

SCHOOL OF MUSIC, TEXAS TECH UNIVERSITY
MUSIC THEORY PLACEMENT EVALUATION
PREPARATORY INFORMATION

This guide is meant to help incoming graduate students prepare for the Music Theory Placement Evaluation. This evaluation is meant to ensure that students are prepared to take courses involving theory and analysis at the graduate level, and that they have sufficient experience in this area on which to build for the required Oral Exams (Master's degrees) or Qualifying Exams in Music Theory (DMA or PhD degrees).

The analytical techniques and approaches required on the exam are covered in any standard music theory textbook including, but not limited to, Kostka/Payne *Tonal Harmony*, Benward/Saker *Music in Theory and Practice*, Clendinning/Marvin *Musician's Guide*, Gauldin *Harmonic Practice in Tonal Music*, Laitz *The Complete Musician*.

Students requiring reinforcement in dictation / aural skills (Part I) will register for MUTH 5301. Students requiring reinforcement in 'written' theory (Parts II-IV) will register for MUTH 5300. Questions should be directed to Dr. David Forrest, david.forrest@ttu.edu.

EXAM FORMAT

I. DICTATION:

- Melodic and harmonic interval identification; given one pitch, notate the second pitch and label the interval
- Two-part melodic dictation, notate one voice in treble and one voice in bass clef
- Four-part harmonic dictation, notate soprano and bass voices and supply a Roman numeral analysis

II. TERMS: You will be asked to define 10 of 12 terms, drawn from the list on the next page. Knowledge of these terms will also help you greatly in the Analysis portion of the evaluation.

III. FIGURED BASS REALIZATION:

- Given a bass line and figures, create a four-part (chorale style) harmonic progression
- Advanced chromatic harmonies may be called for

IV. ANALYSIS:

- You will be given a musical score and asked to answer analytic questions. These questions will cover some or all of the following: Harmonic (Roman numeral) analysis, Form, Melodic embellishments, Texture, Cadences, Instrumentation

V. TWENTIETH-CENTURY THEORY: (failure of this portion of the exam will result in a recommendation, not a requirement, for an appropriate twentieth-century course)

- Identify normal order and prime form of given sets
- Notate and identify whole-tone and octatonic scales
- Identify transformations of serial rows

MUSIC THEORY PLACEMENT EVALUATION - TERMS

SCALES

all modes
major and all minor scales
whole-tone scale
octatonic scale
pentatonic scale

HARMONY AND VOICE LEADING

tonic
dominant
subdominant
mediant
submediant
supertonic
leading tone
subtonic
secondary dominant
secondary function
tonicization
modulation
mixture
all 6/4 chord types
Neapolitan Sixth
All +6th chords
ninth chord
pivot chord
enharmonically equivalent
parallel keys
relative keys
closely related keys
chromatic mediants
distantly related keys
circle of fifths
parallel fifths and octaves
polyphony
homophony
set class
twelve-tone row

COUNTERPOINT

fugal subject
real answer
tonal answer
countersubject
fugal exposition

episode
stretto

RHYTHM

simple meter
compound meter
harmonic rhythm
hemiola
syncopation
anacrusis
elision
suspension
retardation
appoggiatura
escape tone

FORM

perfect authentic cadence
imperfect authentic cadence
half cadence
plagal cadence
deceptive cadence
phrase
motive
binary form
ternary form
rounded binary
strophic
rondo
sonata form, and internal parts
fugue
fugato

FOREIGN MUSICAL TERMS

You should be familiar with names of the standard orchestral instruments and voice parts in English, Italian, and German, and their transpositions. You should also be able to define familiar performance directions in those languages, such as *con sordino/mit Dampfer*, *sotto voce*, *pizzicato*, etc.