Study Guide for Undergraduate Placement Exams in Music Theory
University of Oregon School of Music and Dance

To place out of **Theory 1** (MUS 131), demonstrate high proficiency with the following:

- Basic notation: rhythmic values, notes in treble and bass clefs
- Time signatures
- Notating and identifying common scales (major, major pentatonic, natural minor, harmonic minor, melodic minor, minor pentatonic)
- Notating and identifying intervals (e.g., "major sixth above")
- Notating and identifying key signatures
- Root-position triads (maj, min, aug, dim) and seventh chords (maj7, m7, °7, ø7, 7)
    - Notate from lead-sheet symbols (e.g., "notate a D°7 chord")
    - Identify notated chord with lead-sheet symbol
    - Notate from Roman numerals in a given key (e.g., "notate g: vii°7")
    - Identify notated chord with lead-sheet symbol in a given key
- Basic Roman-numeral analysis from a score, including inverted chords labeled with correct figured-bass (e.g., "$I - ii^7 - V^6 - I$")

To place out of **Theory 2** (MUS 132), demonstrate high proficiency with the following:

- Roman-numeral analysis from a score, including inverted chords labeled with correct figured-bass (more complex chords than in Theory 1, including inverted seventh chords and diminished-seventh chords, etc.)
- Identifying cadence types from a score (PAC, IAC, and HC)
- Identifying basic types of embellishing tones from a score: passing tones, neighbor tones, and suspensions
- Identifying the main tonic-, pre-dominant-, and dominant-functioning chords in a phrase (T, PD, and D)
- Writing a suitable melodic line above a bass line with Roman numerals and figured bass

To place out of **Theory 3** (MUS 133), demonstrate high proficiency with the following:

[*Musician's Guide to Theory and Analysis*, 4th edition, chapters 12–19]

- Composing a chord progression in four voices (SATB or keyboard style) that expands tonic, moves to the pre-dominant, and ends with a cadence
- Realizing a figured bass in four voices (SATB)
- Identifying all types of embellishing tones (passing, neighbor, escape tones, appoggiaturas, suspensions, anticipations, pedal tones, etc.)
- Identifying phrase structures including parallel period, contrasting period, three-phrase period, and double period
- Recognizing regular & irregular hypermeter (phrase rhythm), including internal expansions, cadential extensions, and elision (overlap)
- Analyzing, spelling, & voice leading with secondary dominants of V

To place out of **Theory 4** (MUS 231), demonstrate high proficiency with the following:

[*Musician's Guide to Theory and Analysis*, 4th edition, chapters 20–24, 29, 32]

- Analysis, chord spelling, & voice leading with all secondary dominants
- Analysis, chord spelling, & voice leading with modulations to closely related keys
- Analysis of simple forms including simple binary, rounded binary, balanced binary, ternary, sectional vs. continuous forms, etc.
- Identifying basic components of fugue, including subject, answer, link vs. bridge, exposition, episodes, entries, return, stretto, etc.

To place out of **Theory 5** (MUS 232), demonstrate high proficiency with the following:

[*Musician's Guide to Theory and Analysis*, 4th edition, chapters 26–28, 30–31]

- Analysis of chromatic mediants, altered dominants, and common-tone diminished seventh chords
- Analysis, chord spelling, & voice leading with Neapolitan sixth chords (N^6)
- Analysis, spelling, & voice leading with augmented-sixth sonorities
    - It^{+6}
    - Fr^{+6}
    - Gr^{+6}, Gr^{++4}
    - Gr^{o3}
- Analysis, spelling, & voice leading progressions with enharmonic modulation via
    - reinterpreted augmented-sixth/Mm7
    - reinterpreted LT^{o7}
- Identifying components of large forms
    - rondo: refrain & episode
    - sonata-allegro
        - exposition
        - first and second theme groups
        - transition (dependent vs. independent)
        - closing zone
        - development and retransition
        - recapitulation
- Analysis of large forms
    - rondo (5- and 7-part)
    - sonata-allegro (types 1–5)

To place out of **Theory 6** (MUS 233), demonstrate high proficiency with the following:

- Identifying and notating the diatonic modes.
- Identifying and notating pentatonic, octatonic, and whole-tone pitch collections
- Defining the following terms related to set class theory:
    - pitch vs. pitch class
    - interval vs. interval class
    - set vs. set class
    - cardinality

    - mod-12
    - transposition and inversion o complementary sets
    - interval class vector (icv)
    - Z-relation
- Transposing a set by T_n
- Inverting a set by T_nI
- Determining the normal order and prime form of a set
- Providing a set class analysis of a work from the musical literature.
    - An excellent example is the second of Schoenberg's Kleine Klavierstücke, Op. 19
- Identifying row forms (P, R, I, RI) in twelve-tone music.
- Constructing a matrix from a twelve-tone row
- Defining *combinatoriality* and *aggregate*
- Providing a row analysis of a dodecaphonic composition, and provide an explanation for the composer's row choices in terms of invariant subsets or combinatoriality
    - Webern's "Wie bin ich froh!" is a good example