

Music Theory Undergraduate Diagnostic Exam Study Guide

The exam is comprised of two parts, written and sight singing. Students must pass both parts to receive transfer credits. The textbooks we use for our theory classes are *The Complete Musician* by Steven Laitz (Textbook and Workbook vol. 1) and *Progressive Sight Singing* by Carol Krueger.

Written Part:

The written exam focuses on three skills:

- Score Analysis using Roman numerals and inversion
- Part-writing in SATB style given Roman numerals
- Part-writing in SATB given figured bass.

Topics and chords types covered include applied chords, tonicization, modulation, modal mixture chords, Neapolitan chord, augmented 6th chords, enharmonic modulation, augmented triad, altered dominants, chromatic sequences, common-tone diminished 7th chord, common-tone augmented 6th chord, and symmetrical division of the octave.

Sight Singing Part:

The sight singing diagnostic exam tests students on both melody and rhythm. We use moveable Do, Do minor for pitch solfege and the Ta-Ka-Di-Mi system for rhythm solfege, but for this exam students may use any system they wish. Topics covered for the melodic part of the sight singing exam include:

Chromatic alterations to major and minor scales including:

- Neapolitan 6th
- Augmented 6th
- Semitonal voice leading
- Enharmonic reinterpretation of vii diminished

- Symmetrical melodic elements
- Common-tone augmented 6th & diminished chords
- Chromatic sequences (D2 Chromatic falling 5th, A2)

And for the rhythmic part of the exam:

- Simple and Compound Meter
- Sixteenth notes, eighth notes, triplets
- Quintuplets
- Sextuplets
- Septuplets
- Hemiola