Master's and DMA Theory Entrance Proficiency Exams

The Master's Theory Proficiency Exam is given a week before classes begin in the fall and spring semesters. It consists of three parts:

I. Writing, with proper resolution, of secondary dominants, secondary diminished seventh chords, Neapolitan sixth chords, augmented sixth chords.

II. Harmonization of a Bach chorale melody in four voices, using modulations, use of secondary function, and augmented sixth chords.

III. Analysis of a standard form, as well as phrase structure, and harmonic analysis using Roman numerals.

The exam will graded as pass or fail. If it is fail, you will be required to take MUTC 4202 to remove the deficiency.

NOTES: MUTC 4202 is only offered in the fall semester. Master's students are required to take one graduate level theory course.

Any basic undergraduate theory textbook (designed for the four-semester sequence) can be consulted to review the material covered in this exam.

The Doctoral Theory Entrance Exam is given a week before classes begin in the fall and spring semesters. It consists of the following:

I. Specific analysis of five short excerpts from the 15th through the 20th centuries. Analysis will include modal concepts, tonal/functional harmonic analysis, tonal material from the late 19th century, and theoretical materials since 1900.

II. Writing, with proper resolution, of tonal and modal materials.

III. Realization of a given figured bass in keyboard style.

The exam will be graded on one of three levels: 1) remedial work required (must take MUTC 4202); 2) required course(s) to take on the graduate level; 3) no deficiencies (you may proceed to take any theory course desired).

NOTES: MUTC 4202 is only offered in the fall semester. The Theory I, Theory II, and Theory III courses are offered in sequence in continual rotation. Doctoral students are required to take one theory course, but may be advised to take more than one in order to prepare for the Doctoral Qualifying Exam in Music Theory.

The tonal analysis can be reviewed by most undergraduate theory textbooks. The material after 1900 can be obtained from some undergraduate basic texts, or from Kostka, Materials and Techniques of Twentieth Century Music, or Straus, Introduction to Post-Tonal Music. Modal materials may be gotten from Baur, Music Theory Through Literature, volume I.