. per bass note, 1pt. per chord function, 1/2 pt. per soprano note]

5. Atonal Melodic Fragment (played 3x) [1 pt. per rhythm, 1 pts. per interval]
Complete in 4 part vocal style. Unless indicated otherwise, treat each given pitch as a chord tone.

(p.t.) = (passing tone)

In m. 1 to the second beat of m. 2 follow the given figured bass.

In the rest of the example (beat 3 of m. 2 to the end) the figures are not given.

Include a harmonic analysis showing keys and Roman numerals, and supply the figures for the rest of the example.
University of Utah Graduate Placement Exam - SAMPLE
Part II: Bach-style Counterpoint

Bach Fugue 16, Well Tempered Clavier, book I
(The score of a comparable piece will be provided at the actual Graduate Placement Exam, and the questions will be similar to those below.)

Analyze the fugue by identifying the following on the score:

1. The end of the exposition.
2. The subject, the answer, and the countersubject, if there is one.
3. The key(s) and harmonies presented in the exposition.
4. Identify any instances of invertible counterpoint in the exposition, and describe whether the invertible counterpoint is at the interval of the octave, twelfth or tenth.

Answer the following question:
5. What kind of answer is used in this fugue (real or tonal)? Explain Bach's choice, given the subject.

Part III: Formal and Harmonic Analysis

(The score of a comparable piece will be provided at the actual Graduate Placement Exam, and the questions will be similar to those below.)

Examine the whole movement before responding to the questions.

1. In what form is the movement?
2. Go through the entire movement and label each formal section of the score with its correct name, at the measure where it begins. There must be at least 10 such sections and subsections labeled. Show as many formal details as you can.
3. In which key is the music that begins at m. 23?
4. Identify all the cadences in m. 1-61, by type and key. Consider the relative strengths of these cadences, and identify any larger units (such as periods) formed by groups of phrases in m. 1-61. Describe the harmonic motion of these larger units.
5. On the score, do a Roman numeral analysis of measures 61-81, and of measures 103-114.
6. Describe the basic harmonic technique (modulation process), which Beethoven uses to get from the key at measure 13 to the key at measure 23.
7. Comment on the roles that C-natural and G-natural play in the tonal plan of the movement, and explain how they connect passages from different parts of the movement. How are these pitches related to the main keys of the movement?
Write the inversion of

Write the following scales:

\[ \text{phrygian} \]

\[ \text{lydian} \]

\[ \text{octatonic} \]

There are many different ways to describe chords. Describe each of the circled chords in the following example by any effective means.

Explain the way in which the first and last circled chords are related to each other (inversion, transposition, retrograde, etc.).

Explain the way in which the third and fourth circled chords are related to each other (inversion, transposition, retrograde, etc.).

*Schoenberg, Op. 15 no. 10*