Please Print All Information

Last Name: ________________________________________________

First Name: ________________________________________________

Check one: Freshman ☐ Transfer ☐ Hopkins Student ☐

If you are not a piano major, rate your piano skills:

None ☐ Some ☐ Modest ☐ Good ☐ Excellent ☐

What schools have you attended, beyond high school? __________________________
_________________________________________________________________________
_________________________________________________________________________

What training have you had in music theory? Give a brief description, length of study, dates of study, and where studied?

Harmony: __________________________

Counterpoint: __________________________

Form and Analysis: __________________________

20th Century Techniques: __________________________

Have you taken the Peabody Undergraduate Examination in Music Theory before?
No ☐ Yes ☐ When? _____|_____|_____

THIS IS A PLACEMENT EXAMINATION. YOU MAY NOT BE ABLE TO FINISH IN THE TIME ALLOTTED. PLEASE RESPOND TO ALL SECTIONS OF THE EXAM IN WHICH YOU HAVE SOME KNOWLEDGE.

DO NOT WRITE BELOW THIS LINE.

PLACEMENT: ☐ 111-112 Code 12 ☐ 111-212 Code 13 ☐ 211-212 Code 14 ☐ Other______________

Faculty Examiner: __________________________________________

One Hour Time Limit

Start Time: ________________

Stop Time: ________________
I. ANALYSIS. Please read these instructions carefully.

On this page is a sample analysis. On the following pages are two musical excerpts. **Analyze only one.** Choose the second example only if you feel you can do it well. Those trying to test out of Theory I or Theory II must do the second example.

Analyze:
- **Key** (name; major or minor)
- **Harmony** (Roman numerals for chords; Arabic numbers for inversions)
- **Non-harmonic tones** (circle each and name as type, e.g. "passing tone" or "P.T.")
- **Cadences** (label by type; for example "perfect authentic," or "PAC")

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**Example Given**

**Example Analyzed**
Excerpts for Analysis

CHOOSE ONLY ONE.

Or

Andante con moto
II. FIGURED-BASS EXERCISE. Please read these instructions carefully.

A worked out figured bass example is given below.

Work out the incomplete example according to the instructions. Even if you don’t know all the figures, do as much as you can.

Example: Given figured bass:

\[
\begin{align*}
\text{Given figured bass worked out:} & \\
\text{CM: } & I \text{ } I_6 \text{ } ii_6 \text{ } ii \text{ } V \text{ } I_6 \text{ } IV \text{ } V_7 \text{ } I
\end{align*}
\]

Instructions:
1. Add soprano, alto and tenor voices according to the given figures. Create a good soprano voice.
2. Indicate the key.
3. Label the cadence by type (half cadence, etc.).
4. Provide harmonic analysis (Roman numerals).
II. COUNTERPOINT. Please read these instructions carefully.

Below and on the next page are two exercises in counterpoint. **Choose only one.**

Those trying to test out of Theory I should do the first example.
Those trying to test out of Theory II should do the second example.

1. Continue the example in the same style, ending with a perfect authentic cadence. Analysis not required.
2. Using the given subject, complete the exposition of a three-voice fugue.

Fugue Subject

\[\text{Music notation}\]