



STUDY GUIDE FOR DIAGNOSTIC EXAMS

Music Theory Diagnostic Exam *Study Guide*

The Music Theory Diagnostic Exam consists of three sections: Theory, Aural Training and Sight Singing.

The Theory portion might include:

- Part-writing (diatonic and chromatic materials)
- Identification of contrapuntal techniques
- Common forms (including sonata-allegro)
- Harmonic analysis including chromatic harmonies
- Construction of non-tertian and extended-tertian sonorities
- Basic transformations of a given set

The Aural Training component might include:

- Melodic, harmonic, rhythmic, and/or contrapuntal dictation

A short Sight Singing exam will be administered individually in which you will be asked to sing a tonal melody at sight, sing a given set of intervals, and demonstrate rhythmic reading.

There are several theory texts that may be of benefit in preparation for the diagnostic exams:

Green, Douglass M., *Form in Tonal Music*. 2nd ed. (Fort Worth: Holt, Rinehart and Winston, 1979).

Kostka, Stefan and Payne, Dorothy. *Tonal Harmony*, 6th ed. (New York: McGraw-Hill, 2008).

Turek, Ralph. *Theory for Today's Musician* (New York: McGraw-Hill, 2007).

Music History Diagnostic Exam *Study Guide*

All graduate students in the School of Music must sit for the music history diagnostic exam in the fall, prior to their first semester of study. The diagnostic exam is not intended as an exclusion device, but to ascertain the student's level of competency in music history. Successful completion of this examination demonstrates that the student possesses the knowledge and understanding of music history *as it is usually presented at the undergraduate level*, and that they are prepared for advanced graduate studies in this area.

Format of the exam:

The music history diagnostic exam is presented in three sections:

- Part I – Antiquity through Renaissance
- Part II – Baroque through Beethoven
- Part III—Romantic, Twentieth, and Twenty-first Century.

Each section has approximately 40 multiple choice questions that cover the historical materials (repertoire, terms, artistic movements, genres, composers, etc.) of a standard undergraduate music history curriculum. Score identification questions are included in each section (approximately 4 per section).

Sample questions:

1. The term “cori spezzati” refers to:
 - a. The practice of using instruments together with voices
 - b. The practice of dividing choirs, used at St. Mark’s Basilica
 - c. A method of clearing condensation from the tubing of brass instruments
 - d. The windpipes on a church organ

2. Beethoven’s *Eroica* Symphony belongs to:
 - a. His “early” style period (before 1802)
 - b. His “middle” style period (1803-1816)
 - c. His “late” style period (after 1817)
 - d. None of the above

3. The composer responsible for popularizing the *da capo* aria was:
 - a. J.S. Bach
 - b. G.F. Handel
 - c. Domenico Scarlatti
 - d. Alessandro Scarlatti

Suggested texts for review:

Burkholder, J. Peter. *A History of Western Music*, 8th edition. New York: W.W. Norton, 2009.

[A copy of this book is on permanent reserve in the Art & Music Collection of the Rod Library. Earlier editions (6th or 7th) are also acceptable.]

Wright, Craig, and Bryan Simms. *Music in Western Civilization*. Belmont, CA: Thomson-Schirmer, 2006.

For score identification, students should consult the anthologies that accompany the above texts.

Reviewing important figures, works, and terminology may also aid in studying for the **Music History Diagnostic Exam**.

1) Middle Ages -- Monophony

<i>Liber Usualis</i>	Mass Proper and Ordinary	tropes
bar form/strophic form	Divine Offices	hexachord
Vespers/Magnificat	solmization	Dies Irae
modes (authentic, plagal)	Troubadours/Trouvères	

2) Middle Ages--Polyphony

<i>Musica enchiriadis</i>	organum	Motet
School of Notre Dame	Leonin/Perotin	Ars nova
Trecento	isorhythm	musica ficta
chace/caccia	lai	Mannerism
Landin/Machaut <i>Mass of Notre Dame</i>		
formes fixes (ballade/rondeau/virelai)		

3) Renaissance

<i>Old Hall Manuscript</i>	fauxbourdon	word painting
cadence structures	cantus firmus	cyclic Mass
cantus firmus Mass	mensuration canon	pavane/galliard
<i>Missa prolationum</i>	paraphrase technique	parody technique
points of imitation	Dufay	William Byrd
Ockeghem	Josquin	chanson
chorale	anthem	frottola/madrigal
Marenzio/Gesualdo	"L'Homme arme"	Palestrina
The Council of Trent		

4) Baroque

Monteverdi	Italian Baroque opera	aria/arioso
monody	libretto	recitative
accompagnato/secco prima	pratica/seconda	orchestral suite
stile antico/stile moderno	basso continuo	suite
ricercare/fantasia/canzona	prelude/tocatta	sacred concerto
ground bass/basso ostinato	passacaglia/chaconne	cori spezzatti
polychoral motet	Giovanni Gabrieli	concertato
Heinrich Schütz	French Baroque opera	A. Corelli
trio sonata/sonata da chiesa	fugue	<i>Concerto grosso</i>
ritornello	cadenza	concertino
tutti/ripieno	<i>The Musical Offering</i>	<i>Clavier-Übung</i>
<i>Brandenburg Concertos</i>	<i>Art of Fugue</i>	<i>B minor Mass</i>
<i>Well-Tempered Clavier</i>	French overture	chorale prelude
Opera seria	da capo aria	cantata
oratorio	cantata Mass/Missa solemnis	
terraced dynamics	passion settings	
5) Classic		
double exposition form	galant style	Rococo
intermezzo	opera buffa	rondo
opera finale	singspiel	opera-comique
parlando	symphony	sonata form
string quartet	London Symphonies	minuet/scherzo
Mozart's "Haydn" quartets	song (lieder) cycle	Lorenzo da Ponte
Beethoven's Symphonies Nos. 1, 3 (<i>Eroica</i>), 5, 6 (<i>Pastoral</i>), 7, 9.		
6) Romantic (Nineteenth Century)		
grand opera	rubato	Italian opera
<i>bel canto</i>	cabaletta	<i>Verismo</i>
music-drama	<i>Leitmotiv</i>	<i>idée fixe</i>
character piece	etude	nationalism
program vs. absolute music	orchestral lieder	<i>The Ring Cycle</i>
<i>Otello</i>	<i>Die schöne Müllerin</i>	
<i>Symphonie fantastique</i> symphonic poem (tone poem)		
7) Twentieth Century		
impressionism	neoclassicism	expressionism
serialism	minimalism	primitivism
atonality	bitonality/polytonality	pointillism
<i>Klangfarbenmelodie</i>	total serialism	microtonality
<i>musique concrète</i>	aleatory music	chance music
<i>Sprechstimme</i>	<i>Gebrauchsmusik</i>	<i>La Mer</i>
<i>The Rite of Spring</i>	<i>L'histoire du soldat</i>	<i>Mikrokosmos</i>
<i>Wozzeck</i>	<i>Pierrot Lunaire</i>	
<i>Music for Strings, Percussion and Celesta</i>		
dodecaphonic (or twelve-tone) music		

This list is intended to help in your preparation for the exam but is not exhaustive. There may be terms on the exam that are not listed and there may be terms listed above that are not on the exam.

Expository Writing Proficiency

Students will choose one of several given topics for discussion in a written essay. These topics are general in nature and will not require additional study for historical or theoretical content. The essay will be assessed for form, structure, argument and style. Students failing the Expository Writing diagnostic exam may be asked to retake the exam, complete a writing course, or work with the university Writing Center.