

Theory Placement Exam Information

The Theory Placement Exam is designed for *transfer students* who have already taken college-level music theory and aural skills courses. It is also open to entering freshmen who have taken AP Music Theory, or that have significant music theory and aural skills experience. The results of the test will determine where students may be placed in the four-semester sequence of music theory and aural skills courses.

Most *entering freshmen* will not need (or opt) to take the test, but will enroll in MUTC 101 (Music Theory I) and MUTC 103 (Aural Skills I) and continue through the four-semester sequence, ending with MUTC 202 (Theory IV) and MUTC 204 (Aural Skills IV) in the spring of sophomore year.

The Music Theory Placement Exam consists of three parts:

- 1) A written music theory test that covers materials from all four semesters of music theory
- 2) A dictation test; an excerpt of music will be played 5 times -- students will write down the melody, bass line, and basic harmonies. There will be 4 excerpts played; one for each semester of aural skills
- 3) A sight-singing test; students will meet individually with an instructor and will be asked to sing major and minor scales, and sing through a melody using "moveable-do" solfege (scale-degree 1 is always "do" in any key, major or minor). There will be 4 melodies; one for each semester of aural skills

The test is normally offered the Saturday before classes begin.

Please contact Dr. David Maki for any questions or further information at

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NIU Music Theory Diagnostic Exam Study Guide

I. **Fundamentals.** Examples ("Ex.") of appropriate responses are shown in some instances.

Notate the indicated pitches on the staff in the specified register:

Ex. F4 B5 C5 A3 E2 G4 E3 A4 B3

Notate the specified scales using accidentals, *not* key signatures:

Ex. G major (ascending) B major (ascending)

e \flat melodic minor (ascending and descending)

Notate the following key signatures:

D Major c# minor E \flat Major f# minor f minor

Notate the melodic interval *above* the first pitch:

Ex. P4 M3 m7

Notate the melodic interval *below* the first pitch:

Ex. M3 d3 A6

Show how many notes of the shorter duration would equal the longer duration:

Ex. $\text{quarter note} \times 3 = \text{half note}$ $\text{quarter note} \times \underline{\quad} = \text{dotted quarter}$ $\text{quarter note} \times \underline{\quad} = \text{half note}$ $\text{quarter note} \times \underline{\quad} = \text{dotted half}$

Provide the best time signature for each measure:

Ex. \uparrow \uparrow \uparrow \uparrow

II. Diatonic Harmony and Part Writing.

Given the seventh chord quality and one member of the chord, notate the rest of the chord; do not change the given pitch:

The staff shows five measures. Each measure contains a single note on a staff line with an upward-pointing arrow below it, indicating the given member of a seventh chord. The notes are: G4 (first line), Bb4 (second space), C#4 (first space), Gb4 (second space), and G4 (first line).

Ex. 5th of a Mm 7th ↑ 3rd of a MM 7th ↑ 7th of a ø7th ↑ 5th of a °7th ↑ root of a Mm 7th ↑

Given a key and a chord, provide the roman numeral (and figured bass, if needed):

The staff shows eight measures with chords in D major: D major, A major, C# minor, G major, F major, D# minor, Cb major, and E major.

D: ____ a: ____ C#: ____ g: ____ F: ____ d#: ____ Cb: ____ e: ____

First, notate the bass line that the harmony indicates; next, supply soprano, alto, and tenor parts, using proper voice leading:

The first system has a treble clef staff with a key signature of two sharps and a 3/4 time signature. The second system has a bass clef staff with the same key signature and time signature. Both systems are empty for the student to write.

D: I vii°6 I6 IV V vi I6 ii⁶₅ V7 I

Analysis. Examine the excerpt, and answer the following questions:

1. Provide a key and roman numeral analysis
2. Identify and name harmonic cadences
3. Draw a phrase diagram with cadences, measure numbers, and letters that indicate phrase structure
4. Name the form

The score shows a vocal line in 3/4 time with lyrics: "Mein lieb - ster Freund hat mich ver - las - sen mit ihm ist Schlaf - und Ruh' da - hin." The piano accompaniment is in the same time signature and key signature.

Key ____ : ____

III. Chromatic Harmony/Embellishment/Form

Notate the following chords using accidentals *not* key signatures:

Ex. Eb: vii^o7/V Bb: Fr⁺⁶ f#: V⁴/₃/iv D: bVI f: N⁶ G: vii^{o4}/₃/vi

Closely related keys to A^b major are: _____

Study the score below and answer the questions that follow:

Vivo, ma non troppo. (♩ = 160)

1. Provide a key and roman numeral analysis **for mm1-16 only** below the staff
2. Circle and name all non-chord tones **for mm1-16 only**
3. Identify and name harmonic cadences
4. mm. 1-16 is an example of **(circle one)**: *phrase group - period - double period - 3-phrase period*
 - a) The motivic organization is **(circle one)**: *parallel - contrasting*
5. The form of the entire excerpt (mm. 1-32) is an example of **(circle one)**: *binary - ternary - rondo*
 - a) The harmonic organization is **(circle one)**: *sectional - continuous - neither*
 - b) The motivic organization is **(circle one)**: *simple - rounded - neither*

Describe a *passacaglia*:

Describe *recitative* and *aria*:

Describe *sonata rondo* form:

Practice Sight Singing Melodies

Aural Skills I

Allegro moderato

f

1 2 3 4 5 6 7 8

This musical exercise is written on a single treble clef staff in 3/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Allegro moderato'. The melody begins with a dynamic marking of *f* (forte). The notes are numbered 1 through 8. A slur covers the first four notes, and another slur covers the last four notes.

Aural Skills II

Andante

1 2 3

This musical exercise is written on a single bass clef staff in common time (C). The tempo is marked 'Andante'. The melody consists of three measures, with notes numbered 1, 2, and 3.

Aural Skills III

Allegro

pp

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

This musical exercise is written on three treble clef staves in 2/4 time with a key signature of two flats (Bb and Eb). The tempo is marked 'Allegro'. The first measure has a dynamic marking of *pp* (pianissimo). The notes are numbered 1 through 15 across the three staves.

Aural Skills IV

Andante

1 2 3 4 5 6 7 8 9 10

This musical exercise is written on two bass clef staves in 6/8 time with a key signature of two flats (Bb and Eb). The tempo is marked 'Andante'. The notes are numbered 1 through 10 across the two staves.