

**COLUMBUS STATE UNIVERSITY  
SCHWOB SCHOOL OF MUSIC  
GRADUATE STUDY GUIDE THEORY EXAM**

The Graduate Theory Exam is in three short portions: part-writing, analysis, and definitions. The exam assumes mastery of the following concepts:

**Part-writing:**

- All standard part-writing procedures in 4 voices (18<sup>th</sup> century practice) including standard doubling solutions and voice-leading
- Realization of figured bass symbols in four voices
- Roman numeral identification
- Non-harmonic tones (passing, neighboring, appoggiatura, suspension, anticipation, nota cambiata), where applicable
- All modulation types (common chord, common tone, chromatic, enharmonic, phrase)
- Secondary dominant and leading tone chords
- Altered chord theory:
  - Neapolitan 6<sup>th</sup> (and its usual resolution)
  - Augmented 6<sup>th</sup> (German, French, Italian and their usual resolutions)
  - Chromatic mediant/submediant (and typical usage)

*To demonstrate this mastery, students will be asked to **realize** a figured bass progression in SATB.*

**Harmonic analysis** including:

- Roman numeral identification
- cadences
- Non-harmonic tones (passing, neighboring, appoggiatura, suspension, anticipation, nota cambiata)
- All modulation types (common chord, common tone, chromatic, enharmonic, phrase)
- Secondary dominant and leading tone chords
- Altered chord theory:
  - Neapolitan 6<sup>th</sup> (and its usual resolution)
  - Augmented 6<sup>th</sup> (German, French, Italian and their usual resolutions)
  - Chromatic mediant/submediant (and typical usage)

*To demonstrate this mastery, students should be able to **label** music with appropriate Roman numeral labels, showing keys, inversions, and non-harmonic tones, as well as modulation.*

**Forms and terms:**

- Binary form (rounded and simple)
- Ternary form

- Sonata form
- Rondo (5- and 7-part)
- Theme and Variation
- Terms:  
Exposition  
Development  
Retransition  
Recapitulation  
Refrain  
Episode  
Principal Theme  
Second Theme

*To demonstrate mastery of these concepts, students will be asked to write short **definitions** of the terms and **graphic diagrams** of the forms. Form diagrams should show the major formal divisions and include key centers commonly associated with each division.*

Suggested study resources: Benward, *Music in Theory and Practice* Vol. 1 (all) and Vol. 2 (Chs. 4-13). Kostka-Payne, *Tonal Harmony*, and Mathes, *The Analysis of Musical Form*.

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GRADUATE STUDY GUIDE FOR MUSIC HISTORY**

**Suggested Resources:**

Grout and Palisca *A History of Western Music*, 8<sup>th</sup> edition  
Poultney, David *Studying Music History*, 2<sup>nd</sup> edition

**Exam Format:**

You will be asked to write two essays (approximately 500 words each) using terms from the list below.

Isorhythm  
Color & Talea  
Hocket  
Notre Dame Polyphony  
Aquitainian Polyphony  
Florid & Discant  
Organum  
Coloration  
Motet

Roman de Fauvel  
Cantus firmus  
*Musica reservata*  
Doctrine of Affections  
Polyphony  
Figured bass  
*Basso continuo*  
Ground Bass  
French overture

Trio Sonata  
Sequence  
Ritornello form  
*Emfindsamer Stil*  
Concerto  
Concerto Grosso  
*Sturm und Drang*  
Sonata form  
Da capo aria

Mass  
Atonality  
Second Viennese  
School  
Matrix  
Twelve tone system  
Expressionism  
Program symphony

Symphonic poem  
*Sprechstimme*  
Absolute music  
Indeterminacy  
Leitmotif  
Nationalism  
Pointillism  
Modes of Limited

Transposition  
Non-retrogradable  
rhythm  
*Gesamtkunstwerk*  
Music Drama  
Octatonic scale

**Choose one from the following two essays.**

1. What is “new” about the *ars nova*? How does it compare to 13<sup>th</sup> century music? Be sure to use specific composers and musical examples.

2. Discuss the life and works of either: J.S. Bach, Antonio Vivaldi or F.J. Haydn. Include the following details:

- biographical information
- major genres and examples of works
- innovative compositional techniques
- composers or styles that influenced their work

**Choose one from the following two essays.**

1. Describe the practices of twelve-tone technique and integral serialism in the 20<sup>th</sup> and 21<sup>st</sup> Centuries, with particular focus on the works of Schoenberg, Webern and Boulez.

2. Discuss the life and works of either: Richard Strauss, Richard Wagner or Johannes Brahms. Include the following details:

- biographical information
- major genres and examples of works
- innovative compositional techniques
- composers or styles that influenced their work

**COLUMBUS STATE UNIVERSITY  
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GRADUATE STUDY GUIDE FOR  
AURAL SKILLS**

This exam is intended to be equivalent to the skills developed in sophomore Music Skills classes.

PART ONE. SIGHT SINGING from Ottman, Music for Sight Singing, chapters 9-14 7<sup>th</sup> Edition. Solfege syllables are not required. Also, be able to sing any interval within an octave ascending and descending.

PART TWO. RHYTHMIC PERFORMANCE from Ottman, chapters 15,16,17,18. Only the one-voice exercises will be used; any format (sing/tap) is acceptable.

PART THREE. AURAL RECOGNITION

- All intervals within up to an octave, seventh chords in root position

- Four part harmonic dictation: writing out the soprano and bass lines and including a numeral analysis. Including all inversions of ii7, IV7, V7, viio7 (Benward, Chapters 11/12)
- Melodic dictation: incorporating all intervals within the octave, in treble and bass clefs.

EXPECTED PROFICIENCY: 75% in each of the four areas.

SUGGESTED PRACTICE MATERIALS:

- Part 1. Ottman, Music for Sight Singing, 7<sup>th</sup> edition as cited above.
- Part 2. Ottman, Music for Sight Singing, 7<sup>th</sup> edition as cited above.
- Part 3. Computer programs on hand in piano lab:
  - 1. MacGamut Music software
  - 2. Benward Ear Training, A Technique for Listening

Contact Dr. Fred Cohen with any questions concerning this exam at  
[cohen\\_alfred@columbusstate.edu](mailto:cohen_alfred@columbusstate.edu)

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