

Music Theory and Aural Training Transfer Exam Information

Transfer students with prior training in theory and aural skills, take the Music Theory and Aural Training Transfer Exam so that the department can assess each student’s placement within the Comprehensive Musicianship curriculum. The right column lists the topics and skills addressed in each semester of the sequence, the left column specifies what you need to be able to do to place out of the specific semester.

Music Theory and Aural Training Textbooks:

- Steven G. Laitz, *The Complete Musician – An Integrated Approach to Tonal Theory, Analysis, and Listening, Third Edition* (New York: Oxford University Press, 2012).
- Steven G. Laitz, *Writing and Analysis Workbook to Accompany The Complete Musician An Integrated Approach to Tonal Theory, Analysis, and Listening, Workbook 1; Skills and Musicianship Workbook to Accompany The Complete Musician An Integrated Approach to Tonal Theory, Analysis, and Listening, Workbook 2, Fourth Edition* (New York: Oxford University Press, 2016).
- Ottman, Robert W. and Rogers, Nancy. *Music for Sight Singing, Seventh Edition*. Upper Saddle River: Pearson Prentice Hall, 2007.

Music Theory/Aural Training Outcomes	In order to place out of <i>this class</i>, students need to demonstrate adequate knowledge of...
<p>Comprehensive Musicianship I Theoretical Concepts: Laitz, Chapters 1–8: Review of Fundamentals, Two-Part Counterpoint, Harmonic Analysis in various textures using I⁽⁶⁾, V⁽⁶⁾, IV⁶ vii^{o6}, and V⁷ and vii^{o7} in root position and inversions, and Part Writing in Four-Part SATB Texture (Figured Bass Realizations and Harmonization) using I⁽⁶⁾, V⁽⁶⁾, and V⁷ in root position and inversions. Aural Recognition: Laitz, Chapters 1–8 and Ottman, Chapters 1–6 Performance and Recognition of Scales, Intervals, Triads and Seventh Chords, Rhythms and Melodies in simple and compound meter, Phrases in Two- and Four-Part Harmony using I⁽⁶⁾, V⁽⁶⁾, and V⁷ in root position and inversions.</p>	<p>Harmonic Analysis of Four-Part Chorale-Style Progression containing I⁽⁶⁾, V⁽⁶⁾, IV⁶ vii^{o6}, and V⁷ and vii^{o7} in root position and inversions. Part Writing in SATB texture (Figured Bass) using I⁽⁶⁾, V⁽⁶⁾, and V⁽⁷⁾ in Root Position and Inversions, and identifying part writing mistakes. Melodic Dictation of major and minor melodies in simple and compound meters. Harmonic Dictation of Four-Part Chorale-Style Progressions using I⁽⁶⁾, V⁽⁶⁾, and V⁷ in root position and inversions (notate Soprano and Bass, indicate Harmonies using Roman Numeral Analysis). Sight Singing of Major and minor Melodies with skips in the tonic and dominant triads; if possible using movable-Do Solfège.</p>
<p>Comprehensive Musicianship II Theoretical Concepts: Laitz, Chapters 9–18 Harmonic Analysis in various textures and arrangements (piano through orchestral scores) and Part Writing (Figured Bass Realizations, Harmonization, and composition of Harmonic Phrase Structures) using all Diatonic Chords with any Non-Chord Tones, Harmonic Sequences, and Secondary (Applied) Chords. Aural Recognition: Laitz, Chapters 9–18 and Ottman, Chapters 7–12 Performance and Recognition of Rhythms, Melodies, and Harmonies in different textures using all Diatonic Triads and Seventh Chords with Non-Chord Tones.</p>	<p>Harmonic Analysis of Four-Part Chorale-Style Progression with Non-Chord Tones using all Diatonic Triads and Seventh Chords and Secondary (Applied) Chords. Part Writing in SATB texture (Figured Bass Realizations) using all Diatonic Triads and Seventh Chords and Secondary (Applied) Chords and short fragments preparing and resolving specific Diatonic Seventh Chords. Melodic Dictation of extended major and minor melodies in simple and compound meters. Harmonic Dictation of Four-Part Chorale-Style Diatonic Progressions (notate Soprano and Bass, indicate Harmonies using Roman Numeral Analysis). Sight Singing of Major and minor Melodies with skips in any diatonic triad and seventh chord using movable-Do Solfège.</p>

Music Theory and Aural Training Transfer Exam Information

Music Theory/Aural Training Outcomes	In order to place out of <i>this class</i> , students need to demonstrate adequate knowledge of...
<p>Comprehensive Musicianship III Theoretical Concepts: Laitz, Chapters 21–25 Harmonic Analysis and Part Writing of Progressions containing Tonicizations and Modulations, Chromatic Chords (Modal Mixture, Neapolitan Sixth, Augmented Sixth Chords), Enharmonic Modulations using the Augmented Sixth Chord, and Analysis of Musical Forms (Binary and Ternary). Aural Recognition: Laitz, Chapters 21–25 and Ottman, Chapters 13–19 Performance and Recognition of Rhythms and Chromatic Melodies and Chord Progressions in all meters containing Chromatic Embellishments, Tonicizations and Modulations, Chromatic Chords (especially Modal Mixture, Neapolitan Sixth, Augmented Sixth Chords).</p>	<p>Harmonic Analysis of chromatic progressions in keyboard texture with non-chord tones using Secondary Functions, Modal Mixture, and Neapolitan Sixth and Augmented Sixth Chords. Part Writing of modulating chord progressions in SATB texture using Secondary Functions, Modal Mixture, and Neapolitan Sixth and Augmented Sixth Chords; especially using enharmonic reinterpretation of the Augmented Sixth Chords. Melodic Dictation of major and minor chromatic melodies in any meter. Harmonic Dictation of Four-Part Chorale-Style Modulating Progressions (notate Soprano and Bass, indicate Harmonies using Roman Numeral Analysis) Sight Singing of Chromatic Melodies in Major or Minor keys in any meter using movable-Do Solfège.</p>
<p>Comprehensive Musicianship IV Theoretical Concepts: Laitz, Chapters 26–31 Harmonic Analysis and Part Writing of Late-Romantic Tonality, including Fully-Diminished Seventh Chords, Augmented Triads, Common Tone Chords, Enharmonic (especially using $vii^{\circ}7$) and Chromatic Modulations, Chromatic Sequences, and Analysis of Musical Forms (Fugue, Rondo and Sonata Forms). Aural Recognition: Laitz, Chapters 26–31 and Ottman, Chapters 17–19 Performance and Recognition of Complex Rhythms and Chromatic Melodies and Chord Progressions containing modulations and/or sequences in any meters.</p>	<p>Harmonic Analysis of chromatic chord progressions in SATB texture, including Fully-Diminished Seventh Chords, Augmented Triads, Common Tone Chords, Enharmonic (especially using $vii^{\circ}7$) and Chromatic Modulations, Chromatic Sequences, and answering questions about Musical Forms (Binary, Ternary, Rondo, and Sonata Forms). Part Writing of modulating chord progressions in SATB texture, using Fully-Diminished Seventh Chords, Augmented Triads, Common Tone Chords, Enharmonic (especially using $vii^{\circ}7$) and Chromatic Modulations, Chromatic Sequences. Melodic Dictation of Chromatic Melodies in any meter. Harmonic Dictation of Chord Progressions containing modulations and/or sequences (notate Soprano and Bass, indicate Harmonies using Roman Numeral Analysis) Sight Singing of Chromatic Melodies in any meter using movable-Do Solfège.</p>

Take the Sample Theory and Aural Skills (Dictation and Sight Singing) Transfer Exams to assess your skill level. I encourage you to scan and record (singing exam) your exams and e-mail them to e-mail me at seckert@eiu.edu. In that way, I can provide you with specific feedback and suggestions for how to best prepare for the exams.