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

**Partwriting:**
- 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

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

**Harmonic analysis** including:
- Roman numeral analysis
- 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

*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

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


**COLUMBUS STATE UNIVERSITY**  
**SCHWOB SCHOOL OF MUSIC**  
**GRADUATE STUDY GUIDE FOR MUSIC HISTORY**

**Suggested Resources:**  
Grout and Palisca *A History of Western Music*, 8th edition  
Poulteney, 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.

<table>
<thead>
<tr>
<th>Isorhythm</th>
<th>French overture</th>
<th>Program symphony</th>
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</thead>
<tbody>
<tr>
<td>Color &amp; Talea</td>
<td>Trio Sonata</td>
<td>Symphonic poem</td>
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<tr>
<td>Hocket</td>
<td>Sequence</td>
<td>Sprechstimme</td>
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<tr>
<td>Notre Dame Polyphony</td>
<td>Ritornello form</td>
<td>Absolute music</td>
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<tr>
<td>Aquitanian Polyphony</td>
<td><em>Emfondsamer Stil</em></td>
<td>Indeterminacy</td>
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<tr>
<td>Florid &amp; Discant Organum</td>
<td>Concerto Grosso</td>
<td>Leitmotif</td>
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<tr>
<td>Coloration</td>
<td>Sturm und Drang</td>
<td>Nationalism</td>
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<td>Motet</td>
<td>Sonata form</td>
<td>Pointillism</td>
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<td>Roman de Fauvel</td>
<td>Da capo aria</td>
<td>Modes of Limited</td>
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<td>Cantus firmus</td>
<td>Mass</td>
<td>Transposition</td>
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<tr>
<td><em>Musica reservata</em></td>
<td>Atonality</td>
<td>Non-retrogradable</td>
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<tr>
<td>Doctrine of Affections</td>
<td>Second Viennese</td>
<td>rhythm</td>
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<td>Polyphony</td>
<td>School</td>
<td>Gesamtkunstwerk</td>
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<td>Figured bass</td>
<td>Matrix</td>
<td>Music Drama</td>
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<tr>
<td><em>Basso continuo</em></td>
<td>Twelve tone system</td>
<td>Octatonic scale</td>
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<tr>
<td>Ground Bass</td>
<td>Expressionism</td>
<td></td>
</tr>
</tbody>
</table>

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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

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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

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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 3. Computer programs on hand in piano lab:
1. MacGamut Music software
2. Benward Ear Training, A Technique for Listening

Contact Dr. Paul Vaillancourt with any questions concerning this exam at vaillancourt.paul@colstate.edu.

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