Study Guide for Undergraduate Placement Exams in Music Theory
University of Oregon School of Music and Dance

To place out of **Theory 1** (MUS 131), demonstrate high proficiency with the following:

- Basic notation: rhythmic values, notes in treble and bass clefs
- Time signatures
- Notating and identifying common scales (major, major pentatonic, natural minor, harmonic minor, melodic minor, minor pentatonic)
- Notating and identifying intervals (e.g., “major sixth above”)
- Notating and identifying key signatures
- Root-position triads (maj, min, aug, dim) and seventh chords (maj7, m7, 7, 7)
  - Notate from lead-sheet symbols (e.g., “notate a Dº7 chord”)
  - Identify notated chord with lead-sheet symbol
  - Notate from Roman numerals in a given key (e.g., “notate g: viiº7”)
  - Identify notated chord with lead-sheet symbol in a given key
- Basic Roman-numeral analysis from a score, including inverted chords labeled with correct figured-bass (e.g., “I – iiº – Vº – I”)

To place out of **Theory 2** (MUS 132), demonstrate high proficiency with the following:

- Roman-numeral analysis from a score, including inverted chords labeled with correct figured-bass (more complex chords than in Theory 1, including inverted seventh chords and diminished-seventh chords, etc.)
- Identifying cadence types from a score (PAC, IAC, and HC)
- Identifying basic types of embellishing tones from a score: passing tones, neighbor tones, and suspensions
- Identifying the main tonic-, pre-dominant-, and dominant-functioning chords in a phrase (T, PD, and D)
- Writing a suitable melodic line above a bass line with Roman numerals and figured bass

To place out of **Theory 3** (MUS 133), demonstrate high proficiency with the following:

*Musician’s Guide to Theory and Analysis, 4th edition, chapters 12–19*

- Composing a chord progression in four voices (SATB or keyboard style) that expands tonic, moves to the pre-dominant, and ends with a cadence
- Realizing a figured bass in four voices (SATB)
- Identifying all types of embellishing tones (passing, neighbor, escape tones, appoggiaturas, suspensions, anticipations, pedal tones, etc.)
- Identifying phrase structures including parallel period, contrasting period, three-phrase period, and double period
- Recognizing regular & irregular hypermeter (phrase rhythm), including internal expansions, cadential extensions, and elision (overlap)
- Analyzing, spelling, & voice leading with secondary dominants of V
To place out of Theory 4 (MUS 231), demonstrate high proficiency with the following:


- Analysis, chord spelling, & voice leading with all secondary dominants
- Analysis, chord spelling, & voice leading with modulations to closely related keys
- Analysis of simple forms including simple binary, rounded binary, balanced binary, ternary, sectional vs. continuous forms, etc.
- Identifying basic components of fugue, including subject, answer, link vs. bridge, exposition, episodes, entries, return, stretto, etc.

To place out of Theory 5 (MUS 232), demonstrate high proficiency with the following:


- Analysis of chromatic mediants, altered dominants, and common-tone diminished seventh chords
- Analysis, chord spelling, & voice leading with Neapolitan sixth chords (N6)
- Analysis, spelling, & voice leading with augmented-sixth sonorities
  - It+6
  - Fr+6
  - Gr+6, Gr++4
  - Gr6
- Analysis, spelling, & voice leading progressions with enharmonic modulation via
  - reinterpreted augmented-sixth/Mm7
  - reinterpreted LT07
- Identifying components of large forms
  - rondo: refrain & episode
  - sonata-allegro
    - exposition
    - first and second theme groups
    - transition (dependent vs. independent)
    - closing zone
    - development and retransition
    - recapitulation
- Analysis of large forms
  - rondo (5- and 7-part)
  - sonata-allegro (types 1–5)

To place out of Theory 6 (MUS 233), demonstrate high proficiency with the following:

- Identifying and notating the diatonic modes.
- Identifying and notating pentatonic, octatonic, and whole-tone pitch collections
- Defining the following terms related to set class theory:
  - pitch vs. pitch class
  - interval vs. interval class
  - set vs. set class
  - cardinality
- mod-12
- transposition and inversion of complementary sets
- interval class vector (icv)
- $Z$-relation
- Transposing a set by $T_n$
- Inverting a set by $T_{n!}$
- Determining the normal order and prime form of a set
- Providing a set class analysis of a work from the musical literature.
  - An excellent example is the second of Schoenberg’s Kleine Klavierstücke, Op. 19
- Constructing a matrix from a twelve-tone row
- Defining combinatoriality and aggregate
- Providing 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