PART I

I. Listen to the following 1st movement from F. Kuhlau's Sonatina op. 55, Nr. 1 and provide:
A formal organization diagram, including major sections identified by measure numbers.
In the space below the score, explain how this piece is (or isn't) prototypical of a
generalized conception of Sonata form.
PROVIDE YOUR FORM DIAGRAM BELOW. Make sure you number each measure of the Kuhlau so that it is clear which measure you are referring to in your diagram.
II. Provide a Roman numeral analysis.
Beethoven, Bagatelles, op.119, no. 9

III. Dictation:

1. A Chord Progression of 6 to 8 chords will be played. Please write the soprano line and underneath the soprano line write the chord symbols (Roman Numerals and inversión symbols) for the passage that is played. It will be played three times. There will be two chords per measure. The tempo will be quarter note = 108. The key will be established for you before the progression begins.

2. Identify the intervals that are played. Each one will be played twice:

1.
2.
3.
4.
5.
6.
7.
8.
9.
10.
IV. Make an array (matrix) of the following row: Label the columns and rows (T, I, R, and RI)

<table>
<thead>
<tr>
<th>A#</th>
<th>D#</th>
<th>D</th>
<th>C#</th>
<th>A</th>
<th>F</th>
<th>F#</th>
<th>E</th>
<th>B</th>
<th>C</th>
<th>G#</th>
<th>G</th>
</tr>
</thead>
</table>

V. In the following excerpt (Schoenberg – String Quartet #4), find one instance of the row from the above question, circle it, and label it (according to the above matrix):
VI. For the following two pieces, name the type of scale that is used:

1. Piece by Debussy ___________

2. Piece by Ravel ___________

VII. Write a second species counterpoint (two half-notes for each whole note) above the following cantus firmus:
PART II (for Diagnostic Purposes)

The following three analysis questions are optional. They will be used by the professor of MTC 612 (Advanced Comprehensive Theory) as a diagnostic tool for determining entrance into the course. Do a Roman Numeral Analysis of each of the three excerpts. Make sure you mark the key at the beginning of each.

Example 1:

Schumann

Example 2:

Brahms

Example 3:

Schumann
II. Do a Roman Numeral Analysis of each of the three excerpts. Make sure you mark the key at the beginning of each.

1. Schumann

![Image of the first excerpt]

2. Brahms

![Image of the second excerpt]

3. Schumann

![Image of the third excerpt]
II. Write a fourth species (four quarter notes per whole note in the CF) counterpoint above the following cantus firmus

III. In the Schoenberg excerpt below, label ALL circled sets according to their prime form, and identify the relationship (in terms of transposition or inversion) between the sets connected with arrows.
IV. Study the row and matrix of the Schoenberg piece given above in Part I of this exam and answer the following questions:

a) In $P_0$, what operation (transposition or inversion) transforms the first trichord onto the last trichord?

b) Because of the above transformation, when $P_0$ sounds with one other row, the first three notes of each row are the same. Which row shares the same first three notes with $P_0$?

c) Because of the above property, these two instances of the row illustrate: (mark one)

- Invariance
- Hexachordal Combinatoriality
- Palindrome
- Pierrot Lunaire
- Discrete Trichords
- Complementarity
- Hexachordal Invariance
- Symmetry
- Normal Order
- Subset Structure