### **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.

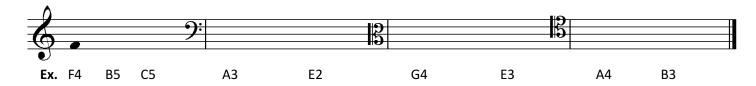
Please contact Dr. David Maki for any questions or further information at

dmaki@niu.edu

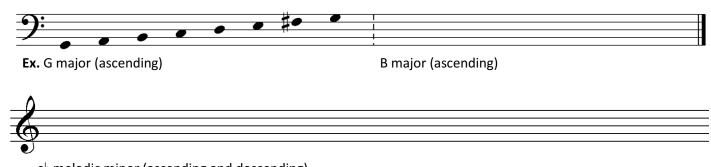
### **NIU Music Theory Diagnostic Exam Study Guide**

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

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



Notate the specified scales using accidentals, not key signatures:



eb melodic minor (ascending and descending)

Notate the following key signatures:



Notate the melodic interval *above* the first pitch:



Notate the melodic interval below the first pitch:



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



Provide the best time signature for each measure:

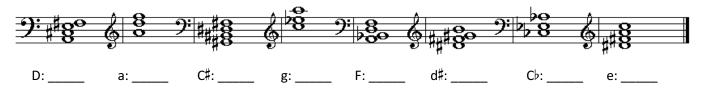


#### II. Diatonic Harmony and Part Writing.

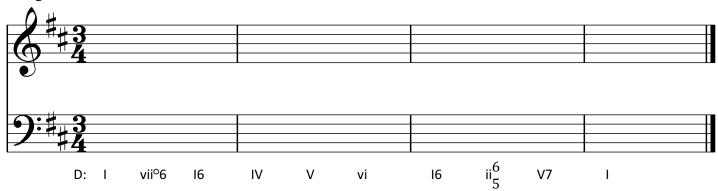
Given the seventh chord quality and one member of the chord, notate the rest of the chord; do not change the given pitch:



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



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



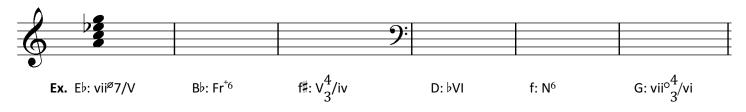
Analysis. Examine the excerpt, and answer the following questions:

- 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



### III. Chromatic Harmony/Embellishment/Form

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



Study the score below and answer the questions that follow:



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

Describe sonata rondo form:

# **Practice Sight Singing Melodies**

## Aural Skills I



## Aural Skills II



## Aural Skills III



## Aural Skills IV

