



Music Theory Pre-enrollment Information

All undergraduates majoring in music at the University of Wisconsin-Madison, whether in the BM or BA program, are required to complete music theory, Musica Practica, a multi-semester sequence of courses in the conceptualization and interpretation of music. Musica Practica addresses a whole range of musical concerns, from the melodic, harmonic and metrical organization of music to sight-singing, score reading, and listening.

Admission to the first year of study in music theory is determined by the results of a diagnostic test given on the School of Music audition days. The test covers the basic rudiments of music: scales, intervals, key signatures, triads, etc. (see attached Sample Test.) Incoming students must pass the placement test to be authorized to register for the course. The outcome of the test has no bearing on whether students are accepted into the School of Music; admission decisions are based on the audition and academic record. However, because music theory is a requirement for all music majors, a student must eventually be admitted to the music theory sequence, preferably within the first year of study, in order to continue as a music major.

Students who are admitted to the School of Music but do not pass the placement exam at the time of their audition will have another chance to take it on the Music Orientation Day in the fall before school begins. If students do not pass the exam at that time, and need remedial instruction, the music advisor would encourage them to take a preliminary music theory course in their freshman year, MUSIC 660-111 (Elements of Music) and retake the exam and pass it. They would then be admitted to 1st Year Theory (Musica Practica 660-121/171.) The Theory Area recommends that students begin preparing before their senior year in the context of a high-school theory class, private lessons or on their own rather than taking a beginning theory class once they arrive on campus. Ideally students should begin music major theory in their freshmen year in college in order to complete their degree in a timely manner.

Suggested Theory Text for your review: Scales, Intervals, Keys, Triads, Rhythm, and Meter by John Clough, Joyce Conley and Claire Boge, 3rd ed. (Norton 1999), ISBN 0-393-97369-7 (includes compact disc) It can be ordered from any good bookstore or over the internet from Amazon, Barnes & Noble or Borders.

Also Professor Jamie Henke teaches an Independent Study in beginning theory through the UW-Madison Department of Continuing Education. If you are interested in the course, contact Prof. Henke at 608/263-6822 or jhenke@dcs.wisc.edu. You may access course information also at the web site: www.dcs.wisc.edu/lsa/music.

For more information about the theory diagnostic test, contact Prof. Brian Hyer at 4515 Humanities Building, 608/263-2964 or at bhyer@wisc.edu

Name: _____

Date: _____

Home Town: _____

Instrument(s): _____

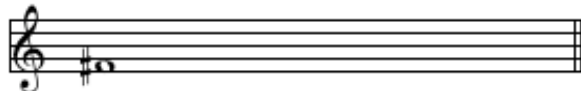
Have you ever studied music theory (rudiments, notation, eartraining, harmony, *etc.*) before? If so, in what context?

SAMPLE TEST

Part 1: Rudiments

A. Write the following scales (ascending forms only) using the appropriate accidentals:

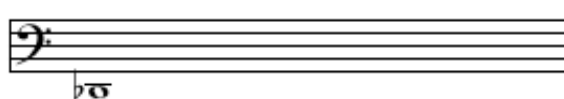
1 2 3 4 5 6 7 8



A musical staff in treble clef with a key signature of one sharp (F#). The staff is empty except for the key signature and a double bar line at the end.

1. F# minor

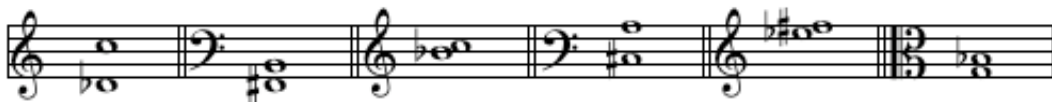
1 2 3 4 5 6 7 8



A musical staff in bass clef with a key signature of two flats (Db). The staff is empty except for the key signature and a double bar line at the end.

2. Db major

B. Label the following intervals, where P=perfect, M=major, m=minor, d=diminished, A=augmented:



A musical staff containing eight intervals, each marked with a double bar line. The intervals are: 1. Treble clef, G4 and Bb4; 2. Bass clef, G3 and Bb3; 3. Treble clef, G4 and Bb4; 4. Bass clef, G3 and Bb3; 5. Treble clef, G4 and Bb4; 6. Bass clef, G3 and Bb3; 7. Treble clef, G4 and Bb4; 8. Bass clef, G3 and Bb3.

3. M7 4. _____ 5. _____ 6. _____ 7. _____ 8. _____

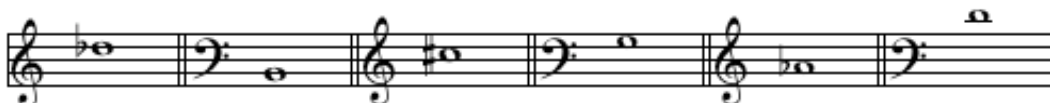
C. Write the requested intervals *above* the following pitches:



A musical staff containing six individual pitches, each marked with a double bar line. The pitches are: 1. Bass clef, G4; 2. Treble clef, F#4; 3. Bass clef, G3; 4. Treble clef, G4; 5. Bass clef, F#3; 6. Treble clef, G4.

9. M3 10. d7 11. P5 12. m6 13. M2 14. d5

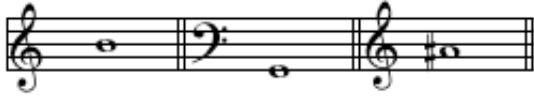
D. Write the requested intervals *below* the following pitches:



A musical staff containing six individual pitches, each marked with a double bar line. The pitches are: 1. Treble clef, G4; 2. Bass clef, G3; 3. Treble clef, F#4; 4. Bass clef, G4; 5. Treble clef, G4; 6. Bass clef, G4.

15. m7 16. m3 17. A6 18. A4 19. m2 20. M10

E. Write the requested *triads* above the following pitches:



21. M 22. m 23. d

F. Identify the following key signatures:



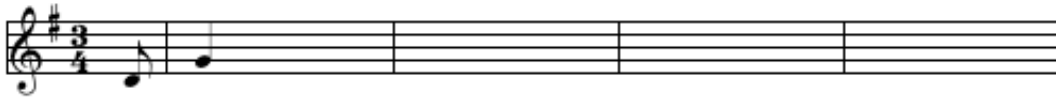
24. ____ major 25. ____ major
 26. ____ minor 27. ____ minor

Part 2: Listening

A. Interval Identification:

28. ____ 29. ____ 30. ____

B. Melodic Transcription:



C. Score Reading: We can two hear two four-measures phrases in the passage below: the first concludes with dotted quarters in the upper parts in ms. 4; the second begins with eighth notes (marked *crescendo*) in all parts in ms. 5. Both phrases end on a *cadence*, a musical “punctuation mark.”

31. The cadence on the downbeat of ms. 4 is a _____ (*full, half, or deceptive*) cadence in _____ (full name of key).
32. The cadence on the downbeat of ms. 8 is a _____ (*full, half, or deceptive*) cadence in _____ (full name of key).

