

Transfer Student Information for Music Theory

**PLEASE COMPLETE AND RETURN THIS FORM TO THE
SCHOOL OF MUSIC OFFICE.**

Name: _____

E-mail address: _____

Student Number: _____

Day phone: _____

Night phone: _____

Last level of theory completed: _____

Place where last level of theory was studied: _____

Music Emphasis: (Performance, Education, Composition, etc.) _____

Instrument or Voice Type: _____

School of Music
University of Utah
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MUSIC THEORY AND MUSICIANSHIP INSTRUCTIONS FOR STUDENTS TRANSFERRING FROM ANOTHER COLLEGE WHO INTEND TO COMPLETE A MUSIC DEGREE AT THE UNIVERSITY OF UTAH SCHOOL OF MUSIC

You should contact Dr. David Power (singingpower@yahoo.com, 801-581-6760), Associate Director of the School of Music for Undergraduate Studies, to determine which of your music classes will transfer to the University of Utah. You should also contact Dr. Ning Lu (ning.lu@music.utah.edu, 801-587-9376) regarding the keyboard proficiency requirements.

All transfer students must take the capstone exam(s) to determine theory and musicianship competency. The capstone exams will be given on Friday, August 21, 2009 at 12:00 PM in David Gardner Hall Room 410.

In the meantime, you should go ahead and PROVISIONALLY enroll in the courses you believe correspond to the theory and musicianship background you have had. Please follow these suggestions:

- If you have not taken ANY music theory and musicianship, then you need to enroll in Music Theory I (MUSC 1110) and Musicianship I (MUSC 1130).
- If you have taken 1 semester of music theory and musicianship, then you need to enroll in Music Theory II (MUSC 1120) and Musicianship II (MUSC 1140).
- If you have taken 2 semesters of music theory and musicianship, then you need to enroll in Music Theory III (MUSC 2110) and Musicianship III (MUSC 2130).
- If you have taken 3 semesters of music theory and musicianship, then you need to enroll in Form and Analysis (MUSC 3540) and Musicianship IV (MUSC 2140).
- If you have taken 4 semesters of music theory and musicianship, then you need to enroll in 20th Century Techniques (MUSC 3550). MUSC 3550 is the last music theory course that Music Education, Vocal Performance, and Bachelor of Arts in Music majors are required to take.
- If you are not a Music Education, Vocal Performance, and Bachelor of Arts in Music major and have taken 5 semesters of music theory, including a course on musical form and analysis, but have not taken a counterpoint course, which includes the writing of a 2-part invention and a 3-part fugue, then you need to enroll in Counterpoint & Analysis (MUSC 4560).

You should NOT enroll in a musicianship class unless you are ALSO TAKING or HAVE ALREADY TAKEN a music theory class corresponding to the level of musicianship class that you intend to take.

If your capstone exam shows that you are not ready for the music theory or musicianship course in which you have provisionally enrolled, you should drop the course immediately and enroll in the theory or musicianship course which, based on your capstone exam results, the music theory faculty determines is appropriate.

For practice capstone exams go to http://www.music.utah.edu/music_theory_capstone_examinations

For further information on the capstone exam for Music Theory and Musicianship please e-mail Dr. John Brackett (john.brackett@utah.edu).

Below is a list of the textbooks we use and the textbook chapters you need to master in order to pass the capstone exams for each level. Much of this may be review, but you should examine the books and workbooks before you take the capstone exams. The books and workbooks should all be available in the University Bookstore and at the Marriott Library.

1st semester

Music Theory I (MUSC 1110)

Steven G. Laitz, *The Complete Musician*. Second Edition. Oxford University Press, 2008. Up to and including Chapter 14). Also review the relevant exercises in the accompanying workbook.

Musicianship I (MUSC 1130)

Gary S. Karpinski, *Manual for Ear Training and Sight Singing*. W.W. Norton & Company, 2005. Up to and including Chapter 26. Also review the relevant melodies/progressions in the accompanying anthology.

See also the relevant chapters in Michael Horvit, Timothy Koozin, and Robert Nelson, *Music for Ear Training*. Second Edition. Belmont, California: Schirmer/Thomson Learning, 2005.

2nd semester

Music Theory II (MUSC 1120)

Steven G. Laitz, *The Complete Musician*. Second Edition. Oxford University Press, 2008. Up to and including Chapter 25). Also review the relevant exercises in the accompanying workbook.

Musicianship II (MUSC 1140)

Gary S. Karpinski, *Manual for Ear Training and Sight Singing*. W.W. Norton & Company, 2005. Up to and including Chapter 46. Also review the relevant melodies/progressions in the accompanying anthology.

See also the relevant chapters in Michael Horvit, Timothy Koozin, and Robert Nelson, *Music for Ear Training*. Second Edition. Belmont, California: Schirmer/Thomson Learning, 2005.

3rd semester

Music Theory III (MUSC 2110)

Steven G. Laitz, *The Complete Musician*. Second Edition. Oxford University Press, 2008. Up to and including Chapter 37). Also review the relevant exercises in the accompanying workbook.

Musicianship III (MUSC 2130)

Gary S. Karpinski, *Manual for Ear Training and Sight Singing*. W.W. Norton & Company, 2005. Up to and including Chapter 46. Also review the relevant melodies/progressions in the accompanying anthology.

4th semester

Form & Analysis (MUSC 3540)

Textbooks vary depending on the instructor, but a good book for review is:

Donald Greene, *Form in Tonal Music*. Second Edition. New York: Harcourt, Brace, Jovanovich College Publishers, 1993.

Musicianship IV (MUSC 2140)

Gary S. Karpinski, *Manual for Ear Training and Sight Singing*. W.W. Norton & Company, 2005. Up to and including Chapter 46. Also review the relevant melodies/progressions in the accompanying anthology.

See also the relevant chapters in Michael Horvit, Timothy Koozin, and Robert Nelson, *Music for Ear Training*. Second Edition. Belmont, California: Schirmer/Thomson Learning, 2005.

5th semester

20th Century Techniques (MUSC 3350)

Textbooks vary according to the instructor, but a good book for review is:

Joseph Straus, *Introduction to Post-Tonal Theory*. Third Edition. Upper Saddle River, New Jersey: Prentice Hall, 2004.

6th semester

Counterpoint & Analysis (MUSC 4560)

Bach-style contrapuntal writing. Textbooks vary according to the instructor, but a good book for review is: Robert Gauldin, *A Practical Approach to Eighteenth-Century Counterpoint*. Prospect Heights, Illinois: Waveland Press, 1995.