

PREPARATION FOR
MUSIC THEORY PLACEMENT EXAMS
STETSON UNIVERSITY

For written theory, we offer four separate placement evaluations—one test for each semester. Topics covered on each test are summarized below.

Freshman and Sophomore Written Theory Text:

Kostka, Stefan and Dorothy Payne. Tonal Harmony 5th edition, (New York: McGraw-Hill, 2000)

Spring, Douglas and Hutcheson, J. Musical Form and Analysis, (Madison: W. C. Brown & Benchmark), 1995. (Theory III only, recommended text)

Material to study for exempting WRITTEN THEORY:

1ST SEMESTER—Kostka/Payne Ch. 1 through 12

- FUNDAMENTALS
 - Correctly *notate rhythms* in compound and simple meters
 - Notate *intervals, key signatures* (major and minor), and *scales*
 - Notate major, minor, augmented and diminished *triads*
 - Identify *seventh chord qualities* (MM, Mm, mm, ø, dd)
- ANALYSIS
 - Analyze triadic harmonies using *Roman Numeral notation*
 - Analyze passages for *non-harmonic tones*
 - Identify *cadences* (PAC, IAC, Deceptive, Plagal, Half)
- PARTWRITING IN 4-VOICES—complete a progression or a figured bass containing mostly tonic, predominant, and dominant chords
- FORM—analyze or describe short excerpts for phrase and period structure

2ND SEMESTER—Kostka/Payne Ch. 13 through 20

- SEVENTH CHORDS—spelling, analysis, and use of chords in a progression (including \emptyset , diminished, minor, major, and particularly the dominant seventh chord)
- SECONDARY DOMINANTS (or *applied dominants*)—spelling, analysis, and use of all secondary dominants (i.e. V^7/vi), secondary diminished chords (i.e. $vii^{\circ 7}/V$), and their inversions. Examples include excerpts to analyze as well as progressions to partwrite in 4-voices.
- MODULATION—
 - Identify closely related keys
 - Identify chords that are *pivot chords* between two keys
 - Analyze, using Roman Numerals, a passage containing a common chord modulation
- BINARY, ROUNDED BINARY, and TERNARY FORM—analyze a piece of music for one of the forms listed by identifying phrases, major sections, keys that the sections are in, and terms associated with the form of the excerpt.

3RD SEMESTER—Kostka/Payne Ch. 21-26 and Spring/Hutcheson text

- CHROMATIC HARMONY—notate, analyze, and resolve chromatic chords, including secondary dominants; It, Fr, and German Aug 6th chords; Neapolitan 6th chords (N^6); and borrowed chords (also called *modal mixture*).
- ENHARMONIC MODULATION—spell and analyze enharmonic chords used for modulating, particularly
 - Ger+6 enharmonically respelled as a dominant 7th
 - A dominant 7th enharmonically respelled as a Ger+6
 - A fully-diminished 7th enharmonically respelled
- PARTWRITING and ANALYSIS—partwrite or analyze passages containing chromatic chords or enharmonic modulation
- LARGE FORM—analyze a piece or passage to determine form, specifically the sections of and the terminology associated with one of the following:
 - **Fugue**
 - **Rondo form** (5-part, 7-part, or sonata rondo)
 - **Sonata form**

4TH SEMESTER — see textbooks like Kostka, Materials and Techniques of Twentieth-Century Music, 2nd ed.; Cope, New Directions in Music; or Lester, Analytic Approaches to Twentieth-Century Music

- SCALES and MODES — write or recognize scales and modes associated with music of the 20th Century, such as whole tone, octatonic, pentatonic, dorian, phrygian...
- SET THEORY — reduce sets to their normal order and prime form
- TWELVE TONE ANALYSIS — given a row, create a 12-tone matrix and analyze a passage of real music for row transformations. Be able to explain or recognize hexachordal-combinatoriality.
- ESSAY — briefly expound on some aspect of 20th Century music/composers/style. Examples could include
 - Composers like Bartok or Stravinsky
 - Terms like extended instrumental or Impressionist techniques
 - Styles like Expressionism or Serialism
- LITERATURE — be able to cite composers and pieces associated with a variety of 20th Century musical styles, such as Impressionism, Minimalism, Second Viennese School composers, Aleatory, and music written in the last 60 years.

PREPARATION FOR
AURAL TRAINING PLACEMENT EXAMS
STETSON UNIVERSITY

For aural training, we offer four separate placement evaluations—one test for each semester of written theory—as well as a sightsinging hearing. Topics covered on each test are summarized below.

Freshman and Sophomore Aural Training Texts:

Ottman, Robert. Music for Sight Singing, 7th edition (Upper Saddle River, New Jersey: Prentice Hall), 2006.

Horvit, M. Music for Ear Training, 2nd edition (Belmont, California: Wadsworth/Thomson), 2004.

Material to study for exempting AURAL TRAINING:

1ST SEMESTER PLACEMENT TEST

- INTERVALS—identify all intervals by quality (major, minor, or perfect) and quantity
- CHORDS—identify the quality of major, minor, diminished, or augmented chords in root position
- SCALES—identify or notate major and minor scales
- SIMPLE MELODIC DICTATION—notate a melody consisting of stepwise motion and small leaps that outline the tonic triad
- SIMPLE RHYTHMIC DICTATION—notate a rhythm in simple meter (2:4, 3:4, 4:4, 2:2, 4:8) consisting of the beat, its first subdivision, and common patterns involving the second subdivision (i.e. sixteenth notes).
- BASIC HARMONIC DICTATION—I, IV, V, and V7 chords in root position.
- SIGHT READING—
 - sight rhythms that involve the beat and its 1st subdivision in simple and compound (6:8, 9:8, 12:8, 6:4) meters
 - sight melodies that involve diatonic stepwise motion as well as some leaps that outline the tonic and dominant triads.

2ND SEMESTER PLACEMENT TEST

- MELODIC DICTATION—notate a diatonic melody containing larger leaps (6th and 7th), outlining I, IV, and V7, in major and minor keys
- RHYTHMIC DICTATION—notate a rhythm containing more difficult sixteenth note patterns as well as ties and slight syncopation.
- HARMONIC DICTATION—chords, soprano, and bass line for progressions in major and minor keys including I, ii, IV, vi, V, and V7 chords in root position and inversion.
- REAL MUSIC EXCERPTS—melodic and harmonic dictation through recorded *real-music* examples that illustrate the melodic and harmonic materials noted above
- SIGHT READING—
 - sight rhythms that involve the 1st and 2nd subdivisions of the beat in simple and compound meters, as well as some ties and syncopation
 - sight melodies that involve diatonic stepwise motion as well as leaps. Most leaps will outline the I, ii, IV, or V7 chords

3RD SEMESTER PLACEMENT TEST

- MELODIC DICTATION—notate a melody with more difficult leaps, that often involve the ii chord, as well as ii⁷ and vii^{o7}. Major and minor keys, simple or compound meter.
- RHYTHMIC DICTATION—notate a rhythm in compound meter that includes syncopation, dotted notes, and ties. Simple meter excerpts containing triplets.
- HARMONIC DICTATION—chords, soprano, and bass line for progressions in major and minor keys including all diatonic triads and their inversions.
- REAL MUSIC EXCERPTS—melodic and harmonic dictation through recorded *real-music* examples that illustrate the melodic and harmonic materials noted above
- SIGHT READING—
 - sight rhythms that involve the 2nd and 3rd subdivisions of the beat in simple and compound meters, as well as more complex ties and syncopation.
 - sight melodies that involve diatonic stepwise motion as well as complex leaps. Ornamental chromaticism in some melodies.

4TH SEMESTER PLACEMENT TEST

- MELODIC DICTATION—notate a melody that contains
 - chromatic notes
 - modulation to a closely related key
- RHYTHMIC DICTATION—notate a rhythm combining syncopation, triplets (in simple meter), duplets (in compound meter) and quintuplets in compound meter.
- HARMONIC DICTATION—progressions include
 - Secondary dominants
 - Modulation to closely related keys
- REAL MUSIC EXCERPTS—melodic and harmonic dictation through recorded *real-music* examples that illustrate the melodic and harmonic materials noted above
- SIGHT READING—
 - sight rhythms that involve the 2nd and 3rd subdivisions of the beat in simple and compound meters, as well as more complex ties and syncopation.
 - sight melodies that involve chromaticism and modulation.