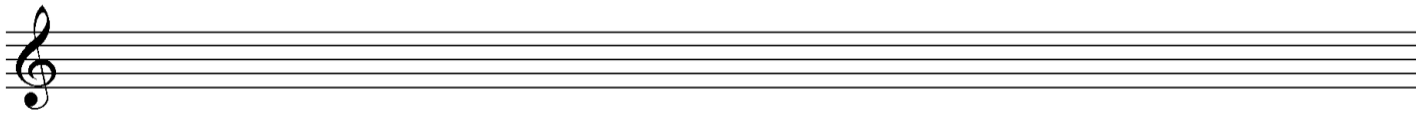
CalArts' official Music Theory Placement Examination is administered during CalArts' Orientation Week. It is two hours in duration and comprises four sections corresponding to successive courses within CalArts' undergraduate Core Theory Curriculum: MTHY-001, MTHY-111, MTHY-112 & MTHY-210. To exempt from a given course, your score on the corresponding exam section must be near-perfect. Advance preparation is strongly encouraged. Although its specific content is different, the practice examination below is intended to roughly indicate the level of difficulty of the various sections of the official placement examination. It does not, however, exhaustively represent every topic that may appear on that official exam. For a complete list of such topics, and for a description of the separate Musicianship Skills Placement Exam, see http://music.calarts.edu/incoming-student-placement-exam.

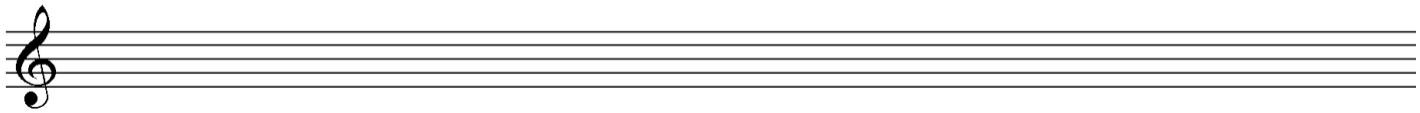
Music Theory Placement PRACTICE Exam: MTHY-001 Section (Fundamentals)

1. Write the following scales. Do NOT use key signatures. Insert accidentals as needed.

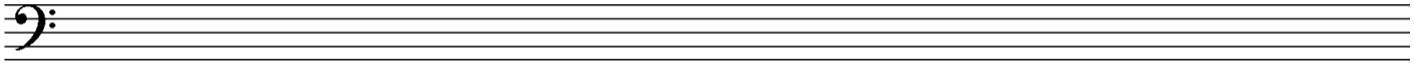
C-sharp melodic minor (ascending only)



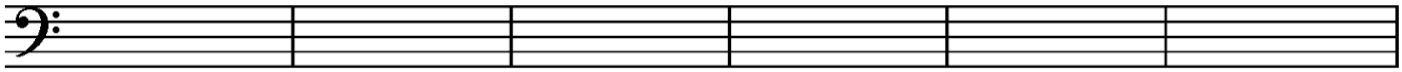
G-sharp harmonic minor (ascending only)



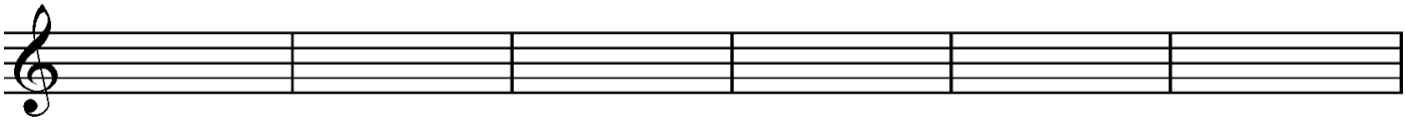
G-flat major (ascending only)



2. Write the key signature of the indicated key.

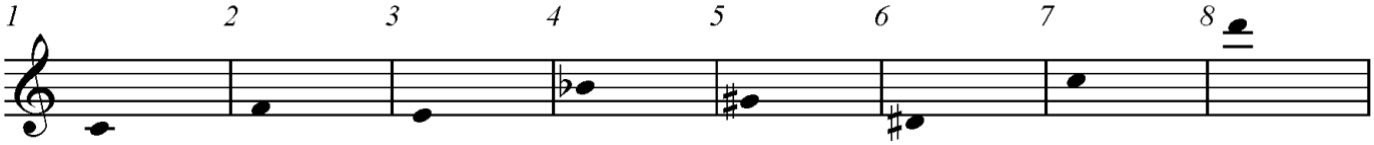


F maj G min B maj A♭ maj C# min E♭ min



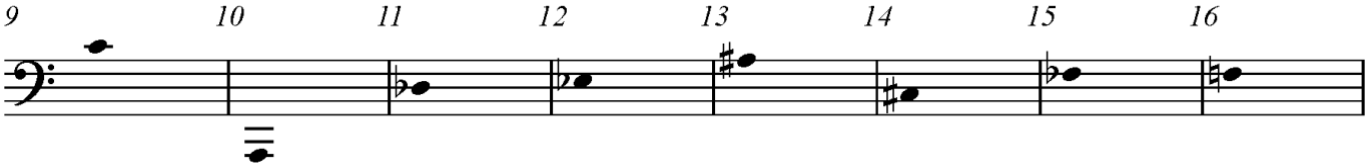
C# maj G# min B min B♭ min G♭ maj E maj

3. In each measure below, add a note head at the stipulated interval with respect to the given note head. Use correct enharmonic spelling. (P=perfect, M=major, m=minor, o=diminished, +=augmented.)



1 2 3 4 5 6 7 8

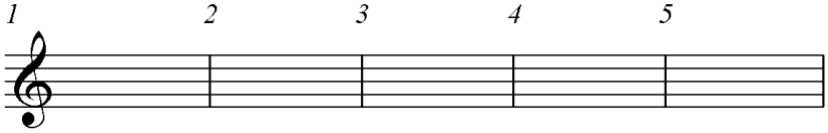
P4 up M3 down M6 up m3 up +2 down o8 up o4 down P11 down



9 10 11 12 13 14 15 16

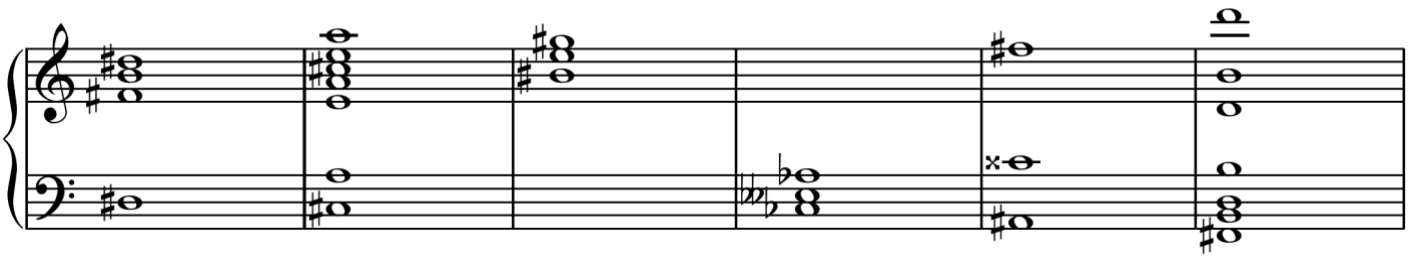
M10 down M13 up o5 up +6 down M3 up +12 up +1 up P4 down

Write the inversions of the intervals in measures 1–5 above in a convenient register and name them.

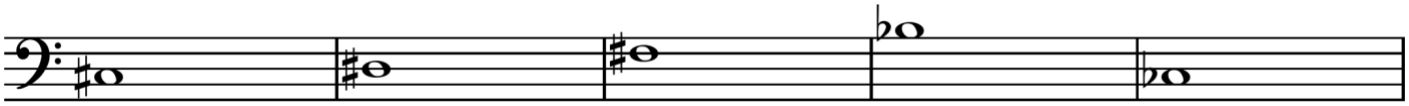


1 2 3 4 5

4. Below each of the following triads, write its root, quality and inversion (e.g., “G major, 2nd inv.”)



5. Add two notes above each of the following bass notes to write the indicated triad in close voicing. Use correct enharmonic spellings.



major	diminished	augmented	minor	minor
1st inversion	1st inversion	2nd inversion	2nd inversion	root position

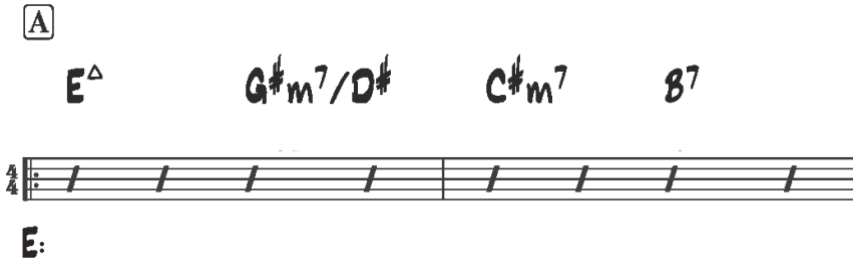
6. Write out a complete circle of fifths using the letter-names of the notes and beginning on “B”. Use the simplest enharmonic spellings.

Music Theory Placement PRACTICE Exam: MTHY-111 Section

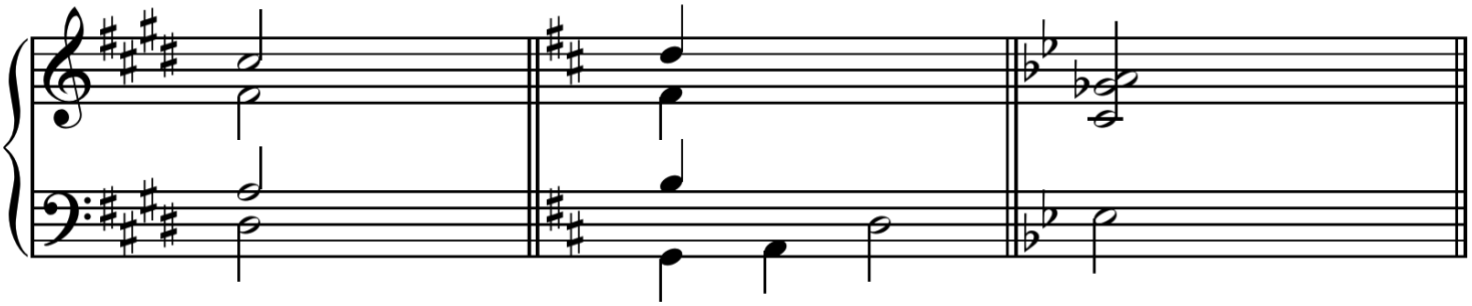
You should attempt all questions in each section before proceeding to the next section.

1. Provide a complete Roman-numeral harmonic analysis for the following lead-sheet excerpt.

Dizzy Gillespie, "Con Alma"

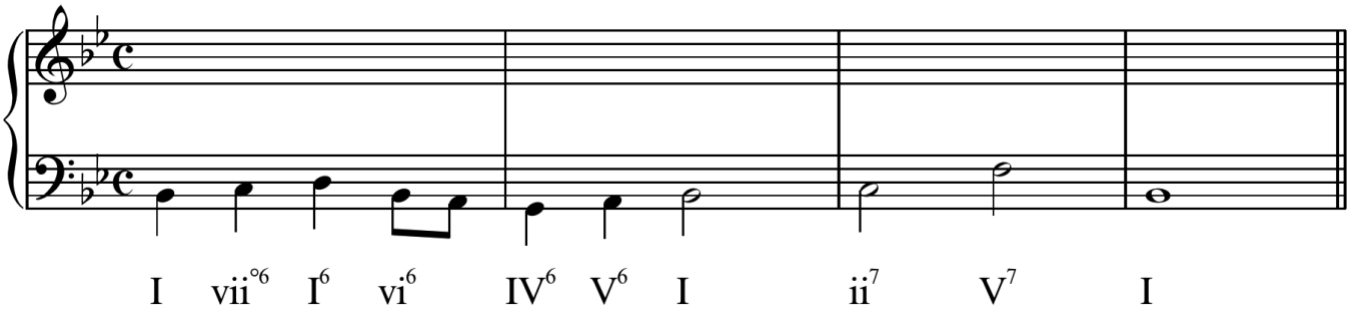


2. Complete the voice-leading and Roman numeral analysis for each of the following 4-part progressions. Use independent voice-leading procedures. Where more than one chord progression is possible, use the most common one.



E: _____ _____ D: _____ V I B-flat: _____ _____

3. Fill in three voices above the following bass according to the given Roman-numeral analysis. Use independent voice-leading procedures. Also answer the question below the staves.



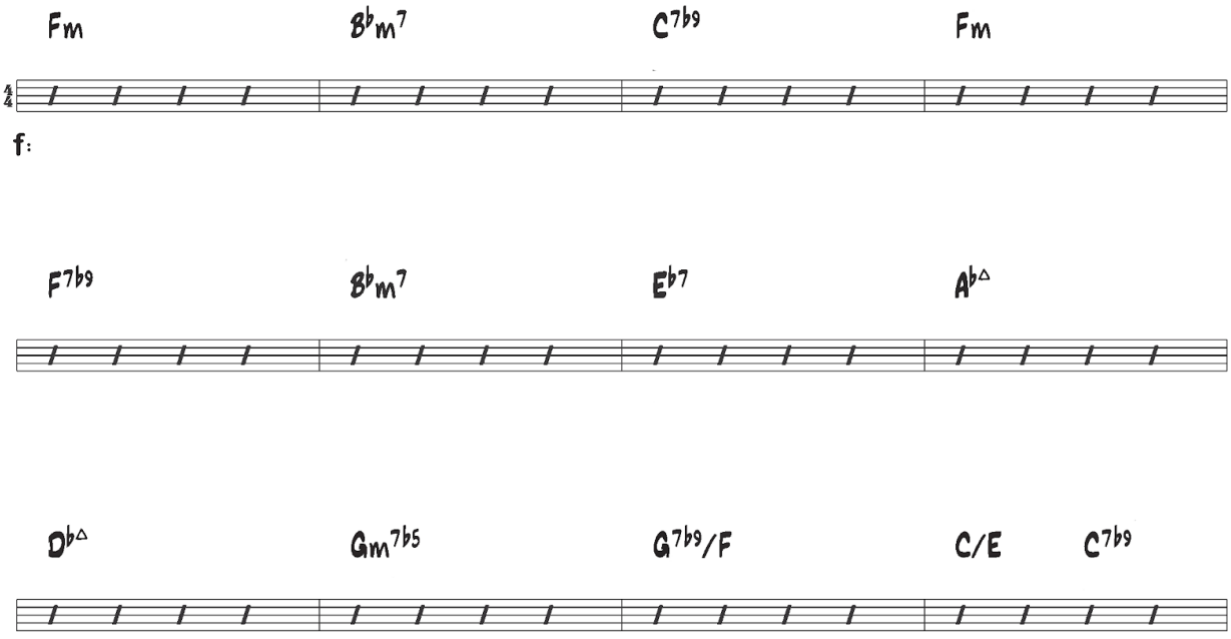
With what kind of cadence have you ended? _____

Music Theory Placement PRACTICE Exam: MTHY-112 Section

(Music Technology students skip to the MTHY-210 Section on Page 7.)

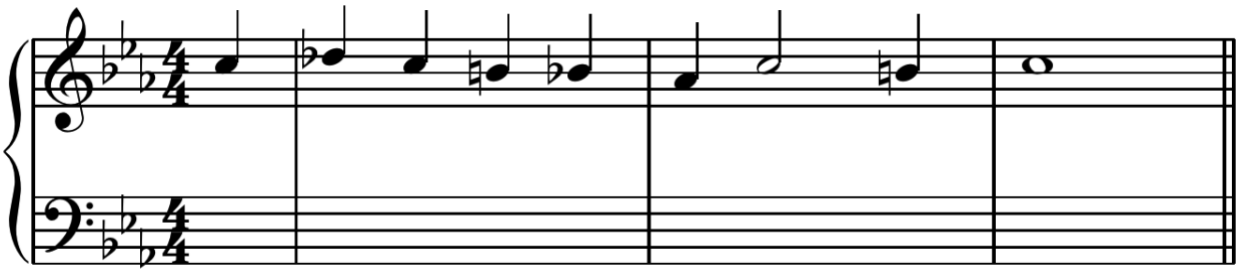
1. Provide a thorough Roman-numeral harmonic analysis of the following lead sheet excerpt.

John Lewis, "Django"



2. Provide a 4-voice harmonization of the following melody using common-practice independent voice-leading procedures. Supply a complete Roman-numeral harmonic analysis for it. You MUST include at least:

- **one** secondary leading-tone fully-diminished seventh chord,
- **one** tritone substitution or augmented sixth chord, and
- **one** Neapolitan chord.



c:

3. Suppose that you want to modulate from C major to E-flat major by means of a pivot (i.e., common) chord. List as many usable pivot chords as you can (e.g., as lead-sheet symbols), and identify their function in each key using Roman numerals. Do NOT cite multiple inversions of the same chord, or extended tertian chords (9ths or 13ths). On the other hand, be sure to include examples of ALL of the following:

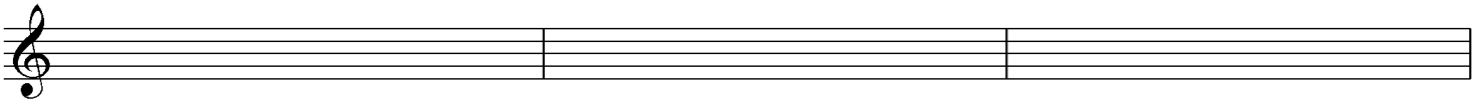
1. pivot chords that are diatonic in both the origin and destination keys,
2. pivot chords that are chromatic in at least one of the two keys,
3. pivot chords that must be enharmonically re-spelled in one of the two keys in order to identify their function.

Pivot Chord Type	Function in C major	Pivot Chord Name	Function in E-flat major
diatonic			
chromatic			
enharmonic			

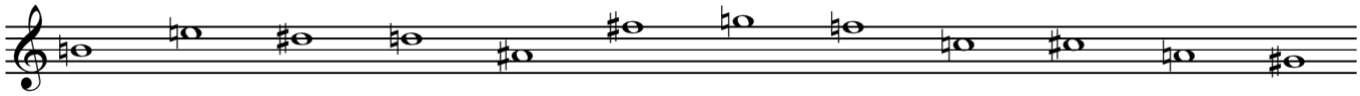
Music Theory Placement PRACTICE Exam: MTHY-210 Section

1. Write examples of the indicated scales ascending from middle C on the staff provided.

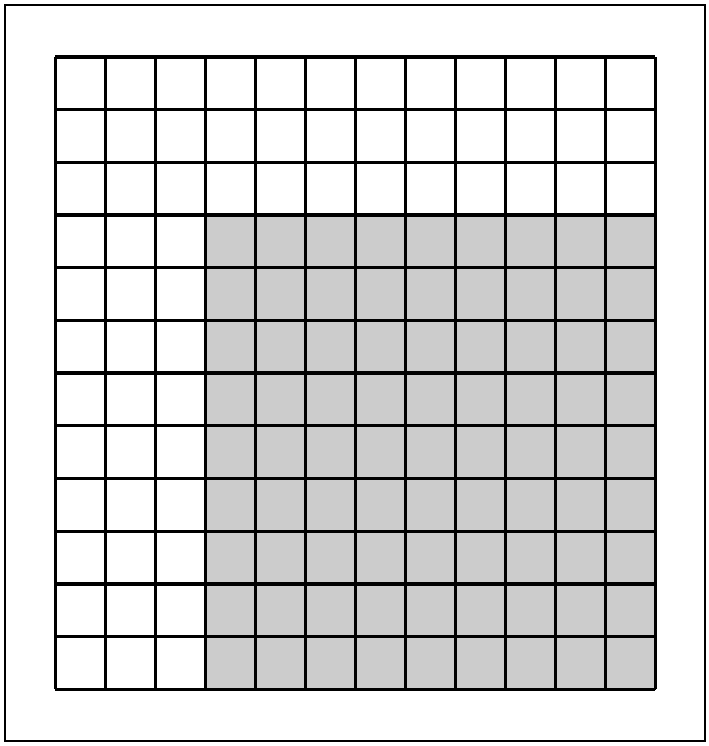
E locrian | B-flat minor pentatonic | C#-C octatonic/diminished



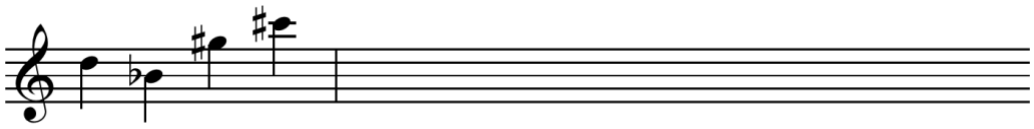
2. The following is the (original) prime form of a twelve-tone row.



Fill the topmost three rows and the leftmost three columns of the matrix below with forms of the above tone row, using numeric pc names (C=0). In other words, you only need to compute 6 row forms—leave the others blank. Label these columns and rows at their top, bottom, left and right using either of the two labeling conventions that are commonly applied to such matrices.

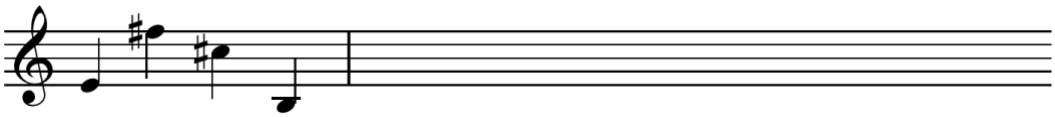


3. Compute the indicated quantities for each of the following pcsets. Extra staff space is provided in this question in case you wish to use it for working out your answers.



interval-class vector _____

prime form _____



interval-class vector _____

prime form _____

4. Analyze the following excerpt from a Webern string quartet movement in as much detail as you can. Indicate aspects of the harmony, motivic structure and form using whatever terminology you have learned (e.g., pcsets, intervals, pitch cells, pitch transformations, etc.).