

Online Music Theory Placement Test

Incoming music majors and minors take the online Rudiments of Music Test to qualify for MT 105 (Theory I)/MT 107 (Practical Musicianship I). Students who do not score above 70% on the Rudiments of Music Test must enroll in MT 099 Introduction to Music Theory (online), which can be taken during the summer before or concurrently with MT 105/MT 107.

Students who have passed the Rudiments of Music Test and have a strong background in music theory may bypass MT 105 (Theory I)/MT 107 (Practical Musicianship I) and MT 106 (Theory II)/MT 108 (Practical Musicianship II) by earning a passing score on the Theory I and Theory II tests, respectively. Since these courses are integrated courses, students must pass a written and an aural test to test out. Students may not test out of MT 205-206 (Theory III-IV). Students will take placement tests in this order, progressing to the next test only if they pass the previous test. The tests may not be retaken.

Students testing out of MT 105/107 and/or 106/108 must replace those credits with hours in other music courses.

Transfer students will take all four semesters' written tests to prove their transfer credits. (No aural tests required.)

Please direct any questions about the test to Dr. Seth Custer (scuster@bju.edu).

Test Sections

Theory I

Written: (Music theory fundamentals are presumed.) Triads, Seventh Chords, Inversions, Figured Bass, Chordal Doubling and Spacing, Part-Writing and Voice-Leading, Harmonic Analysis, Basic First and Second Species Counterpoint, Tonic and Dominant Functions.

Aural: Aural identification of diatonic intervals, triad qualities, seventh chord types, harmonic functions (tonic, dominant, pre-dominant), meters and cadence types, as well as rhythmic and melodic dictation, including moveable-do solfege and scale degree numbers.

Theory II

Written: Pre-Dominant Function, Non-Chord Tones, 6/4 Chords, the "Phrase Model," Submediant and Mediant Chords, Phrase-Level form (Period, Sentence, etc.), Secondary Dominants.

Aural: Melodic and rhythmic error detection including moveable-do solfege, diatonic bass line dictation, inversions of V7, non-chord tones, all diatonic triads and the cadential 6/4, phrase level form (antecedent, consequent, period, sentence), and secondary dominants/tonicizations.

Transfer students will take all 4 semesters' written tests to prove their transfer credits. (No aural tests required.)

Theory III

Tonicization and modulation, binary (two-reprise) and variation forms, modal mixture ("borrowing"), neapolitan 6 chords, augmented sixth chords, ternary, rondo, and sonata forms.

Theory IV

Modes and other pitch collections/scales, "conservative" post-tonal harmony (pandiatonicism, extended tertian chords, etc.), basic free atonal set theory analysis, basic serial atonal analysis, identification of representative works of major composers/stylistic trends.

Recommended Textbooks

Tonality Review

Piper/Clendinning, *The Musician's Guide to Theory and Analysis*

The textbook for BJU undergraduate theory, and the primary source on which all tonal topics for the test are based.

Gauldin, *Harmonic Practice in Tonal Music*

Kostka/Payne, *Tonal Harmony*

Post-tonality Review

Roig-Francoli, *Understanding Post-Tonal Music*

Outstanding text on post-tonal music.

Kostka, *Materials and Techniques of 20th Century Music*

Excellent reference for basic terms and trends of post-tonal music. Not recommended for set theory, however.

Joseph Straus, *Introduction to Post-Tonal Theory*

The first couple of chapters are an outstanding introduction to set theory.

Piper/Clendinning, *Musician's Guide*

Laitz, *The Complete Musician*

This text includes a unit on post-tonality, including quite possibly the very best (and easiest to understand) introduction to set theory currently available.