A THEORY PLACEMENT TEST FOR STUDENTS TRANSFERRING
TO NORTH TEXAS STATE COLLEGE
SCHOOL OF MUSIC

DOCUMENT

Presented to the Graduate Council of the
North Texas State College in Partial
Fulfillment of the Requirements

For the Degree of

MASTER OF MUSIC

by

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CHAPTER I

INTRODUCTION

The purpose of this thesis is to provide a standardized placement test for students transferring to the North Texas State College School of Music with previous college credit in theory. In order to make available to this school a test which may in part be conducted by a responsible person regardless of musical training, recorded and mimeographed exercises have been introduced in the proposed examination. Through use of the recordings and mimeographed forms the proposed test will be uniform in presentation to every student.

The study of musical theory is presented by different methods in colleges throughout the nation. Because of the nature of this subject, there are many methods in use at the present time, and materials covered during a semester's work vary from school to school. Students wishing to transfer theory credits from other institutions, therefore, must be tested for placement at the proper level in the theory sequence at this school. The placement test given by this school at the present time must be given by a theory teacher whereas the proposed test may be given by non-music personnel.

The material covered during the two years of theory as taught in the school of music at North Texas State College
has been used as the source for this test. Exercises have been selected which represent work comparable to that done during each semester. The outline for the study of theory as suggested in the textbook\(^1\) used at North Texas State College has provided the basis for the selection of these exercises.

A general survey has been made of music departments and colleges throughout the nation to find the various types of tests used for the purpose of placing transfer students. Nine schools replied to the inquiry and the results are shown in the following Table.

### TABLE I

**NATURE OF PLACEMENT TEST IN NINE COLLEGES**

<table>
<thead>
<tr>
<th>College</th>
<th>Test</th>
<th>Standardized</th>
<th>Length</th>
<th>Type</th>
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<td>No</td>
<td>1 hour</td>
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<td></td>
<td></td>
<td></td>
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<tr>
<td>Texas Christian University</td>
<td>Yes</td>
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<td>University of Oklahoma</td>
<td>Yes</td>
<td>No</td>
<td>?</td>
<td>Written</td>
</tr>
<tr>
<td>Baylor University</td>
<td>Yes</td>
<td>No</td>
<td>?</td>
<td>Oral</td>
</tr>
<tr>
<td>University of Washington</td>
<td>Yes</td>
<td>No</td>
<td>?</td>
<td>Oral</td>
</tr>
<tr>
<td>Baldwin Wallace College</td>
<td>Yes</td>
<td>No</td>
<td>?</td>
<td>Both</td>
</tr>
<tr>
<td>Cincinnati Conservatory</td>
<td>Yes</td>
<td>Yes</td>
<td>2 hours</td>
<td>Both</td>
</tr>
<tr>
<td>New England Conservatory</td>
<td>Yes</td>
<td>Yes</td>
<td>3 hours</td>
<td>Both</td>
</tr>
</tbody>
</table>

\(^1\)Allen I. McHose, *The Contrapuntal Harmonic Technique of the Eighteenth Century.*
As seen in Table I only one school requires no placement test. Three of the schools use an oral test, one of them a written test, and the remaining four require both an oral and a written test. The fact that nearly all of the colleges have an examination of this type proves the definite need of a placement test, but only two of the institutions show that there is a standard test on file. This shows a lack of attention toward providing a uniform test for transfer students. In no school surveyed was there a test given partially by the use of a recording as the test proposed for this school will include. The recording will standardize the placement test and will be available at all times.
CHAPTER II

THE TEST

The student who has a major in music at North Texas State College is required to take eighteen semester hours of theory. This course is divided into a four semester sequence. Throughout this sequence the work includes four phases: ear-training, part-writing, sight-singing, and keyboard harmony. The student who comes to North Texas State College with previous theory courses must be placed at the proper level in the sequence. To find this level of achievement the proposed test will present exercises of comparable difficulty to the material covered in each semester of the theory sequence.

The placement test is given in three parts. The first part is a recording of three exercises for testing the ability of the student to hear various dictated musical materials. The second part is an exercise for testing part-writing in which the student is tested in the use of figured bass, chorale harmonization, and contrapuntal writing, while the third part is an oral test covering sight-singing and keyboard harmony. In all parts of this test the material used is presented in the order as it is in the four semesters at this institution. The first and second parts are designed so that they may be given by any responsible person without regard to musical training.
The third part must be given by a person with sufficient musical training to judge sight-singing and keyboard harmony.

The four record sides which test ability in rhythmic, melodic and harmonic dictation employ the same procedure as that used in the classroom. (See post page 29). The exercises on the records are so constructed that each one has four sections which correspond with the four semesters of the sequence. The sections within the exercise are of graduated difficulty so that the student who successfully completes the first section of the exercise will be considered at the level for beginning the second semester of the course. If he completes the second section, he may begin the third semester work. The third section tests pre-requisites of the fourth semester, and satisfactory completion of the entire exercise will indicate the student has met the requirements designated by the theory department for the four semesters.

The second part of the test, a mimeographed exercise, covers the subject of part-writing. The first three sections, testing the use of figured bass, are written according to the same plan used in the first part of the test in that the phrases are parallel to the four semesters of the theory sequence. The fourth and fifth sections which test the ability of the student in chorale harmonization and contrapuntal writing are used only for entrants at sophomore level.

For testing a person in sight-singing and keyboard harmony, the examiner must be familiar with these phases of the course.
This is the only part of the test which will require a specialized person in charge. There will be suggestions for purposes of grading the student; however, no specific examples will be cited.

The amount of time required for completing the test will be dependent upon the level at which the student desires to enter the course. Because of the nature of the test the student will complete as much as possible and then be graded upon the amount finished. The student will be placed according to the results of his test as determined by the theory department.

In presenting a test by record and without personal interview, there arises a necessity for information concerning the previous theory study and general musical background of the student. For this purpose a mimeographed questionnaire has been prepared to be filled in by the student at the beginning of the test.

At this institution ear-training includes three types of dictation: rhythmic dictation, melodic dictation and harmonic dictation. Rhythmic dictation is the first to be taught; melodic dictation, second; and harmonic dictation, third. The first two are continued throughout the course parallel with the harmonic dictation.

In the first semester rhythmic dictation begins with the study of beats and background, meter, time signatures, and

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1 Appendix I, p. 25.
tables of duration and divisions. In these tables the relationship of the note in simple and compound time is explained. At the end of the first semester the study of division of the beat in four parts and of unequal time durations in compound time has been covered. During the second semester the tie, syncopation, and the subdivision of the beat are studied in addition to more advanced first semester work.

The sophomore year, third and fourth semesters, is a continuation of the study began in the freshman year. The same problems are presented in more advanced exercises, and additional material is given. Subdivision of the beat, mixed meters, meter signatures, and superimposed backgrounds are included in the work for this year.

In the exercise for rhythmic dictation which is illustrated in Figure 1 there are four sections. Each section has problems parallel to the work done during the corresponding semester in the sequence. This illustration presents the exercise in which the first section is a test for the first semester; the second tests the second semester; the third section, the third semester; and the last section is a summary of work done during the two years. In this exercise each section is a four measure phrase.

Allen I. McRose, "Basic Principles of the Technique of the Eighteenth and Nineteenth Century Composition," Manuscript, Part I, Chapter II.
Fig. 1.--Exercise to test rhythmic dictation.

The first section presents the problem of determining the meter which in this case is triple simple. Among the rhythmic patterns used, the dotted-note figure is found twice in the phrase. In the first instance, the dotted-quarter note is followed by a sixteenth note; in the second instance, the sixteenth note is followed by the dotted-quarter note. Correct notation of the rhythmic patterns is another problem to be considered throughout the exercise.

In the second phrase the initial beat in the first full measure is tied into the division of the second beat. A problem occurring in the second measure is a syncopation produced where the second half of the first and second beats is tied to the first half of the following beat. In the next
measure there is the division of the beat into two and four parts and also syncopation.

The first measure of the third phrase, the test over the third semester material, includes two triplet figures separated by a beat divided into four parts with the first three parts tied. In the second measure the third beat is divided into four parts, and only the second and third parts are tied. Subdivision of the beat with various parts tied and a dotted sixteenth note with a thirty-second note are found in the third measure. The last phrase covers the subdivision of the beat and the superimposed background. Various divisions of the beat are subdivided in these last four measures, and the measure preceding the last contains a quarter note triplet, a superimposed rhythm of three over two. Conclusion of this phrase completes the test for rhythmic dictation. In this and the following exercises, the student will complete as much as possible and be graded accordingly.

The second part of the dictation test is the exercise in melodic dictation. There are two problems in taking melodies from dictation. The first problem is rhythm and the second is pitch. At North Texas State College the foundation for hearing melodies is begun in the freshman year by recognition of intervals. Students of the class are taught to hear each note in the melody either as a member of a chord included in a harmonic progression or as a non-harmonic tone.

In the second semester the melodic dictation studied is parallel to the material covered in chord progressions and
modulations studied during the same semester. Modulating to the key of the dominant, subdominant, mediant, or submediant, the melodies have rhythmic patterns that are of the same difficulty as those given for rhythmic dictation.

Melodies containing more difficult intervals and rhythmic figures are written from dictation during the sophomore year. Throughout the course more and more uncommon progressions are used as the background for melodic dictation. Correlation of the three types of dictation occurs from the moment the third type, harmonic dictation, is begun.

The exercise, illustrated in Figure 2, used for the test in melodic dictation, is a ten measure excerpt from a "Fugue in g minor" for the organ by Johann Sebastian Bach.

![Musical notation](image)

**Fig. 2.**—Exercise to test melodic dictation.

The melody is suitable for dictation purposes owing to the fact that it is graduated in difficulty melodically.

These ten measures have been divided in four unequal sections to use for a melodic dictation exercise in this test.
Before the student places notation on his paper the entire exercise is heard. This is done in order that the key and the meter may be determined. In the first measure there are four undivided beats, and the rhythmic pattern in the second measure includes two beats divided in two parts. The most difficult problem of this measure is the diminished fifth which occurs between the second half of the second beat and the first half of the third beat. The third measure of this section is similar in rhythmic structure to the second, but there are more common intervals used here such as the perfect fourth and perfect fifth.

With the fourth beat in the third measure begin the materials for testing the ability in melodic dictation of the student applying for credit for (at least) two semesters of theory at this institution. This section contains the rhythmic problems of the beat divided in four equal parts with the first three parts tied. In the fifth measure the subject begins a modulation to the dominant key, d minor. This modulation is not realized, however, until the sixth measure which is part of the section which covers third semester material. The modulation requires use of accidentals in the third and fourth sections. Beginning on the last beat of the fifth measure, the third section includes the use of the tie and various divisions of the beats. In the fourth section, which begins with the last beat of the seventh measure of the exercise, the rhythmic patterns are more complex, and the intervals are
more difficult to hear. The time required to complete the entire exercise is approximately four and one-half minutes.

The third type of the dictation presented in the theory course at North Texas State College is harmonic dictation. The foundation for this type is begun through recognition of independent triads and series of triads. As members of harmonic progressions, all triads except the one built on the seventh scale step are heard in root position and first inversion. The tonic triad is used also in the second inversion as a passing chord or an accented cadential chord. The triad built on the seventh scale step, a diminished triad, is included in progressions in the first inversion.

In the second half of the freshman year materials studied include supertonic and dominant seventh chords, non-harmonic tones, and more difficult chord progressions. Modulation by common chord from the tonic key to the key of the mediant, submediant, dominant, or subdominant is also part of the work done during the semester.

The sophomore student becomes familiar with seventh chords built on all scale steps. The progressions heard include all types of modulation, successions of seventh chords, altered chords, and all problems which were studied during the first year of theory. During the last semester augmented sixth chords\(^3\) are heard as new material.

\(^3\)McHose, *Contrapuntal Harmonic Technique*, p. 270.
Illustrated in Figure 3 is the exercise proposed for testing harmonic dictation. It contains four sections which are two measure phrases.

Fig. 3.--Exercise to test harmonic dictation.

Satisfactory completion of this entire exercise will designate the capability of the student to understand harmonic dictation as taught during the fourth semester theory sequence at North Texas State College.

The first two measure phrase has problems taken from the first semester work. The meter is simple quadruple, a major key is used, and the key is determined from the first chord. The progression used is a simple one which contains the tonic, subdominant, dominant, and submediant harmonies. The soprano and bass parts will be taken by the student from the record,
and he will place numerals under the dictation to indicate the chords heard in the progression.

In order to ascertain if the student is capable of beginning third semester work, the second phrase covers material from the second semester. In the first measure of this phrase there occurs a passing figure in the bass voice and dominant seventh chord in which the root is doubled and the fifth of the chord is omitted. In the second measure is found a modulation by a common chord to the dominant key, and a diminished triad occurs in the cadence.

A key change with the new phrase is the first problem of the third phrase. The exercise returns to the original key and the student must be able to recognize this. The progression used is less common than those found in the preceding two phrases. In this one are present a mediant seventh chord and a submediant seventh chord with raised tonic degree.  

The last phrase combines many of the problems of previous semesters and adds a mediant seventh chord with a raised dominant degree, an augmented sixth chord, and a cadential six-four chord to complete the exercise. The completion of these four phrases will last approximately twelve minutes. If the student cannot complete the exercise, he will finish as much as possible.

The theory department at North Texas State College uses The Contrapuntal Harmonic Technique of the Eighteenth Century by Allen Irvine McHose as the textbook for the first and second

4 Ibid., p. 245. 5 Ibid.
year theory courses, and it is by this author's method that students are taught to part-write and harmonize melodies. The style used in the eighteenth century by Johann Sebastian Bach in his chorale harmonizations provides the source on which the method is based. In this phase of the theory course exercises are used consisting of four voices with either the soprano or bass, or both, given and the student is to supply the remaining parts. The use of figured bass is employed to enable the student to complete the chord with the correct harmony. For chorale harmonization a single melody is provided to be harmonized.

During the first semester the freshman student learns the correct procedure for part-writing using chords whose roots are a second or fifth apart. Of course, it is necessary for him to be familiar with key signatures, major and minor triads, and rules for voice doubling before beginning four-voice part-writing.

In the second semester of freshman theory, part-writing presents use of the other root movements of triads, of chords in first and second inversions, of non-harmonic tones, and of the major minor seventh chords and minor minor seventh chords.\textsuperscript{6}

Altered chords add harmonic interest to the chorales completed by the sophomore student. Various types of seventh chords and unusual progressions create more interest during

\textsuperscript{6}McHose, \textit{Contrapuntal Harmonic Technique}, p. 142.
the first semester of the sophomore year. New problems include figured bass indications for the altered chords and seventh chords. The chords containing the augmented sixth interval are the last to be presented as members of the progressions used by the second semester students, and figured bass notation for each of the possible chords is also taught. Corresponding to the advancement made by the students in other phases of the course, more complicated progressions and exercises are used throughout the year. Chorale harmonization is the culmination of the work done in part-writing. The class during the first semester of the sophomore year is given single melodies to which original harmonic backgrounds are supplied. During the second semester a large portion of the study is devoted to contrapuntal writing.

Illustrated in Figure 4 the exercise used to test the incoming student's ability in part-writing is divided into five sections. As seen in this illustration, the first section is a four measure phrase and contains material covered during the first semester. In the phrase which ends with an authentic cadence, a simple progression is used containing only chords whose roots are a second or fifth apart.

The second section of the exercise is a four measure phrase which employs a more unusual harmonic progression than the preceding one. The proper doubling of voices in the first inversion of a tonic chord is the initial problem of the second section.
Fig. 4.--Exercise to test part-writing.
On the beat following this tonic chord, a diminished triad occurs which contains a seven-six suspension. Other non-harmonic tones present in the exercise are a passing tone, a lower neighboring tone, and an anticipation. The super-tonic seventh chord, a minor minor seventh chord, and the dominant seventh chord, a major minor seventh chord, are members of the final cadence. In the third measure of this phrase a problem of doubling arises with the succession of four chords in first inversion. If a person can successfully complete the first and second sections just discussed, he is capable of beginning the second year of theory at North Texas State College.

It would be difficult to have all the problems covered during the second year in one exercise suitable for use in this test but as many as possible have been placed in the third which is four measures in entirety. For this section the minor mode was selected. Contents of these four measures include a suspension in the lower voice, indicated by a figured bass notation, and an altered dominant chord progressing to a chord with a doubled third. In the third measure an altered chord occurs on the first beat and an augmented sixth chord on the fourth beat. The final cadence found in the fourth measure contains moving inner voices as indicated by figured bass notation. A chorale melody to which an original harmonic background is to be supplied by the student constitutes the fourth section, and the fifth section is a subject used for
testing the student's knowledge of contrapuntal writing. He is to write the imitation as follows: tonal answer, real answer at the second, tonal answer in inversion, real answer in augmentation and counterpoint to this imitation. The completion of this section concludes the work to be used for testing in part-writing for the two years.

The third part of the test is the oral examination for grading the student in sight-singing and keyboard harmony. As taught at North Texas State College sight-singing is introduced during the third week of the first semester of theory. The first melodies sung have the simple intervals and rhythmic patterns that are parallel to those learned in the rhythmic and melodic dictation. In the beginning the melodies are placed on the treble clef and, later, on the bass clef. Other clefs presented during the first semester are the tenor and alto. As the semester continues the melodies become more difficult, harmonically and rhythmically. The text used for this phase is the *Sight-Singing Manual* by A. I. McHose and Ruth N. Tibbs.

During the second semester students in the theory classes sing melodies which include changes of clefs within the exercise. Chapters one through seven from the text are studied individually and comprehensively during the first year. Used in connection with the text, supplementary material is found in the *Folk Song Series* and *Solfège des Solfèges*.7


During the second year additional emphasis is placed on achieving proficiency in use of the tenor, alto, and soprano clefs. The rhythmic and harmonic structures of the melodies increase in difficulty parallel to the other phases of the course. In this year the last four chapters of the Sight-Singing Manual are completed, and Volumes IIA, IIB, and IIIA of the Solfège des Solfèges are used as supplements.

For testing the transfer student over material for first semester credit, suggested melodies are Exercises 117, 119, and 129 in the Sight-Singing Manual. These exercises determine the ability of the student in use of the treble, bass, and alto clefs. The last exercise mentioned is in a minor tonality and presents a different problem of tonality.

The exercises used for the second semester test are found in the Sight-Singing Manual and the Solfège, Volume IB. Exercise 238 from the text is the first to be suggested. It is in a minor key and includes a satisfactory amount of rhythmic and harmonic difficulty needed for this part of the sight-singing test. To use as a supplementary exercise is example 161 from Solfège, Volume IB. Exercises containing modulation may be found in the Teachers Dictation Manual.⁹

From Volume IIA of the Solfège des Solfèges is selected the first exercise for the exam covering third semester sight-singing. Exercise 36 on page 24 contains various

rhythmic problems including subdivision, syncopation, and tied notes. Also found in this exercise is a brief modulation to the dominant key and a comprehensive use of intervallic relationships.

For the final exercise example 66 on page 60 from Vol. IIIA of *Solfège des Solfèges* is suggested. An extensive use of the clefs is found here, and the compound meter combined with a modulation to the supertonic key make it an exercise suitable for testing the material covered during the fourth semester of sight-singing.

The aim of keyboard harmony is to provide an understanding of the materials used in musical composition. This is necessary for all students connected in any way with music. Taught as a phase of theory, the course provides a means for becoming better acquainted with the important chords, embellishments, and methods of modulating from one tonality to another. The ability to use these materials with ease is the result desired.

The rudiments of musical composition taught during the first semester are introduced first as independent forms and later as members of phrases. Material covered during the first semester includes triads, intervals, cadences, scales, and the use of the dominant, subdominant and tonic triads in harmonization of melodies.

In testing a student for the work covered during the first semester, the following are suggested: harmonization of a scale melody, harmonization of a familiar melody such as "Swannee River," harmonization of an eight measure melody at
sight. In the first of the preceding, the use of the three most important triads, tonic, dominant, and subdominant, is required in a suitable progression for accompanying purposes. The melody to "Swannee River" presents the problem of playing a familiar melody by ear plus the accompaniment, and harmonization at sight introduces the original musical ideas of the person being tested. Expression of these ideas intelligently is one of the goals of keyboard harmony.

As the student progresses in his knowledge of written theory, his familiarity with new chords and chord progressions enables him to play more interesting accompaniments and improvisations. During the second semester new fundamental progressions using new chords are added to his musical vocabulary. The student learns to modulate from the tonic key to the dominant, subdominant, mediant, or submediant tonality and return to the initial tonality. The major minor seventh and the minor minor seventh chords and the resolutions of these as members of the final cadence are important parts of the material covered at this time. It is suggested for testing that the student be asked to improvise a melody and accompaniment to a progression which contains a supertonic seventh chord and a dominant seventh chord. This progression should be supplied by the teacher.

The second year of this section of theory emphasizes harmonization of melodies and improvisations. More interesting harmonic progressions with new rhythmic patterns and
non-harmonic tones add color to accompaniments. Drills on new progressions, cadences, and non-harmonic tones are presented during the first semester of this year. The student is given more independence to display his taste in the style of accompaniments as he becomes more proficient in the use of the material. For the third semester examination in this phase an improvisation exercise would test the original work by the student, and melody 3, 7, 13, 14, 18, or 21 from the Folk Song Series, Book III, presents the use of various progressions suitable to third semester work. In these progressions the suspensions and seventh chords should be included.

During the second semester of the sophomore year the diminished seventh chord is added to the seventh chord list, and two types of chromatic modulation, the last problems for the year, are studied. The first type comprises modulations to any key to any key,\textsuperscript{10} through a chromatic chord which is diatonic to the original key; the second comprises modulations to any key through a chromatic chord which is not diatonic to the original key. Improvisation is an important part of the work done during this last semester. The test over this semester's work may include improvisation, using any selected or original progression, and chromatic modulation from the key given to either a closely related key or a foreign key.

\textsuperscript{10}Ibid., p. 19.
This concludes the third part of the placement test. For the transfer student completion of this part will mean the completion of the entire test. The three parts will be graded and determination of the level at which the student is capable of beginning at North Texas State College in theory will be decided by the theory department.
APPENDIX I

QUESTIONNAIRE

The following questions have been compiled in order that the theory department may better understand the musical background of the student desiring to enter North Texas State College. Please answer them carefully.

The term "theory" includes ear-training, part-writing, sight-singing, and keyboard harmony.

1. In what school have you attended theory classes? Dates?

2. Give the number of semesters for which you have credit in theory courses.

3. For each semester give the number of semester hours received.

4. At what level do you desire to enter North Texas State College?
   Freshman       Junior
   Sophomore      Senior

5. In former theory courses give the number of hours per week the class was in session.

6. Name the textbooks used during each course.

7. Check once the phases covered during the course. Check twice those considered most important in the course.
   Sight-singing   Part-writing
   Ear-training    figured bass
   Melodic dictation Keyboard harmony
   Harmonic dictation Formal analysis
   Counterpoint    Original composition

8. Name any course of this nature taken separately such as counterpoint, composition, or formal analysis.
9. Name the phases in which you attained the most proficiency.

10. In sight-singing which of the following were included?

- Treble clef
- Alto clef
- Bass clef
- Tenor clef
- Soprano clef

11. Before entering college, were you associated with music? If so, how?

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</tr>
<tr>
<td>Private instruction (piano, voice, etc.)</td>
<td>_____</td>
</tr>
<tr>
<td>Other ways</td>
<td>_____</td>
</tr>
</tbody>
</table>

12. Do you have absolute pitch? Relative pitch?
APPENDIX II

DIRECTIONS FOR GIVING THE PROPOSED
THEORY PLACEMENT EXAMINATION

Before the test itself is begun, give a copy of the questionnaire to the student desiring to take the placement examination. It is to be completed before directions for taking the test are read to the student.

This test is divided into three parts. The first two parts may be given by any responsible person while the third part may be given only by a theory teacher. Part I of the test consists of two recordings. On disc I are placed two exercises: side A is a rhythmic dictation exercise, and side B is a melodic dictation exercise. These are recorded in such a way that once either exercise is begun there is nothing more required of the examiner until the recording is finished. All time requirements for completing the dictation are taken care of on the recording. Under no circumstances is the record to be interrupted until the entire side has been completed.

On disc II, which is played after sides A and B of disc I are completed, is a harmonic dictation exercise. On side A is the first half of the exercise and on side B is the second half. It is most important that the recordings be played in the correct order. The material here is presented in the same
manner as the first. Once the record is started, the needle is removed only at the finish of that side. In playing both records side B is played immediately following side A. During the test no side of either record is to be repeated.

Part II is a mimeographed exercise for the purpose of testing the student in part-writing. It is given to the student after he has completed the dictation exercises. The two inner voices are to be supplied in the first three sections and the melody in the fourth section is to be harmonized. In the fifth section counterpoint is to be written as directed. When the student completes the first two parts, arrangements are made for the third part to be given by a theory teacher.

In order that the student may understand the nature of the test and what is expected of him, the examiner is to read twice the following directions for taking the test:

The placement test is divided in three parts. The first part consists of two recordings for the purpose of testing ability in taking dictation. The second part is a mimeographed exercise testing part-writing and the third part is an oral exam over sight-singing and keyboard harmony.

The exercise in Part I cover the requirements in dictation made for two years of theory. If you do not desire to receive credit for two full years, complete as much as possible of each exercise. Grading of the test will be according to the amount completed.

The first exercise is for rhythmic dictation; the second, melodic dictation; and the third, harmonic dictation. Each exercise is divided into four sections. The order in which they are dictated is as follows: the entire exercise, pause, first section, pause, first and second sections, pause, second section alone, pause, second section and third section, pause, third section alone, pause, third section and fourth section, pause,
fourth section alone, pause, entire exercise repeated. In the first exercise only the rhythmic pattern is to be taken from the dictation while in the second exercise the rhythm and pitch are to be taken. The soprano and bass voices are to be taken in the third exercise, and you should also place the numeral for each chord below the staff.

In Part II the mimeographed exercise which you will receive is a test over the requirements in part-writing for two years of theory. In the first three sections fill in the two inner voices as indicated by the figured bass notations. The last two sections are to be used only for students at the sophomore level. In the fourth section harmonize the melody to the best of your ability. The fifth section consists of one subject to which you are to provide imitation in the following ways: tonal answer, real answer at the second, tonal answer in inversion, real answer in augmentation to which counterpoint is to be written. As in Part I complete as much as possible of the exercise.

A theory teacher will give Part III which is an oral test over sight-singing and keyboard harmony.
BIBLIOGRAPHY

Books


Unpublished Material
