

Central Washington University

Review Information for the Graduate Theory Placement Examination

This guide is meant to help graduate students prepare for the Music Theory Diagnostic Evaluation exam. This evaluation is meant to ensure that students have competence in theory and analysis at the graduate level. There are two parts to the exam: aural and written. Students must achieve an 80% on both the aural and the written components of the exam. If a passing score is not received on one or both sections of the exam, the student may be required to take remedial coursework or individually developed projects with specific learning outcomes. Questions should be directed to Dr. Elaine Ross, rosse@cwu.edu.

Part One: Aural

Ear Training/Dictation:

- Melodic and harmonic interval identification
- Scales and Modes
- Triads and Seventh Chords in root position
- Simple and Compound rhythms
- Identification of Short Harmonic Progressions
- One Part Melodic dictation with chromaticism
- Two-part melodic dictation, notate one voice in treble and one voice in bass clef
- Four-part harmonic dictation, notate soprano and bass voices and supply a Roman numeral/figured bass analysis

Part Two: Written

I. Figured Bass Realization:

- Given a bassline and figures, create a four-part (chorale style) harmonic progression
- May include advanced chromatic harmonies

II. Analysis:

Students will be given two musical scores and asked to answer analytic questions pertaining to some or all of the following:

- Harmonic (Roman numeral) analysis
- Form
- Melodic embellishments
- Texture
- Cadences
- Instrumentation
- Compositional techniques such as melodic inversion, sequencing, retrograde, etc.

III. Terms/concepts:

SCALES

all modes
major and all minor scales
whole-tone scale
octatonic scale
pentatonic scale

HARMONY AND VOICE LEADING

tonic
dominant
subdominant
mediant
submediant
supertonic
leading tone
subtonic
parallel keys
relative keys
part-writing rules
passing tone
neighbor tone
changing tones (double neighbor)
nota cambiata
suspension
retardation
appoggiatura
escape tone
polyphony
homophony
circle of fifths
secondary dominant
secondary function
tonicization
modulation
mode mixture
all 6/4 chord types
neapolitan chord
All +6th chords
ninth chords
pivot chord
types of modulations
enharmonically equivalent
closely related keys
chromatic mediant
distantly related keys

RHYTHM

simple meter
compound meter
asymmetric meter
harmonic rhythm
hemiola
syncopation
anacrusis
elision
polyrhythm
polymeter
metric modulation

CADENCES

perfect authentic cadence
imperfect authentic cadence
half cadence
plagal cadence
deceptive cadence
phrygian cadence

FORM

phrase
antecedent-consequent
period
motive
binary form
ternary form
composite ternary form
rounded binary
strophic
da capo
rondo
sonata form, and internal parts
fugue
 fugal subject
 real answer
 tonal answer
 countersubject
 fugal exposition
 episode
 stretto

COUNTERPOINT

Principles of species counterpoint

20th CENTURY CONCEPTS

synthetic scales
quartal/quintal
secundal/tone clusters
parallelism/planing
polytonality
extended harmonies
chord succession
pandiatonicism
atonality
twelve-tone concepts
 Prime
 Retrograde
 Inversion
 Retrograde Inversion
hexachordal combinatoriality
pitch class set
prime form
total serialism
aleatoric

FOREIGN MUSICAL TERMS

Familiarity with standard orchestral instruments and voice parts in English, Italian, and German. Define familiar performance directions in those languages, such as *con sordino/mit Dampfer*, *sotto voce*, *pizzicato*, etc.