

## WTAMU School of Music Graduate Theory Diagnostic

You are to take this exam in **one hour of uninterrupted time** without the use of any external resources such as books, recordings, other individuals, or the internet. All answers are to be written by hand on the two sheets provided in this pdf. You may write on the score, but nothing you write there will be considered in the review of this document.

Please note that no advising will be conducted until this diagnostic is completed and returned either by scanning and emailing to [bbrooks@wtmau.edu](mailto:bbrooks@wtmau.edu) or by mail to Dr. Brooks at the School of Music, WTAMU Box 60979, Canyon, Texas 79016-0001. The results of this diagnostic will be used to help in advisement and placement as well as any potential assistantship appointment should you be admitted to the Master's program in Music at WTAMU.

In addition to returning the two pages of written responses and the score with annotated harmonic analysis, please return this page with the signed and dated oath of verity printed below.

1. This excerpt is in A minor but ends in another key or region. Identify the other tonal area and explain how the music supports analysis in that key.
2. Do a complete harmonic analysis (jazz symbols above the line, Roman numerals below), in A minor, of measure 21 through the first beat of measure 26. Also do a complete harmonic analysis, in another key, measure 38 through 40. Write this on the score.
3. In measure 9 a Italian augmented 6<sup>th</sup> moves melodically through a German augmented 6<sup>th</sup> and a French augmented 6<sup>th</sup> chord before resolving to V. Trace and explain the resolution of each line as the French augmented 6<sup>th</sup> chord moves to V. Are there any unusual attributes?
4. In beat 2 of both measures 21 and 23 the composer uses the same *sonority* with a different spelling and very different harmonic implications. Discuss the sonority and its dual harmonic function in the key of A minor.
5. This excerpt is from the exposition of a sonata. Using the key centers found in the score and your knowledge of sonata form, discuss sonata form and how the cadence in measure 40 may be presented in the recapitulation.

**I swear that I have answered the questions posed in an hour or less without the aid of any external resources.**

Signature \_\_\_\_\_ Date \_\_\_\_\_

Moderato

a tempo

Musical score for measures 1-8. The piece begins with a *Moderato* tempo. The first system consists of two staves. The upper staff starts with a *pp* dynamic and features a melodic line with slurs and accents. The lower staff provides harmonic support with chords and moving lines. The tempo changes to *a tempo* at measure 5. Dynamics include *pp*, *mf un poco ritard.*, and *mf un poco ritard.* again. Measure numbers 1 through 8 are indicated below the staves.

Musical score for measures 9-16. The upper staff continues the melodic development with slurs and accents. The lower staff features a steady accompaniment. The tempo remains *a tempo*. Dynamics include *cresc.*, *fp*, and *cresc.* again. Measure numbers 9 through 16 are indicated below the staves.

Musical score for measures 17-26. This section is characterized by a more complex texture with many beamed notes and chords. The upper staff has a melodic line with slurs and accents. The lower staff has a dense accompaniment. Dynamics include *fp*, *cresc.*, *ff fz*, *fz*, *fz*, *fz*, *fz*, *fz*, *fz*, *ff*, and *p*. Measure numbers 17 through 26 are indicated below the staves.

Musical score for measures 27-33. The texture continues with complex rhythmic patterns. The upper staff has a melodic line with slurs and accents. The lower staff has a dense accompaniment. Dynamics include *fz*, *p*, *fz*, *p*, *fz*, and *p*. Measure numbers 27 through 33 are indicated below the staves.

Musical score for measures 34-40. The piece concludes with a final flourish. The upper staff has a melodic line with slurs and accents. The lower staff has a dense accompaniment. Dynamics include *fz*, *fz*, *fz*, *fz*, *cresc.*, *fz*, *fz*, and *fp*. Measure numbers 34 through 40 are indicated below the staves.



