



College of Music

Theory Proficiency Exam

Fall 2012 (November 28-29)

TPE (Theory Proficiency Exam)

The College of Music Theory Proficiency Exam is administered at the end of each semester (Fall, Spring, and Summer Session II). The exam is required of all undergraduate music majors at the College of Music. Students enrolled in Theory IV and Aural Skills IV are automatically registered to take the exam. Students not enrolled but who need to take the exam should sign up by contacting Dr. Danny Arthurs (Daniel.Arthurs@unt.edu) to reserve a spot for the day the exams are administered during regular class times.

The exam has two components: (1) part-writing and analysis and (2) aural skills dictation. (Starting Fall 2012, keyboard and sight-singing are no longer administered as part of the TPE.)

Frequently Asked Questions:

When is the Exam?

The exams will be administered during the week of **November 28-29, 2012**.

How do Students Sign-up for the Exam?

Students who are currently enrolled in Theory IV and Aural Skills IV will take the part-writing and dictation portions in their classes. If not enrolled, select from the times below and contact Dr. Arthurs to reserve a seat (Daniel.Arthurs@unt.edu).

What about Transfer Students?

All Transfer students must take the TPE at the conclusion of Theory IV or Aural Skills IV. If transfer students have not been enrolled in these courses at UNT, they should contact Dr. Arthurs for more information.

Exam Schedule Summary (Fall 2012):

Wednesday, Nov. 28: I. Part-writing (during MUTH 2500 class time)

8-8:50a.m. (Rm. 250); 10-10:50a.m. (Rm. 250); 11-11:50a.m. (Rm. 2006)

Thursday, Nov. 29: II. Aural Skills (during MUTH 2510 class time)

8-8:50a.m., 10-10:50a.m., or 11-11:50a.m. (Rm. 288)

What Can Students Expect on the Exam?

I. Part-writing and analysis.

Students will be expected to provide a harmonic analysis using roman numerals for a musical excerpt set in a standard, four-part (SATB) texture. The example modulates. A separate section features a figured bass with a bass and soprano line to which students will provide inner-voices in order to complete a harmonization. Types of harmonies include diatonic triads and seventh chords, as well as secondary functions and other standard chromatic harmony, including modal mixture, the Neapolitan chord, and augmented sixth chords.

Sample: Complete in four parts and provide a harmonic analysis using roman numerals (note: the TPE will feature a progression that modulates).

$\text{b}^8/5$ b^7 6 b^6 7

Key: ___:

Key: G: I $\text{b}^8/5$ b^6 $\text{F}^{\#7}+6$ V I^{\flat} N^{\flat} V^7 I

Suggested Texts: Kostka & Payne, *Tonal Harmony*; Steven Laitz, *The Complete Musician*; Clendinning & Marvin, *The Musician's Guide to Theory and Analysis*; Aldwell & Schachter, *Harmony and Voice Leading*

II. Dictation

One rhythmic dictation. Four hearings. Note heads to a melody are provided on a rhythm-less / bar-less score. Students must add bar lines and provide stems, beams, dots, and ties to the note heads in order to complete the melody as performed.

Sample: This is similar to what you will see:



As performed, you will supply the bar lines and attach beams, dots and ties to all the note heads to look like the following:



One melodic dictation (non-modulating). Five hearings. The example includes syncopation and chromaticism.

Sample melody:



One harmonic dictation. Six hearings. A **non-modulating** progression in major or minor, featuring diatonic and chromatic harmony.

Sample harmonic dictation: Given only the first chord, notate the remaining outer voices (soprano and bass only) and provide a harmonic analysis using roman numerals and inversion symbols where appropriate.



Am: i V[♯] V²/_{iv} iv₆ Fr.+6 V i₆ V[♯]/_{iv} iv N₆ vii[°]₇/V V i