

## STUDY GUIDE FOR THE UNIVERSITY OF OREGON UNDERGRADUATE ADVANCED THEORY PLACEMENT EXAM

Note: As you prepare for the placement exams in both theory and aural skills, it will be helpful to think of music as a language and theory as the grammar of that language. Demonstrating proficiency entails speaking, listening, reading, and writing in the “language” of music. On the theory exam, you will frequently be required to spell, read, and write various concepts.

This study guide includes topics that could be included on the placement exam—not all topics will be covered.

To place out of **Theory I**, demonstrate high proficiency with the following:

- Orthography. Be able to read and notate:
  - clefs (treble, bass, and alto)
  - notes with correct stems and/or beams
  - rhythmic values
  - time signatures (simple and compound)
- Identify and notate intervals in a tonal context (major, minor, diminished, and augmented).
- Identify and notate *all* major and minor keys.
- Identify simple and compound meters; notate rhythmic values in each.
- Identify types of rhythmic or metric dissonance:
  - substituted beat division
  - superimposed beat division
  - syncopation
  - hemiola
- Identify and notate triads and seventh chords in major and minor keys.
- Identify and notate the quality of triads and seventh chords in major and minor keys.
- Identify and notate triads and seventh chords in root position and in all of their inversions (<sup>6</sup>, <sup>6/4</sup>, <sup>7</sup>, <sup>6/5</sup>, <sup>4/3</sup>, <sup>4/2</sup>).
- Define and identify tonal functions.
  - tonic
  - predominant
  - dominant
- Provide roman-numeral analysis of basic T–P–D–T progressions.

To place out of **Theory II**, demonstrate high proficiency with the following:

- Write two-voice counterpoint:
  - Add a contrapuntal line above and/or below a short cantus firmus line.
  - Write in first-species (1:1) and second-species (2:1) counterpoint.
- Identify and notate non-chord tones (NCTs):
  - unaccented and accented passing tones
  - unaccented and accented neighbor tones
  - appoggiatura and escape tone
  - suspensions (9-8, 7-6, 6-5, 4-3, 2-3)
  - double neighbor
  - retardations
  - anticipation (ant.)
  - pedal tone (ped.)
  - cambiata (camb.)
- In major and minor keys, identify and notate tonic-prolongation patterns at the beginning of a phrase. For example:
  - I—(V<sup>6/5</sup>)—I
  - I—(V<sup>4/3</sup>)—I<sup>6</sup>
  - I—(V<sup>4/2</sup>)—I<sup>6</sup>Triads and seventh chords on the dominant and leading tone are possible.

- Identify and notate cadences at the end of a phrase.
  - Perfect authentic
  - Imperfect authentic
  - Deceptive
  - Half
  - Phrygian half
  - Plagal
- Provide roman-numeral analysis and part-write basic progressions. For example:
  - I—vi—IV—ii<sup>6</sup>—V<sup>7</sup>—I
  - i—VI—iv—ii<sup>♭6/5</sup>—V<sup>7</sup>—i
- Realize a figured bass for basic progressions. For example:

\_\_\_\_\_ : \_\_\_\_\_  
key

- Identify, notate, and part-write the four types of 6/4 chords.
  - cadential 6/4 ( $V^{6/4-5/3}$ )
  - passing 6/4
  - pedal (or neighboring) 6/4
  - arpeggiating 6/4

To place out of **Theory III**, demonstrate high proficiency with the following:

- Identify, notate, and part-write the mediant triad in basic progressions.
- Identify, notate, and part-write the minor dominant in basic progressions.
- Part-write  $vii^{♭6}$ ,  $vii^{♭7}$ , and  $vii^{♭7}$  in major and minor keys.
- Identify and draw phrase diagrams for phrase structures, such as
  - parallel period
  - contrasting period
  - parallel double period
  - contrasting double period
  - asymmetrical period
- Define *sentence structure*.
- Define and identify the following:
  - cadential extension
  - internal expansion
  - elision or overlap
- Define and describe *phrase rhythm* and *hypermeter* in examples provided.
- Identify and part-write diatonic sequences, such as:
  - falling-fifth sequences
  - falling-third sequences
- Identify linear intervallic patterns (LIPs) in diatonic sequences.
- Identify, notate, and part-write secondary dominants to V in major and minor keys (e.g., V/V and  $vii^{♭7}/V$ )

To place out of **Theory IV**, demonstrate high proficiency with the following:

- Identify, notate, and part-write secondary dominants *all* chords in major and minor keys
- Identify keys that are closely related to primary major and minor keys.
- Define and identify *pivot-chord modulations* and *direct modulations*.
- Provide roman numerals for progressions modulating to closely related keys.
- Part-write progressions that modulate to closely related keys.
- Identify small forms in examples from musical literature.
  - simple binary
  - rounded binary
  - ternary
- Define the following terms related to 18<sup>th</sup>-century fugue:
 

|                           |                    |
|---------------------------|--------------------|
| ○ Fortspinnung            | ○ bridge           |
| ○ invertible counterpoint | ○ fugue exposition |
| ○ subject                 | ○ episode          |
| ○ answer (real vs. tonal) | ○ entry            |
| ○ countersubject          | ○ return           |
| ○ link                    | ○ stretto          |
- Provide an analysis of an 18<sup>th</sup>-century fugue or invention.
  - An excellent example is the C-minor fugue from Bach's *Well-Tempered Clavier*, Book 1
- Identify, notate, and part-write borrowed chords.
- Identify, notate, and part-write Neapolitan chords.

To place out of **Theory V**, demonstrate high proficiency with the following:

- Identify, notate, and part-write augmented-sixth chords
- Define the following terms related to art song:
  - strophic form
  - modified strophic form
  - through-composed form
- Provide a formal and tonal analysis of a 19<sup>th</sup>-century art song. For example:
  - Schumann, "Im wunderschönen Monat Mai" (strophic)
  - Schubert, "Der Lindebaum" (modified strophic)
  - Schubert, "Erlkönig" (through-composed)
- Identify, notate, and part-write extended tertian chords (9<sup>th</sup>s, 11<sup>th</sup>s, 13<sup>th</sup>s).
- Identify, notate, and part-write altered dominants.
- Identify, notate, and part-write chromatic mediant and chromatic submediants.
- Identify, notate, and part-write common-tone diminished seventh chords.
- Provide roman numerals for progressions employing chromatic modulation to remote keys. Examples may include modulation via:
  - chromatic inflection
  - modal mixture
  - enharmonically re-interpreted augmented-sixth chords
  - enharmonically re-interpreted leading-tone seventh chords
  - enharmonically re-interpreted common-tone seventh chords
- Provide a formal and tonal analysis of a five-part and/or seven-part rondo in the musical literature (e.g., ABACA, ABACABA, ABACADA)
 

Excellent examples include:

|   |            |
|---|------------|
| ○ Haydn, Piano Sonata, Hob. XVI, No. 35 (III) | five-part  |
| ○ Mozart, Piano Sonata, K.545 (III)           | five-part  |
| ○ Beethoven, Piano Sonata, op.2/2 (IV)        | seven-part |
| ○ Beethoven, Piano Sonata, op.14/1 (III)      | seven-part |

- Define the following terms related to sonata-allegro form:
  - exposition
  - medial caesura
  - development
  - secondary theme
  - recapitulation
  - closing theme
  - primary theme
  - codetta or coda
  - transition (dependent vs. independent)
  - retransition
- Provide a formal analysis of a sonata-allegro movement from musical literature.
  - Excellent examples include Clementi's op.36 sonatinas.
- Provide a formal analysis of a sonata-rondo from musical literature.
 

An excellent example is:

  - Mozart, Piano Sonata, K.576 (III)

To place out of **Theory VI**, demonstrate high proficiency with the following:

- Identify and notate the diatonic modes.
- Identify and notate pentatonic, octatonic, and whole-tone pitch collections.
- Define the following terms related to set class theory:
  - pitch vs. pitch class
  - transposition and inversion
  - interval vs. interval class
  - complementary sets
  - set vs. set class
  - interval class vector (icv)
  - cardinality
  - Z-relation
  - mod-12
- Transpose a set by  $T_n$ .
- Invert a set by  $T_nI$ .
- Determine the normal order and prime form of a set.
- Provide a set class analysis of a work from the musical literature.
  - An excellent example is the second of Schoenberg's Kleine Klavierstücke, Op. 19.
- Identify row forms (P, R, I, RI) in twelve-tone music.
- Construct a matrix from a twelve-tone row.
- Define *combinatoriality* and *aggregate*.
- Provide 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.