Every graduate student applying to enter the Music Education (MMEd) degree program, no matter which track, MUST pass two of these four proficiency exams to be admitted into the Schwob School of Music graduate program. Candidates will take leveling classes (graduate review or undergraduate course) in the areas of any test deemed as failing (below 75%). A grade of B or better in the leveling or remediation courses(s) will be considered equivalent to passing the proficiency, but will not count toward graduate degree credit.
For most serious consideration for a graduate assistantship and/or admission, ALL proficiencies must be completed by March 1, 2009 to start Fall 2009.

Candidates may take the exams on any non-holiday weekday before March 1 for Fall or Summer term entrance, and before November 15 for Spring term entrance. Each exam will take two hours to complete, and it is recommended that candidates take no more than two tests during a single day.

**For MMEd Degree with a focus in Conducting**  
(Choral, Wind Ensemble, Orchestral):
*Take all four proficiency exams listed above.  
*Interview with primary conductor in the selected area.  
*Conducting Audition (live or by DVD – coordinated with primary faculty conductor)  
*Instrumental or Vocal Audition (to evaluate musicianship)  
*Basic Piano Proficiency and Sight Singing (coordinated primary faculty conductor)  
  -Band (Wind Ensemble) – Dr. Robert Rumbelow  
  -Chorale – Dr. Constantina Tsolainou  
  -Orchestra – (not currently available)

**For MMEd Degree with a focus in Pedagogy**  
*Take all four proficiency exams listed above.  
*Interview with primary performance faculty member.  
*Performance Audition (coordinated with the primary performance faculty member).

**For MMEd Degree with a focus in General Music**  
(Standard non-performance-based music education degree)  
*Take all four proficiency exams listed above.  
*Interview with Dr. Sean Powell (Music Education Specialist).  
*Instrumental or Vocal Audition plus sight-singing (to evaluate musicianship).

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**COLUMBUS STATE UNIVERSITY**  
**SCHWOB SCHOOL OF MUSIC**  
**2008-2009**  
**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
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 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.

COLUMBUS STATE UNIVERSITY
SCHWOB SCHOOL OF MUSIC
2008-2009
GRADUATE STUDY GUIDE FOR
THEORY EXAM

The Graduate Theory Placement Exam assumes mastery of the following concepts:

- All standard part-writing procedures in 4 voices (18th century practice)
- Roman numeral analysis
- Realization of figured bass symbols in four voices
- Strong harmonic progressions (circle of fifths, thirds, root by step)
- Non-harmonic tones (passing, neighboring, appoggiatura, suspension, anticipation)

Students will be asked to **realize** a figured bass progression in SATB; students will also be asked to **write** a chord progression that accomplishes a specific goal (i.e.: Write a chord progression that shows a modulation from F major to D-flat major, and utilized a Neapolitan 6 chord).

Formal analysis consisting of the following forms:

- Binary form (rounded and simple)
- Ternary form
• Sonata form
• Rondo (5 and 7 part)
• Theme and Variation
• Fugue (18th century)
• Terms:
  - Exposition
  - Development
  - Retransition
  - Recapitulation
  - Open cadence
  - Closed cadence
  - Subject
  - Answer
  - Tonal vs. real (answer)

Students should be able to label a score with the appropriate formal labels; make a graphic plan of the form; write a prose description of the form in a specific instance of music.

Harmonic analysis including:
• 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

Students should be able to label music with appropriate Roman numeral labels, showing keys, inversions, and non-harmonic tones, as well as modulation.

Impressionist techniques
• Modes
• Non-diatonic scales (whole tone, octatonic, pentatonic)
• Planing
• Quartal sonorities
• Ostinato
• Non-functional harmonic motion
• Higher tertian sonorities (ninth, eleventh, and thirteenth chords)

Students should be able to define all of the above terms and locate them in a given musical example.

Post-Romantic techniques (identification)
• Altered dominants
• Enharmonic respellings/modulations (i.e. Ger6 re-spelled as V7)

Atonal techniques
• Pitch class
• Interval class
• Transposition and inversion, especially of hexachords
• 12-tone matrix formation and analysis

Students should be able to transcribe pitches from the musical staff into PC notation; manipulate sets using operations; construct a matrix from a given 12-tone row and locate forms of that row in a musical example.

Suggested study resources: Benward, *Music in Theory and Practice* Vol. 1 (all) and Vol. 2 (Chs. 4-14). Rahn, *Studies in Atonal Music*

There are certainly more topics and concepts that an undergraduate curriculum would cover; however, these are the topics essential to study at the graduate level.

Contact Dr. Kristen Hansen with any questions concerning this exam at hansen_kristen@colstate.edu.

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**COLUMBUS STATE UNIVERSITY**
**SCHWOB SCHOOL OF MUSIC**
**2008-2009**
**GRADUATE STUDY GUIDE FOR**
**MUSIC HISTORY: MIDDLE AGES TO MOZART**

**Suggested Resources:**
- Grout and Palisca
  - *A History of Western Music*, 7th edition
- Norton
  - *Anthology of Western Music* Vols. 1 and 2 (each with 6 cd set) 5th edition
- Poultney, David
  - *Studying Music History*, 2nd edition

**Exam Format:**

I. Listening
   Composer and title identification as listed in the Norton Anthology

II. Short Answer/Fill in the blank/Definitions
   Using the lists of terms/definitions and forms/genres provided below

III. Essays
   You will be asked to write two of the three essays you have prepared.
   Be as organized and as thorough as possible.

**Terms and Definitions:**
<table>
<thead>
<tr>
<th>Neumes</th>
<th>Humanism</th>
<th>recitativo secco</th>
</tr>
</thead>
<tbody>
<tr>
<td>Divine Office</td>
<td></td>
<td>recitativo obbligato</td>
</tr>
<tr>
<td>Melismatic</td>
<td>Musica reservata</td>
<td>recitativo accompagnato</td>
</tr>
<tr>
<td>Sequence</td>
<td>Reformation</td>
<td>Singspiel</td>
</tr>
<tr>
<td>Troubadours/Trouvères</td>
<td>Consort</td>
<td>figured bass</td>
</tr>
<tr>
<td>Organum</td>
<td>Prima practica</td>
<td>basso continuo</td>
</tr>
<tr>
<td>Isorhythm</td>
<td>Seconda practica</td>
<td>Ground Bass</td>
</tr>
<tr>
<td>pan-isorhythm</td>
<td>cori spezzati</td>
<td>Ritornello</td>
</tr>
<tr>
<td>color</td>
<td>antiphonal</td>
<td>Homophony</td>
</tr>
<tr>
<td>talea</td>
<td>Baroque</td>
<td>Walking bass</td>
</tr>
<tr>
<td>Cyclical Mass</td>
<td>Doctrine of Affections</td>
<td>Enlightenment</td>
</tr>
<tr>
<td>Cantus firmus</td>
<td>polyphony</td>
<td>Sturm und Drang</td>
</tr>
<tr>
<td>Ars nova</td>
<td>Agréments</td>
<td>Emfindsamkeit</td>
</tr>
<tr>
<td>fauxbourdon</td>
<td>style brisé</td>
<td>Ensemble finale</td>
</tr>
<tr>
<td>Renaissance</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Forms/Genres:**

- Motet
- Suite
- Fugue
- Concerto grosso
- Concerto
- Cantata
- Oratorio
- Trio Sonata
- sonata da camera
- sonata da chiesa
- Allemande
- Isorhythmic Motet
- French overture
- passacaglia
- Da capo aria
- strophic aria
- Sarabande
- Gigue
- Mass
- Opera buffa
- Opera seria
- Sonata form
- Rondo form
- Minuet and Trio

**Composers:**

- Guillaume de Machaut
- Giovanni Perluigi de Palestrina
- Jean-Philippe Rameau
- Arcangelo Corelli
- J.S. Bach
- G.F. Handel
- Antonio Vivaldi
- C.P.E. Bach
- Franz Joseph Haydn
- Wolfgang Amadeus Mozart
Musical Excerpts
(All works are found in the Norton Anthology of Western Music 5th ed. Vols. 1 and 2)

Hildegard of Bingen  Ordo virtutum: In principio omnes
Philippe de Vitry  Motet: In arboris/Tuba sacre fidei/Virgo sum
Josquin des Prez  Missa Pange lingua: Kyrie
John Dowland  Flow My Tears
William Byrd  Pavana Lacrymae
Palestrina  Pope Marcellus Mass: Credo
Monteverdi  L’Orfeo
  Aria/canzonetta: Vi ricorda o boschi ombrosi
  Recitative: Tu se’morta
Jean Baptiste Lully  Armide: Overture
Henry Purcell  Dido and Aeneas Act III Scene 2
  Thy Hand Belinda/When I am Laid in Earth
Corelli  Trio Sonata, Op. 3, No. 2
Vivaldi  Concerto for Violin in a minor, Op. 3, No. 6
J.S. Bach  Cantata: Nun komm, der Heiden Heiland BWV 62
  No. 1 Chorus
  No. 2 Aria
  No. 6 Chorale
C.P.E. Bach  Sonata in A Major H. 186, Wq. 55/4 II. Poco adagio
Franz Joseph Haydn  String Quartet in Eb Major Op. 33 No. 2 Finale: Presto
W. A. Mozart  Don Giovanni Act 1, Scenes 1-2

Essays

Medieval/Renaissance

Choose one from the following four essays:

1. What is “new” about the *ars nova*? How does it compare to 13th century music? How does late 14th century French music (the *ars subtilior*) extend the ideas of the *ars nova*? Be sure to use specific composers and musical examples.

2. Discuss musical innovations of the Notre Dame School of Polyphony.

3. Discuss both the Italian Renaissance madrigal and the English Renaissance madrigal and composers of each genre. Consider such aspects as the union of music and text, the Petrarchan movement, the musical style and innovations, text subjects, form, and texture.

4. Compare the music of the Protestant Reformation to that of the Roman Catholic Counter-Reformation. Include genres, significant composers, and a thorough discussion of the musical reforms made by the Council of Trent.
Baroque

Choose one from the following three essays:

1. Discuss the life and works of either J.S. Bach, Antonio Vivaldi or G.F. Handel. Include the following details: biographical information, major genres and examples of works, innovative compositional techniques and composers or styles they influenced or were influenced by.

2. Compare late Baroque instrumental music in Germany, Italy and France. Include important forms, composers and compositional techniques and/or innovations.

3. Discuss the forerunners of modern opera leading to and including Claudio Monteverdi’s L’Orfeo.

Classical

Choose one from the following two essays:

1. Briefly describe each of the following genres as practiced by Mozart and Haydn in terms of form, style, and social function: symphony, string quartet, piano sonata, concerto and comic opera.

2. How did the emphasis on reason during the Enlightenment affect the music of the Classical period? Discuss both the music itself as well as those responsible for the musical innovations.

COLUMBUS STATE UNIVERSITY
SCHWOB SCHOOL OF MUSIC
2008-2009
GRADUATE STUDY GUIDE FOR
MUSIC HISTORY: BEEHOVEN TO PRESENT

Suggested Resources:
Grout and Palisca
Norton
A History of Western Music, 6th Ed.
Anthology of Western Music, Vol. 2
(with full CD-set)
Exam format
I. Listening
   Composer and title identification exactly as listed in the Norton Anthology
II. Short Answer/Fill in the blank/Definitions
   Using the lists of terms/definitions and forms/genres provided below
III. Essays
   You will be asked to write, with no notes or guides, one essay from each
   category listed at the close of this guide. You must choose one from each
   of the three categories listed.
   Be as organized and as thorough as possible.
   Again, you will not be able to use any notes for this portion of the exam.

Musical Excerpts
(All works are found in the Norton Anthology of Western Music Vol. 1 and 2,
each volume complete with 6 cd set)

Ludwig van Beethoven  Piano Sonata, Op. 13: III
   Symphony No. 3:  I
   String Quartet, Op. 131: I (a) & II (b)
Hector Berlioz  Symphonie fantastique: III & IV
Fryderyk Chopin  Nocturne in E-flat Major, Op. 9, No. 2
Franz Schubert  Winterreise: Der Lindenbaum
Robert Schumann  Dichterliebe: Ich grolle nicht
Johannes Brahms  Ein deutsches Requiem, Op. 45:
                  Wie lieblich sind deine Wohnungen
Giuseppe Verdi  La Traviata: Act III Scena and Duet
Richard Wagner  Tristan und Isolde: Act I, Scene 5 (excerpt)
Richard Strauss  Don Quixote: Themes and Variations 1 & 2
Claude Debussy  Trois Nocturnes: Nuages
Béla Bartók  Music for Strings, Percussion, and Celesta: III
Benjamin Britten  Peter Grimes: Act III: To hell with all your mercy!
Igor Stravinsky  Le Sacre du printemps: Danse des adolescentes
Arnold Schoenberg  Pierrot lunaire: 8 & 11
   Variationen fur Orchestra, Op. 31: Theme, Var. VI
Olivier Messiaen  Méditations sur le mystère de la Sainte Trinité: IV
Charles Ives  They are There!
Elliott Carter  String Quartet No. 2: Introduction and Allegro fantastico
George Crumb  Black Angels, Thirteen Images from the Dark Land: 4,5,9
Ellen Taaffe Zwilich  Concerto Grosso 1985: IV & V
Terms and Definitions

Instrumental recitative
Cyclic form
Art song
Song cycle
Character piece
Thematic transformation
Program symphony
Symphonic poem
Tone poem
Absolute music
Cabaletta
Cavatina
Cross-rhythm
Leitmotif
Nationalism
Nocturne
Rubato
Verismo
Concert Overture
Developing variation
Grand Opera
Opera comique
Opera Buffa
Music Drama

Aleatory
Atonality
Expressionism
Impressionism
Minimalism
Musique concrete
Neo-Classicism
Sprechstimme
Primitivism
Indeterminacy
Fuguing tunes
Shape-note-hymnals
Spirituals
Ragtime
Blues
Jazz
Bebop
Pointillism
Modes of Limited Transposition
Metric modulation
Non-retrogradable rhythm
Gesamtkunstwerk
Rhythm and Blues
Octatonic scale

Composers

Beethoven
Schubert
Berlioz
Mendelssohn
Schumann
Chopin
Lizst
Brahms
Tchaikovsky
Verdi
Strauss, R.
Wagner
Mahler
de Falla
Debussy

Poulenc
Stravinsky
Schoenberg
Berg
Webern
Messiaen
Boulez
Ives
Copland
Gershwin
Varese
Still
Carter
Crumb
Schuller
Bartok       Cage
Prokofiev     Reich
Shostakovich  Barber
Britten       Berio
Hindemith
Ginastera

Essays

Choose one of the following essays:
1. Describe in detail the 19th Century struggle between absolute and program music, with a full discussion of Richard Wagner's solution to this struggle.

2. Describe in detail the evolution of Italian Opera from 1820-1918.

Choose one of the following essays:
1. Describe the practice of serialism in the 20th and 21st Centuries, with particular focus on the works of Schoenberg, Webern and Boulez.

2. Compare Impressionism and Expressionism in music, with an appropriate background of each movement as practiced in painting, sculpture and the literary arts.

Choose one of the following essays:
1. Describe in detail Ives' use of musical quotation in his works.

2. Describe in detail early Ethnomusicology, focusing on the work of Bartok and Kodály.

Contact Dr. Andree Martin with any questions concerning the history portions of this exam at martin_andree@colstate.edu.