

The Graduate Music Theory Placement Examination consists of:

- a) Four-part writing in chorale style with a given melody, a figured bass or a roman-numeral chord progression. Chromatic harmony and modulation may be included.
- b) Counterpoint: exposition of a fugue with a given subject and a two-part sixteenth-century exercise on a given cantus firmus.
- c) Form and Analysis: analysis of a complete piece or movement based on specific questions and guidelines.

The Graduate Aural Skills/Sight-singing Placement Examination consists of:

- a) Two-voice dictation
- b) Three-voice dictation
- c) Harmonic dictation
- d) Two-part rhythmic dictation
- e) Sight-singing of a melody in any of the modern clefs (treble, alto, tenor, bass). A single melody may contain clef changes.

Students who show deficiencies in music theory and/or aural skills/sight-singing will be required to register for MUS 704 Graduate Theory Review and/or MUS 702 Graduate Ear Training Review.

The Graduate Music Theory and Aural Skills/Sight-singing Placement Examination is given prior to the first day of instruction for the Fall semester and the Spring semester. The exact date, time, and location will be included in the acceptance letter packet. This information may also be found on the Department of Music's website:

<http://music.unlv.edu/home.shtml>

Students must take the exam at the designated time; no make-up examinations will be given. Students who fail to take the exams at the scheduled time must complete MUS 704 Graduate Theory Review and MUS 702 Graduate Ear Training Review before enrolling in any other music theory course.

The following literature may be helpful in the preparation for the Graduate Theory Placement Examination:

Jeppesen, Knud. *The Polyphonic Vocal Style of the Sixteenth Century*  
Kennan, Kent. *Counterpoint*  
Schachter, Carl and Edward Aldwell. *Harmony and Voice Leading*.  
Stein, Leon. *Structure and Style*

In preparation for the Graduate Aural Skills/Sight-singing Placement Examination, the following materials are recommended:

Danhäuser, Adolphe. *Solfège des Solfèges*. Books I, II, III.  
Edlund, Lars. *Modus Vetus*  
\_\_\_\_\_. *Modus Novus*  
Hindemith, Paul. *Elementary Training for Musicians*.