

Proficiency Assessments in Music Theory

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

Preparation for First-Year Undergraduate students:

- **FIRST-YEAR Undergraduate** students who need to make preparations to succeed in our courses: familiarize yourselves with the contents of Clough, Conley, and Boge, *Scales, Intervals, Keys, Triads, Rhythm and Meter*, any edition (Norton)
 - **FIRST-YEAR Undergraduate** students who would like to be exempted from portions of the written work on music fundamentals covered in the first several weeks of MT 149 (Writing Skills I): familiarize yourself with the contents of the following:
 - Clough, Conley, and Boge, *Scales, Intervals, Keys, Triads, Rhythm and Meter*, any edition (Norton)
 - Aldwell, Schachter, and Cadwallader, *Harmony and Voice Leading*, any edition (Cengage), Chapters 1-4
-

Preparation for New Transfer and Graduate students:

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 for college credit will be asked to take the following assessments:

A. Lower Division Theory (4 assessments total: Aural Skills, Part 1; Aural Skills, Part 2; Writing Skills, Tonal Analysis)

- For **Graduate students**, the assessments will cover material from these courses:
 - MT 140 (First-Year Aural Skills for Graduate Students)
 - MT 239 (Second-Year Aural Skills for Graduate Students)
 - MT 250 (Writing Skills for Graduate Students)
 - MT 430/461 (Analysis of Tonal Music for Graduate Students)
 - *(For content covered and representative materials, see Course Descriptions below.)*
- For **Undergraduate Transfer students**, the 3 assessments (Aural Skills, Part 1; Aural Skills, Part 2; Writing Skills) will cover material from the appropriate undergraduate courses in Aural Skills (MT 139, 140, 239, 240) and in Writing Skills (MT 149, 150, 249, 250).
 - MT 140 (First-Year Aural Skills)
 - MT 239 (Second-Year Aural Skills)
 - MT 430/461 (Writing Skills)

B. Post-Tonal Analysis, for graduate students (the assessment covers material from MT 433)

- This assessment is required for graduate (Masters & Doctoral) students in Composition and Music Theory
- It is encouraged for Doctoral students in Sacred Music, Collaborative Piano, Harpsichord, Organ, Pianoforte, Piano Pedagogy and Performance, and Piano Performance.
- Any grad student with some training or interest in 20th century music are welcome to take this assessment

C. Keyboard Harmony, for graduate students (the assessment covers material from MT 211 and 212)

- MT 211 is required of all Graduate students majoring in Composition or Music Theory. Entering students whose program requires one or both of these courses will be scheduled for appointments on an individual basis.

Descriptions of Undergraduate Courses and Graduate Review Courses

MT 140: First-year undergraduate aural skills (second term): Sight-singing and two-part dictation at a level of difficulty comparable to Benjamin, Horvit, Koozin, and Nelson, *Music for Sight Singing*, any edition (Cengage), Part I (Chapters 1-11). Harmonic dictation paralleling the conceptual material in Aldwell, Schachter, and Cadwallader, *Harmony and Voice Leading*, any edition (Cengage), Parts I-III (Chapters 1-20). Graduate students who need this course would elect MT 339 (which offers graduate credit.)

MT 239: Second-year undergraduate aural skills (first term): Sight-singing and two-part dictation at a level of difficulty comparable to Benjamin, Horvit, Koozin, and Nelson, *Music for Sight Singing*, any edition (Cengage), Parts II and III (Chapters 12-22). Harmonic dictation paralleling the conceptual material in Aldwell, Schachter, and Cadwallader, *Harmony and Voice Leading*, any edition (Cengage), Chapters 21-30, with particular emphasis on simple mixture, applied harmonies, modulation, the Neapolitan, and augmented-sixth chords. Graduate students who need this course would elect MT 339 (which offers graduate credit.)

MT 250: Second-year undergraduate writing skills (second term): writing skills at a level of difficulty comparable to Aldwell, Schachter, and Cadwallader, *Harmony and Voice Leading*, any edition (Cengage), Chapters 21-30. Graduate students who need this course would elect MT 334 (which offers graduate credit.)

MT 430/461: 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.

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, any edition of the following books on 20th-century music:

Kostka and Santa, *Materials and Techniques of Twentieth-Century Music* (Routledge)

Lester, *Analytic Approaches to Twentieth-Century Music* (Norton)

Perle, *Serial Composition and Atonality* (University of California Press)

Simms, *Music of the Twentieth Century: Styles and Structure* (Schirmer Books)

Straus, *Introduction to Post-Tonal Theory* (Norton)

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).

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.

Anthologies of music relevant to MT 430/461 and/or MT 433: Arlin et al, *Music Sources* (Pearson); Burkhart, *Anthology for Musical Analysis* (Cengage); 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* (Pearson)