

**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 (18th 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 6th (and its usual resolution)
 - Augmented 6th (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 6th (and its usual resolution)
 - Augmented 6th (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*.

**COLUMBUS STATE UNIVERSITY
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 GRADUATE STUDY GUIDE FOR MUSIC HISTORY**

Suggested Resources:

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

Exam Format:

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

- | | | |
|----------------------|-------------------------|-------------------------|
| Isorhythm | Roman de Fauvel | Trio Sonata |
| Color & TALEA | Cantus firmus | Sequence |
| Hocket | <i>Musica reservata</i> | Ritornello form |
| Notre Dame Polyphony | Doctrine of Affections | <i>Emfindsamer Stil</i> |
| Aquitanian Polyphony | Polyphony | Concerto |
| Florid & Discant | Figured bass | Concerto Grosso |
| Organum | <i>Basso continuo</i> | <i>Sturm und Drang</i> |
| Coloration | Ground Bass | Sonata form |
| Motet | French overture | 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 13th 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 20th and 21st 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 7th 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, 7th edition as cited above.
- Part 2. Ottman, Music for Sight Singing, 7th 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