HEARING PLACEMENT EXAMINATION

Each entering student will take a written exam (approximately 3hrs) to determine their placement in the required Hearing/Analysis course. At the end of the exam, course materials will be distributed.

I. Aural Identification
   You will be asked to identify the following by ear:
   A. Intervals
   B. Triads and inversions: major, minor, diminished, and augmented
   C. Seventh chords, using the following symbology:
      1. V7: dominant 7th chord (major triad with a minor 7th)
      2. m7: minor triad with a minor 7th
      3. 7°: fully diminished 7th chord
      4. 7ø: half-diminished 7th chord

II. Written theory
   A. Notate a major, harmonic minor, or melodic minor scale in a given key.
   B. Identify qualities (major, minor, augmented, diminished, dominant, or half-diminished) and inversions of written triads and seventh chords.
   C. Write out 4-voice chord progressions.
   D. Write out inversions of dominant 7th chords in 4 voices and resolve.

III. Harmonic Analysis: Cadences
   Identify specific cadential harmonies.

IV. Dictation
   A. For an example played at the piano, notate melody and dynamics. You will be given the key, starting pitch, meter, and tempo.
   B. Notate outer voices and dynamics of a short 4-voice chorale played at the piano. Indicate functional harmonic progression.
   C. Notate the rhythm of a melodic line from a recording.
   D. Notate the bass line and harmony of a phrase from an orchestral recording.
   E. Notate phrasing and harmony of an orchestral excerpt played from a recording. Describe specific musical elements that determine the phrasing. List the orchestration in score order.

Following are excerpts similar to those that might be used on the Hearing/Analysis placement exam.

Schubert: Arpeggione Sonata Movement 2

V. Composition
   Compose a musical bass line to a short tonal melody. Indicate the functional harmonic/linear analysis.