

Proficiency Examinations in Music Theory

Preparation for Theory Placement for School of Music, Theatre & Dance admittees

1. **FRESHMAN** students who need to make preparations to succeed in our courses: be familiar with the contents of Clough and Conley, *Scales, Intervals, Keys, Triads, Rhythm and Meter* (Norton)
2. **FRESHMAN** students who would like to be exempted from portions of the written work on music fundamentals covered in the first five weeks of MT 149 (Writing Skills I): be familiar with the contents of the following: Clough and Conley, *Scales, Intervals, Keys, Triads, Rhythm and Meter* (Norton) Aldwell and Schachter, *Harmony and Voice Leading*, 2nd ed (Harcourt, Brace, Jovanovich), Chapters 1-4
3. **TRANSFER** and **GRADUATE** students who have not taken a theory course at the University of Michigan School of Music, Theatre & Dance during the past four years but who have had comparable courses here or elsewhere for college credit:
 - A. **Lower Division Theory** For graduate students, the examinations will cover MT 140 (First-Year Aural Skills for Graduate Students) (1 hour), MT 239 (Second-Year Aural Skills for Graduate Students) (1 hour) MT 334 (Writing Skills for Graduate Students) (1 hour), and MT 461 (Analysis of Tonal Music for Graduate Students) (45 minutes). (For content descriptions and representative materials, see Part 4 below.) For undergraduate transfer students, the same tests will cover the appropriate undergraduate courses in Aural Skills (MT 139, 140, 239, 240) and in Writing Skills and Basic Tonal Analysis (MT 149, 150, 249, 250). In addition to the tests already cited, undergraduate transfer students who are seeking advanced standing in aural skills will be expected to take a sight-singing audition. Check with your test administrator about the sight-singing audition.
 - B. **Analysis of Twentieth-Century Music** (MT 433 for undergraduate transfer students or MT 533 for graduate students) This exam should be taken by those students whose programs require it (Church Music, Collaborative Piano, Composition, Harpsichord, Music Theory, Organ, Pianoforte, Piano Pedagogy and Performance, and Piano Performance) and who have completed a college-level third-year theory course in the subject, and by all other entering doctoral students who have some training in this subject.
 - C. **Keyboard Harmony Skills** Ten-minute Auditions (MT 211 and 212) MT 211 is required of all students majoring in Collaborative Piano, Composition, Harpsichord, Pianoforte, Piano Pedagogy and Performance, and Piano Performance. Both MT 211 and 212 are required of all students majoring in Church Music, Music Theory and Organ. Entering students whose programs require one of both of these courses will be scheduled for appointments beginning at 6:00pm on Wednesday, August 27, and again beginning at 1:00pm on Thursday, August 28. Continuing students will be given an opportunity to sign up for tests to be scheduled on Thursday morning.
4. **Undergraduate Courses and Graduate Review Courses:**
 - A. MT 140: First-year aural skills (second term): Sight singing and two-part dictation at a level of difficulty comparable to Benjamin, Horvit and Nelson, *Music for Sight Singing*, 2nd ed (Wadsworth), Part I (Chapters 1-11). Harmonic dictation paralleling the conceptual material in Aldwell and Schachter, *Harmony and Voice Leading*, 2nd ed (Harcourt, Brace, Jovanovich), Parts I-III (Chapters 1-19).
 - B. MT 334: Graduate review course covering second-year writing skills: Aldwell and Schachter, *Harmony and Voice Leading*, 2nd ed, Chapters 20-30.

- C. MT 239 (dedicated section): Graduate review course covering second-year aural skills: Sight-singing and two-part dictation at a level of difficulty comparable to Benjamin, Horvit and Nelson, *Music for Sight Singing*, 2nd ed (Wadsworth), Parts II and III (Chapters 12-22). Harmonic dictation paralleling the conceptual material in Aldwell and Schachter, *Harmony and Voice Leading*, 2nd ed (Harcourt, Brace, Jovanovich), Chapters 20-29, with particular emphasis on simple mixture, applied harmonies, modulation, the Neapolitan, and augmented-sixth chords.
- D. MT 430: Upper-level course in the analysis of tonal music. May be used to satisfy the fifth-term core requirement. Graduate students who need this course would elect MT 461 (which offers graduate credit). Prototypical tonal forms in music by composers from Bach to Brahms. See, for example, books on form by Wallace Berry, Douglass Green, Donald Tovey, Charles Rosen, William Caplin, and others. Skills include stylistic, formal, structural, motivic, and reductive analysis of representative works from the tonal repertoire.
- E. MT 433: Upper-level course in the analysis of 20th-century music; required for undergraduate programs in composition, music theory, organ, and piano. May be used to satisfy the fifth-term core requirement. Prerequisite for graduate theory courses 551, 552, etc. Graduate students who need this course would elect MT 533 (which offers graduate credit). Representative works from pitch-centered, atonal, twelve-tone, and experimental styles/systems. See, for example, the following books on 20th-century music:
- Kostka, *Materials and Techniques of Twentieth-Century Music* (Prentice-Hall)
 - Lester, *Analytic Approaches to Twentieth-Century Music* (Norton)
 - Perle, *Serial Composition and Atonality* (University of California Press)
 - Simms, *Music in the Twentieth Century: Styles and Structure* (Schirmer Books)
 - Straus, *Introduction to Post-Tonal Theory* (Prentice-Hall).
- F. MT 211: Basic Theory at the Keyboard, I: Includes 1) basic cadential progressions (with or without a designated top voice) in all keys; 2) realization of figured bass with outer voices given; 3) realization of elementary figured bass (without top voice given); and 4) score reading of as many as four staves (as in string quartet and SATB choir).
- G. MT 212: Basic Theory at the Keyboard, II: Includes 1) realization of more advanced figured bass, with and without top voice given; and 2) score reading up through excerpts from middle movements of Classical symphonies, including two different transposing instruments.
5. Anthologies of music relevant to MT 430, 461 and/or MT 433: Arlin et al, *Music Sources* (Prentice-Hall) Burkhart, *Anthology for Musical Analysis* (Holt, Rinehart, Winston) Simms, *Music of the Twentieth-Century: An Anthology* (Schirmer Books) Wennerstrom, *Anthology of Musical Structure and Style* (Prentice Hall) Wennerstrom, *Anthology of Twentieth-Century Music* (Prentice-Hall)