New Music Majors: After you have received notice of acceptance to the music major and to the university, please contact Mariko Abe after August 1st in the Music Department office at (510) 885-3135, or mariko.abe@csueastbay.edu, to arrange appointments for the following activities:

1. Theory & Musicianship Advisory Examination
2. Piano Proficiency Examination
3. Sightsinging Proficiency Examination
4. Performance Group Audition (Choral, Jazz Ensembles, Orchestra, Wind Symphony)
5. Academic Advising
6. Graduate Advisory Examinations

Entering music majors are required to complete the above activities, as follows:

<table>
<thead>
<tr>
<th></th>
<th>Theory &amp; Musicianship Adv Exam</th>
<th>Piano Proficiency Exam</th>
<th>Sightsinging Proficiency Exam</th>
<th>Performance Group Audition</th>
<th>Academic Advising</th>
<th>Graduate Advisory Exams</th>
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<tr>
<td>First-time Freshmen</td>
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<td>X</td>
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<td>Undergrad Transfers</td>
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<td>Graduate Students</td>
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<td>X (if applicable)</td>
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First-time Freshmen are not required to take the theory, sightsinging, or piano proficiency examinations, but should enroll in the following courses:
- Theory I (MUS 1031)
- Sightsinging I (MUS 1027)
- Basic Piano I (MUS 1314)
- Applied music: placement will be at level 1000. Contact Mariko in the Music Office for enrollment, (510) 885-3135 or mariko.abe@csueastbay.edu
- Performance group placement must be determined by audition. Contact Mariko to schedule an audition.

Transfer students will be placed in the appropriate music classes based on the results of the above proficiency exams and auditions. Typically a transfer student will have the following courses:
- Theory and/or Sightsinging (determined by placement)
- Group Piano (determined by placement)
- Applied music: placement for undergrad transfers will be at level 2000. Contact Mariko in the Music Office for enrollment, (510) 885-3135 or mariko.abe@csueastbay.edu
- Performance group placement must be determined by audition. Contact Mariko to schedule an audition.

Entering Graduate students will complete:
- Graduate Advisory Examinations in music theory, dictation, and history
- Applied music: placement will be at level 6000; contact Mariko in the Music Office for enrollment, (510) 885-3135 or mariko.abe@csueastbay.edu
- Performance group placement, if applicable, must be determined by audition. Contact Mariko to schedule an audition.
SCHEDULE OF PLACEMENT AUDITIONS AND ADVISORY EXAMINATIONS

FRIDAY, SEPTEMBER 16

9 am - 5 pm  All New Music Majors and Minors: Sightsinging Proficiency Examinations; Piano Proficiency Examinations; Academic Advising

10 am - 12 pm  Graduate Advisory Examination in Theory: room MB 2089

1 pm - 3 pm  Theory & Musicianship Advisory Examination: for all new undergraduate transfer music majors, room MB 2605

1 pm - 3 pm  Graduate Advisory Examination in History: room MB 2089

MONDAY, SEPTEMBER 19
Choral, Jazz Ensembles, Orchestra, Wind Symphony auditions begin

TUESDAY, SEPTEMBER 20
Choral, Jazz Ensembles, Orchestra, and Wind Symphony auditions, continued

WEDNESDAY, SEPTEMBER 21 - CLASSES BEGIN

STUDENTS: The quarterly class schedule and university catalog are available on-line at http://www20.csueastbay.edu/students/index.html then click on the links for Class Schedule and University Catalog.

FOR ALL AUDITIONS, please be sure to bring your own audition music, including accompaniment, if applicable. Sightreading music only will be provided by the Music Department.

FOR ACADEMIC ADVISING, it is recommended that transcripts of previous college work be brought along to advising appointments, if available, since the Music Department may not yet have access to new student files.

MASTER'S DEGREE STUDENTS: Please note the above schedule of Graduate Advisory Examinations. New students and those continuing students who have not yet passed the examinations must complete them at the times noted above. For further information, contact Dr. Peter Marsh at (510) 885-3132 or 885-3135, or peter.marsh@csueastbay.edu
LOCATIONS OF AUDITIONS AND EXAMINATIONS

Students: When scheduling your auditions, print and keep this list handy for filling in your individual appointment times and locations.

<table>
<thead>
<tr>
<th>MB Room #</th>
<th>Date</th>
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<tbody>
<tr>
<td>MB = Music Building</td>
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**THEORY & MUSCIANSHIP ADVISORY EXAMINATION**  
(Bachelor’s degree)  
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<th>MB Room #</th>
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<td>2605</td>
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**GRADUATE ADVISORY EXAMINATIONS**  
(Master’s degree)  
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<td>9/16/16</td>
<td>10 am-12 pm</td>
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<td>2089</td>
<td>9/16/16</td>
<td>1 – 3:00 pm</td>
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**SIGHTSINGING PROFICIENCY EXAMINATION**  
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**PIANO PROFICIENCY EXAMINATION**  
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**PERFORMANCE GROUPS**  
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**ACADEMIC ADVISING**  
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California State University, East Bay
Department of Music

**PLACEMENT AUDITIONS AND ADVISORY EXAMINATIONS**

These auditions and examinations are used to determine placement and performance levels within the department. They are normally scheduled during the orientation period prior to the beginning of each quarter.

**APPLIED MUSIC AUDITIONS**

All entering **freshman** music majors are automatically placed at level 1000 for applied lessons.

All entering **undergraduate** transfer students are automatically placed at level 2000 for applied lessons. Consideration for higher-level placement must be approved in writing by the appropriate applied music instructor.

All entering **graduate** students are automatically placed at level 6000 for applied lessons.

**Composition:** Any student planning to enroll in applied composition for the first time must make an appointment to see the composition adviser, bringing along any recent original compositions. Composition majors are required to have proficiency on an instrument or voice of at least level 2000. Note: entering freshmen are not normally accepted into the composition program, but instead enroll for the first year as an instrumental major.

**PERFORMANCE GROUP AUDITIONS**

**Wind Symphony and Orchestra.** Prepare a solo or etude of your choice (with contrasting styles) - no accompaniment will be provided. In addition, each student will be given a sightreading excerpt to test reading skills and ability. Total audition time will be no more than eight minutes.

**Jazz Ensembles.** Prepare a jazz transcription (i.e., Omnibook jazz etude). Prepare a blues melody with optional improvisation. Prepare a standard melody with optional improvisation. Sightreading will be provided. Improvisation preferred but not mandatory.

**Choral Groups.** Prepare a brief (one minute or less) solo selection with or without piano accompaniment. Pick a selection you know well and feel confident singing; any genre is acceptable (classical, opera, musical theatre, folk, hymn, church song, etc.). You will also be asked to sing simple scales and to sightread.
THEORY & MUSICIANSHIP ADVISORY EXAMINATION
(for undergraduate transfer music majors)

The examination is based on the three subject areas covered in the first two years of theory studies: sightsinging, dictation, and harmony. Each student completes those parts of the examination which are appropriate to his or her transfer level. For example, a student intending to enter as a first-quarter junior will complete those examination sections at the level of the end of the sophomore year. When the examination is evaluated, a faculty adviser will use the results to help work out the most appropriate course program.

Sample exams may be found on the Department Website at:
http://www20.csueastbay.edu/class/departments/music/resources/forms.html

Transfer students may also opt to forgo the examination and, instead, simply enroll in Theory I (MUS 1031), Sightsinging (MUS 1027) and Basic Piano I (MUS 1314).

Theory & Musicianship Examination
The following concepts and skills may be assessed on the theory and musicianship advisory examination:
1. Harmonization of a chorale melody (major or minor – not modal) in the style of J. S. Bach. Usually this consists of writing out two complete phrases, plus the cadences for other specified phrases which reflect an appropriate tonal scheme for the complete chorale. All chords are to be identified. Use of a piano is not possible.
2. Harmonization of a given bass line, demonstrating ability to use applied (secondary) chords, and chords such as 9ths, 11ths, 13ths, augmented sixths, and Neapolitans.
3. Harmonic and embellishing-tone analysis of a given 17th-19th century example.
4. Realization of a figured bass.
5. Ad hoc analysis of an example of 20th century music.
6. Demonstration of knowledge of fundamental 12-tone serial techniques.

Suggestions for review
Harmony: Any standard text. That book used in this department is Kostka and Payne, Tonal Harmony. Also helpful in connection with Bach chorale techniques is Aldwell and Schachter, Harmony and Voice Leading.
Form: Green's Form in Tonal Music is a good resource, as are chapter 20 of Kostka and Payne and chapters 20,21,26,31,32, and 33 of Laitz, The Complete Musician.
Instrumentation: Any standard modern text, e.g. Adler, Blatter, Kennan, etc.
20th Century and Contemporary Theory: No single adequate text exists. Chapters 28-30 of Kostka and Payne are useful, as are the chapters on 20th Century techniques in Clendinning and Marvin, The Musician's Guide to Theory and Analysis. Two books on analysis of posttonal music are helpful: Straus, Introduction to Post-Tonal Theory, and Lester, Analytic Approaches to Twentieth-Century Music.

To view additional information and sample examinations, please visit our website at:
http://www20.csueastbay.edu/class/departments/music/resources/forms.html
STANDARDS FOR KEYBOARD PROFICIENCY (for undergraduate music majors)

The following standards are given to aid the student in preparing for the required keyboard proficiency examination. Students who have declared piano as their main area of applied study are required to show skill at the keyboard above and beyond those set out in MUS 2313 Intermediate Piano III.

FIRST YEAR (CORRELATING TO STANDARDS FOR MUS 1314-1316, BASIC PIANO I-III)
A. All major scales, hands together, one octave.
B. All harmonic minor scales, hands separate, one octave.
C. Simple cadence patterns, such as I-IV6/4-V6/5-I in either hand in both major and minor keys.
D. One piece from each of three different style periods comparable in difficulty to the Little Preludes from the J.S. Bach Notebook for W. F. Bach, a Clementi Sonatina, or Bartók First Term at the Piano.
E. Ability to sight-read a simple two-part piece or melody with simple chordal accompaniment.

SECOND YEAR (CORRELATING TO STANDARDS FOR MUS 2311-2313, INTERMEDIATE PIANO I-III)
A. All major scales, harmonic minor scales, hands together, two octaves, quarter note = 72
B. Ability to play a prepared four-part hymn with damper pedal.
C. Two prepared pieces from different style periods, such as a Schumann piece from Childhood Scenes, Kabalevsky Sonatina or a selection from Bartók Mikrokosmos Book II.
D. Triads and inversions on all scale degrees for all major keys and harmonic minor keys.
E. Ability to harmonize or accompany simple melodies at sight.

ADDITIONAL STANDARDS FOR STUDENTS WHO HAVE DECLARED PIANO AS THEIR MAIN AREA OF APPLIED STUDY
A. Ability to sight-read a four-part hymn, an easy Schubert song accompaniment, an easy sonatina or comparable pieces.
B. Ability to play all major and minor scales, four octaves, quarter note =144
C. Cadence patterns in major and minor (harmonic) keys with different voicings of four parts with good voice-leading
D. Triads with inversions on all scale degrees of both major and minor (harmonic) scales.
E. Ability to transpose a simple four-part hymn up or down a minor third (prepared in advance, though not written out)
F. Ability to accompany melodies at sight
G. Ability to play a short figured-bass pattern prepared in advance with good voice-leading in three or four parts.
H. Ability to read three- or four-part open score using treble and bass clefs or modern choral score format.
I. A simple movement (Minuet or Trio) from a Classical period string quartet score with alto clef (prepared in advance, though not written out).
GRADUATE MUSIC ADVISORY EXAMINATIONS (for Master’s degree students)

Prior to their first quarter in residence, all graduate students must take the Graduate Advisory Examinations in music theory and history. These examinations aim to insure that all entering students have learned enough information at an undergraduate level to begin work at a master’s level. These evaluations help the graduate faculty to assess each candidate’s potential success at CSUEB. Successful passage will allow students to be advanced to the “Classified” graduate status. If a student fails to pass sections of either examination, he or she will be allowed to retake these sections at the beginning of the Winter quarter. The student may also be required to undertake remedial coursework, including taking undergraduate theory and/or history courses, subject to the determination by the Graduate Coordinator. A grade of “B” or higher earned in any remedial course will exempt the student from retaking the Graduate Advisory Examination in that subject. All remedial work must be completed by the time the student has completed 20 units applicable toward the M. A. degree. Students who fail all of both examinations risk being dropped from the graduate program.

The text below is provided as an aid to those wishing to study for the graduate advisory examinations. Sample examinations are also available on the department’s website at: http://www20.csueastbay.edu/class/departments/music/resources/forms.html

MUSIC THEORY EXAMINATION

The following concepts and skills may be assessed on the theory advisory examination.

1. Harmonization of a chorale melody or bass line (major or minor – not modal) in the style of J. S. Bach utilizing melodic embellishments, secondary dominants, Neapolitan 6th, augmented sixth chords and various chromatic harmonies (such as a common tone diminished 7th chord or extended dominant) – all idiomatically.

2. Analysis of a typical sonata form, such as that found in Beethoven, Piano Sonata no. 3. The analysis would include a labeling of themes, formal sections and the cadences or harmonic passages that mark those sections, key areas for all themes, modulations within the development sections, and some motivic analysis.

3. Ad hoc analysis of an example of 20th century music.

4. Demonstration of knowledge of fundamental 12-tone serial techniques.

5. Composition: Demonstration of familiarity with the principal orchestral instruments, including transpositions, ranges (lowest good pitch ordinarily playable by professionals, general notion of highest possible), and commonly encountered Italian, German, and French names of ordinary instruments.

The following sources are recommended for review in preparation for the Music Theory Examination:

Harmony


Form

Green’s Form in Tonal Music (Schirmer, 1979) is a good resource, as are Chapter 20 of Kostka and Payne and Chapters 20, 21, 26, 31, 32, and 33 of Laitz, The Complete Musician, Second edition (Oxford University Press, 2007).

Instrumentation

Any standard modern text, e.g. Adler’s The Study of Orchestration (2002), Blatter’s Instrumentation and Orchestration (1997), or Kennan’s The Technique of Orchestration (1972). No single adequate text exists. Chapters 28-30 of Kostka and Payne (2008) are useful, as are

**MUSIC HISTORY AND LITERATURE EXAMINATION**

In the history and literature parts of the Advisory Examinations, students will be asked to:  
1. Identify, define, and contextualize musical terms. The terms are drawn from the full range of the history of Western music, extending from Ancient Greece to the contemporary period;  
2. Arrange in chronological order a list of important composers, music theorists, significant works, and events drawn from all periods of Western music history;  
3. Write a general essay on questions designed to test the student’s broad knowledge of music history, literature, style characteristics, and composers; and  
4. Identify examples from scores and then discuss them in terms of their style, form, possible composer, and historical placement.

The following sources are recommended for review in preparation for the Music History and Literature Examination:

**Textbooks and Musical Anthologies:**  

**Other Historical Studies and Reference Works:**  
Apel, W., *Harvard Dictionary of Music*  
The Norton series of Music History: Hoppin, Reese, Bukofzer, Downs, Plantiga and Morgan  