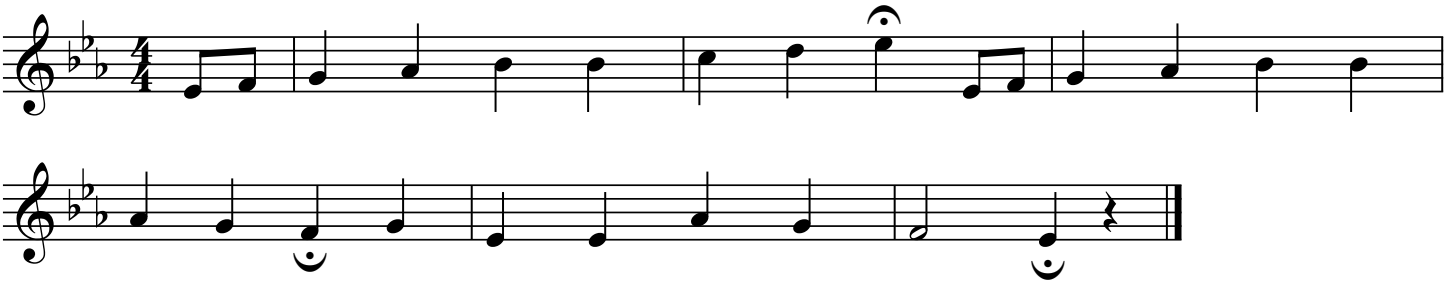
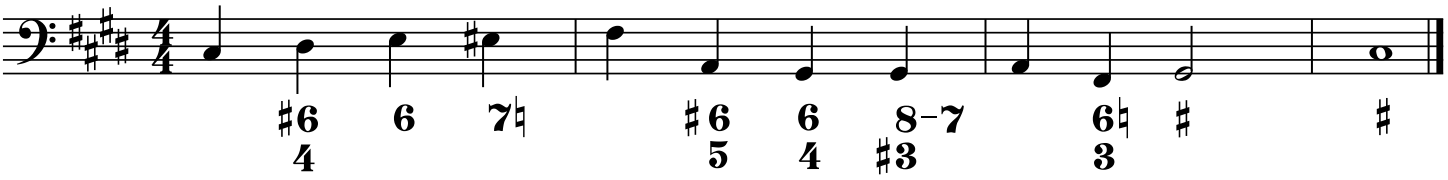
Graduate Music Theory Core Skills Placement
Sample Written Portion and Statement of Expectations

I. Harmonize in four parts the chorale melody provided. The chorale should be harmonized approaching the style of J.S. Bach. That is: use a consistent harmonic rhythm, with a change of harmony on every quarter note; supply a bass with good melodic contour; produce a clear, functional harmonic progression; employ proper use of inversions, clear cadential formulae, good voice-leading and chord voicing.
It is expected that the harmonization will include use of tonicization or modulation.



II. Realize in four parts the figured bass provided. The example will typically be between 10 and 15 chords long, with figures that require one to accurately realize non-harmonic tones, seventh chords, and chromatic harmony (including augmented sixth chords, secondary dominants, Neapolitan sixth chords, and mode mixture).



III. Form and analysis. Identify the form and discuss in a short essay the phrase structure, harmony, rhythm, motivic development, and any other details relevant to a short Classical or Romantic piece for piano. You will be expected to provide a complete harmonic analysis using roman numerals (including inversions).

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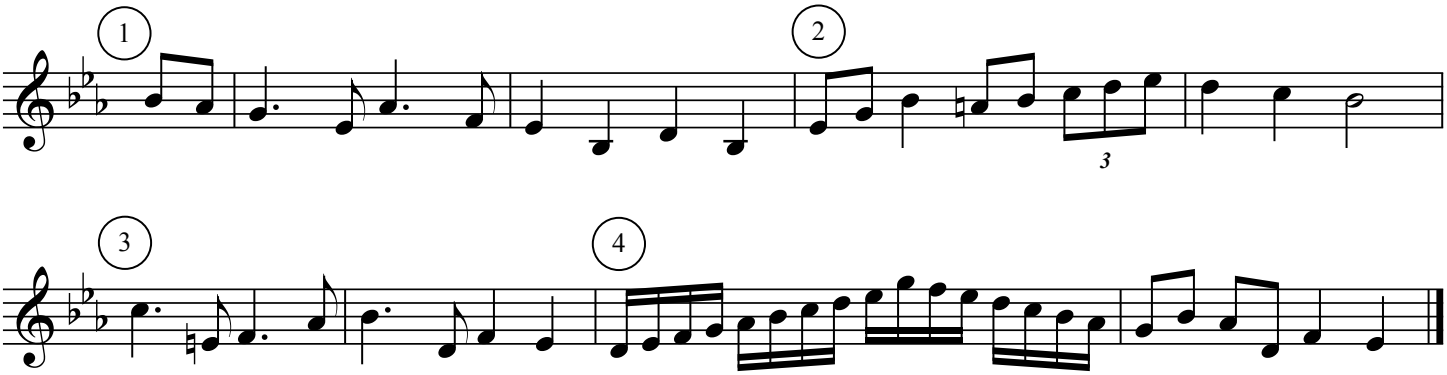
Sample Aural Portion

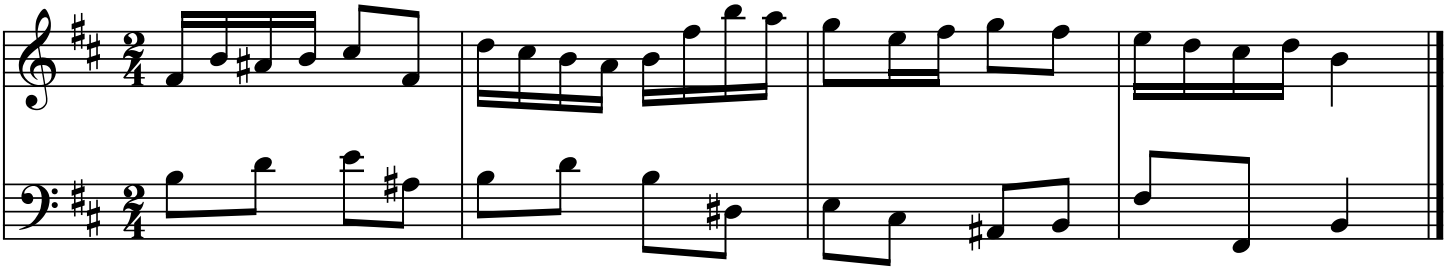
I. Identify any interval up to a 10th, played either melodically or harmonically. Each interval will be played twice.

II. Identify scales types, including major, all three forms of minor, dorian, phrygian, lydian, mixolydian, whole tone, chromatic, octatonic, and pentatonic (played once, up and down).

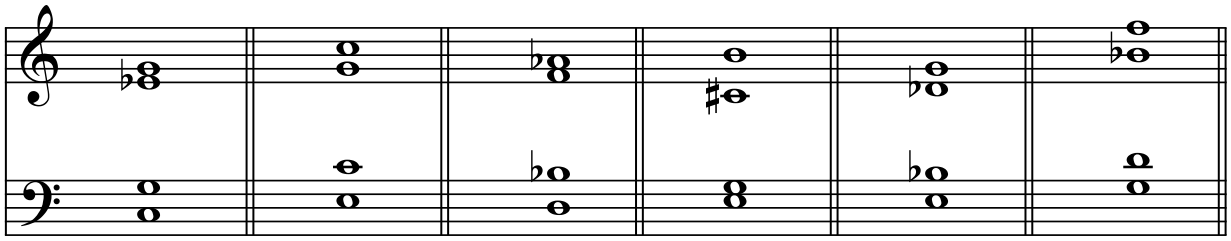
III. Notate a melodic dictation similar in length and content to the one provided below. The complete melody will be played several times, and each numbered segment will be played separately at least twice.



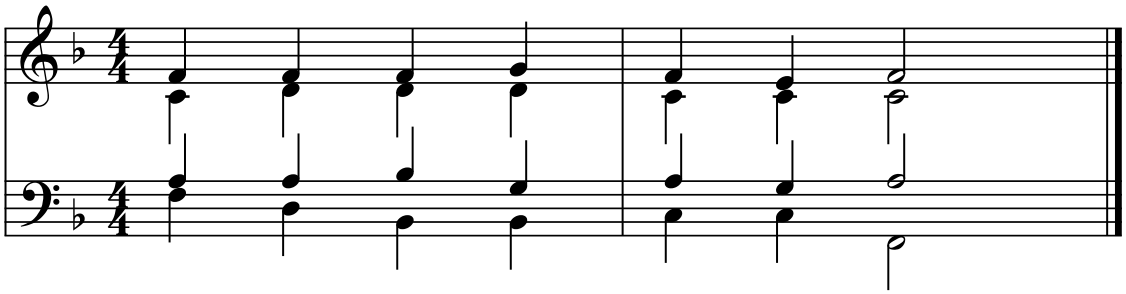
IV. Notate a two-part dictation similar to the one provided below. The whole example will be played five times.



V. Identify the quality of triads and seventh chords. One need not name the inversions, but be aware that the chords will be voiced as represented in the examples below. Chord possibilities include all simple triads (major, minor, diminished, and augmented) as well as all standard seventh chords (major-major, major-minor, minor-minor, diminished-minor or “half-diminished”, and diminished-diminished or“diminished”). Each chord is played twice.



VI. Identify the chords making up a progression, using roman numerals for the chord and arabic numerals to indicate inversions. Chord progressions will be played twice each. Typically, progressions are between five and seven chords long.



VII. Notate a rhythm played for you. The example below is representative of the length and difficulty you will encounter. Each rhythm will be played four times.