

Undergraduate Music Theory and Piano Placement

Music Theory Placement exams are required of all entering undergraduate students. The Placement exam is a progressive exam allowing the student to demonstrate music theory knowledge from fundamentals to advanced concepts. Appropriate class level placement is based on the number of questions successfully completed by the student. Students showing proof of successful completion of the entire core music theory sequence via university transcripts are exempt from the exams. Students completing high school AP Theory classes are required to take the exams.

A Piano Placement interview is required of all entering undergraduates. Students will meet with a member of the piano faculty after the theory placement exam to determine an appropriate level of piano study. Students with any previous keyboard experience should prepare a short composition demonstrating their keyboard skills. The selection does not need to be memorized. Students with no previous keyboard experience are also required to meet with a member of the piano faculty for placement in an appropriate class piano section. Students unable to take the Theory and Piano Placement exams on their scheduled audition date should complete the exams on another audition date prior to the beginning of their entering semester. (This option is also available to prospective students who 'audition' through electronic or portfolio submission.)

A BRIEF and ANNOTATED BIBLIOGRAPHY OF SELECTED THEORY TEXTS

- Benward, Bruce and Marilyn Saker. *Music in Theory and Practice Vols. I & II*. Good, concise presentation of an entire core theory sequence in two volumes. Optional workbooks and CDs. Texts include exercises without answers. Sparse prose may make self-instruction difficult.
- Clough, John. *Scales, Intervals, Keys, and Triads*. "...applies the procedures of programmed instruction to the basic elements of music theory, prepares the beginner - studying with or without a teacher - for more advanced work and enables the advanced student to review the fundamentals of music theory."
- Duckworth, William. *A Creative Approach to Music Fundamentals*. Single-volume text covering music fundamentals from the basics of music to an introduction to chord progression. Includes exercises without answers. Accompanying CD-ROM.
- Gauldin, Robert. *Harmonic Practice in Tonal Music*. Thorough, single-volume text covering an entire core theory sequence. The forty chapters, while inclusive of much important information, can have an awkward flow for individual study. Optional workbook and CDs. Text lacks appreciable exercises.
- Harder, Paul O. and Greg A. Steinke. *Basic Materials in Music Theory: a Programmed Course*. Classic, self-paced, auto-instructional introduction to music fundamentals allows users to work independently through a programmed format. Not very inclusive. Chapter topics range only from the basic materials of music to triads. Programmed text consisting entirely of brief statements and questions. Answer for each question is given on the other half of the page so feedback is immediate.
- Kostka, Stefan and Dorothy Payne. *Tonal Harmony, with an Introduction to Twentieth-Century Music*. Excellent, single-volume text covering an entire core theory sequence. However, it's primarily vertical approach to harmony lacks the more contrapuntal approach favored by many recent texts. Optional workbook and CDs. Text includes many exercises that parallel the exercises in the workbook but also includes answers in an appendix.

- Lynn, Theodore A. *Introductory Musicianship: a Workbook*. Text/workbook emphasizing the fundamental skills of reading and writing music. Many examples, both in the text and on the accompanying CD-ROM, along with worksheet exercises reinforce each major concept covered in the book.
- Laitz, Stephen. *The Complete Musician*. Verbose single-volume text covering an entire core theory sequence. Favors a contrapuntal approach to the study of harmony and introduces second-level harmonic analysis. Optional two workbooks and CDs. Text and workbooks include exercises in ear training and keyboard harmony but without answers.
- Ottman, Robert W. *Elementary Harmony: Theory and Practice* and *Advanced Harmony: Theory and Practice*. Two texts, each with its own optional workbook and audio CD, ultimately covering an entire core theory sequence. Traditional in approach and rather limited in scope. Slowly introduces each diatonic harmony in turn within a primarily vertical context.
- Ottman, Robert W. and Frank Mainous. *Rudiments of Music*. Combined text/workbook intended for beginners in music theory covering traditional elements of music up to an elementary presentation of chords and their progressions. Answers for many exercises are given in Appendix E (in the newest edition).
- Schachter, Carl and Edward Aldwell. *Harmony and Voice Leading*. A comprehensive volume spanning the entire theory sequence, begins with coverage of basic concepts and moves into advanced dissonance and chromaticism. It emphasizes the linear aspects of music as much as the harmonic, and introduces large-scale progressions--linear and harmonic--at an early stage. Long recognized as not a particularly easy textbook to work through.
- Steinke, Greg A. *Harmonic Materials in Tonal Music: A Programmed Course Parts I & II*. Auto-instructional text in programmed format whereby the text consists entirely of brief statements and questions. Answer for each question is given on the other half of the page providing immediate feedback. The two texts, Parts I and II, cover the entire theory sequence. Includes audio CDs.
- Turek, Ralph. *Theory for Today's Musician*. Single-volume text packaged with a CD-ROM containing over 350 music examples. Optional workbook. Uniquely merges traditional topics such as part writing and harmony with less traditional topics such as counterpoint and musical process, and with non-traditional topics such as popular-based song writing and harmonic principles in jazz and the blues. Written in a somewhat conversational style. Text includes many exercises but no answers.

last name first name

Check if transferring to UWM

Mock Theory Placement Exam

Aural Theory

1. The instructor will play several pitches, having first named each. You are to write each pitch in the correct location on the staff.

A musical staff with a brace on the left side, encompassing both a treble clef staff and a bass clef staff. The staff is divided into four equal-width empty boxes. Below the first box is the label "(D)", below the second is "(A-flat)", below the third is "(F)", and below the fourth is "(C-sharp)".

2. The following melodic intervals will be played twice. Identify each by quality *and* number. Abbreviate as follows: Maj. (major), min. (minor), Per. (perfect). EX.: min. 3; Maj. 7; Per. 4; etc.

a) b) c) d)

3. The following melodic intervals will be played twice. The first note of each is given. Write the second note of each on the staff.

A musical staff with a brace on the left side, encompassing both a treble clef staff and a bass clef staff. The staff is divided into four equal-width empty boxes. Above the first box is the label "a)", above the second is "b)", above the third is "c)", and above the fourth is "d)". Each box contains a single note: a whole note in the treble clef for 'a)', a whole note in the bass clef for 'b)', a whole note in the bass clef for 'c)', and a whole note in the bass clef for 'd)'.

4. The following harmonic (simultaneously-sounded) intervals will be played twice. Identify each by quality *and* number. Abbreviate as follows: Maj. (major), min. (minor), Per. (perfect). EX.: min. 3; Maj. 7; Per. 4; etc.

a) b) c) d)

5. The following triads will be played twice. Identify each by its quality (major, minor, diminished, augmented). Abbreviate as follows: maj., min., dim., aug.

a) b) c) d)

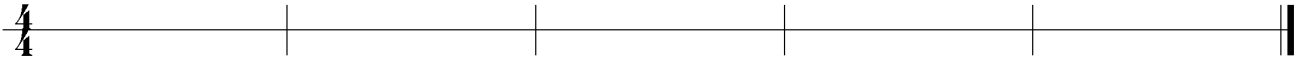
6. The following triads will be played twice. Notate each on the staff using the appropriate accidentals. The lowest note of each is given.

A musical staff with a brace on the left side, encompassing both a treble clef staff and a bass clef staff. The staff is divided into four equal-width empty boxes. Above the first box is the label "a)", above the second is "b)", above the third is "c)", and above the fourth is "d)". Each box contains a single note: a whole note in the treble clef for 'a)', a whole note in the bass clef for 'b)', a whole note in the bass clef for 'c)', and a whole note in the bass clef for 'd)'.

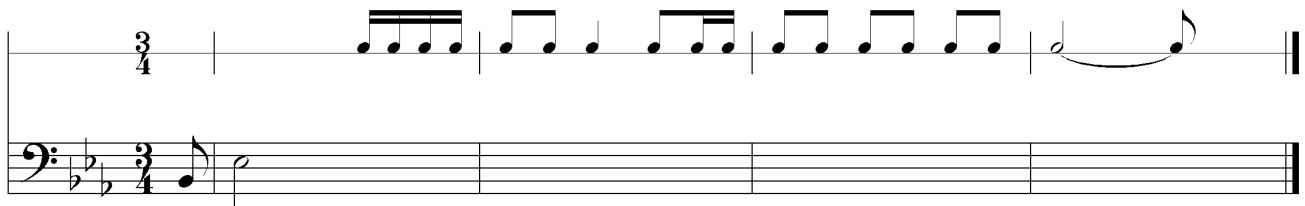
Aural Theory

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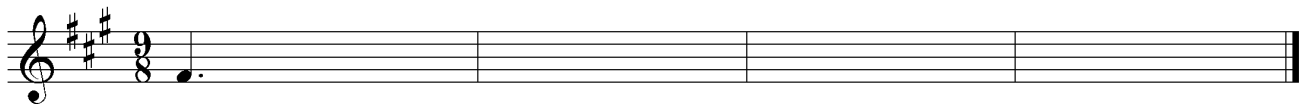
7. The following melody will be played several times. Write the *rhythm only*.



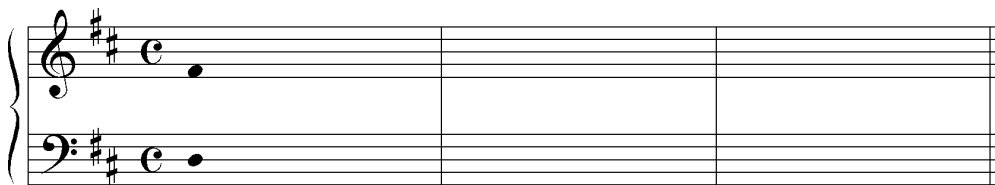
8. The following melody will be played several times. Notate it on the staff. The first two notes and rhythm are given.



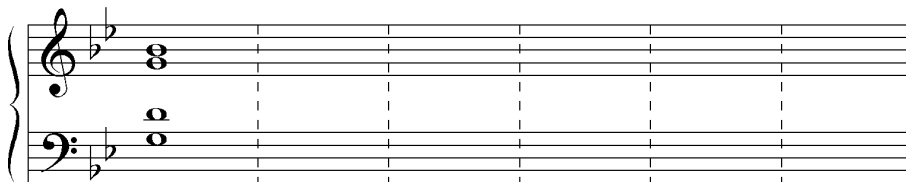
9. The following melody will be played several times. Notate it on the staff. The first note is given.



10. The following 2-part counterpoint will be played several times. Notate each part on its own staff. The first pitches are given.



11. The following 4-part harmonic progression will be played several times. Using whole notes, notate the soprano and alto on the treble staff and the tenor and bass on the bass staff. Then, if possible, identify the chords using roman numerals. The first notes are given.



Fundamentals

A. Complete the following statements.

1. A relative major scale begins on the _____ degree of its relative minor scale
2. If b-flat is sung "do", then f-natural is sung on the syllable _____ .
3. From c-sharp to d-sharp is a _____ step.
4. The close of a musical phrase is called a _____ .
5. G-flat and _____ sound the same.

Are these statements true (+) or false (O)? Use + or O.

6. _____ The second note of a scale is its "submediant".
7. _____ The range of a staff is extended with the use of ledger lines.
8. _____ A note is raised a whole step by a sharp sign.
9. _____ The key signature for e minor is four sharps.
10. _____ A major scale has half steps between degrees 4 and 5, and 7 and 8.

Circle the correct answer.

11. Notes that sound the same but are written differently are (a) enharmonic, (b) non-harmonic, (c) inharmonic.
12. (a) Two, (b) Four, (c) Six sixteenth notes are equal to one quarter note.
13. White keys on the piano that are a half-step apart are (a) B and C, (b) C and D, (c) F and G.
14. A seventh chord is (a) the seventh chord in a progression, (b) a type of four-note chord, (c) a chord built on the seventh scale degree.
15. Chords whose roots are not in the bass are (a) converted, (b) inflected, (c) inverted.

