A two-hour entrance examination in music history and a two-hour entrance examination in music theory and aural skills are required of all graduate students before their first term of enrollment. The examination is given before the beginning of each term. Students who score below the designated levels must enroll in a prescribed course or courses at the first opportunity (review courses are offered in the fall and summer terms of each year).

Music History

Part One
Listening
Ten listening examples will be played twice (each approximately 30–90 seconds in length). For each example, identify a probable or likely composer, a fifty-year span during which the example could have been composed (e.g., 1875–1925, 1700–1750), and a probable title, form or genre as far as it may be evident. (30 points)

Part Two
Short-Answer Questions
1. Nine musical terms will be listed (e.g., the term madrigal). You are to (1) describe each term as it applies to music and (2) name a specific stylistic period or periods associated with the term. (18 points)
2. Ten composers will be listed. Name the style period and nationality generally associated with each composer. (20 points)

Part Three
Essay
You will be asked to write on one essay question from a selection of four (e.g., discuss the main developments in opera from its beginnings to Wagner) (20 points). PhD students with a primary area in musicology will choose two essay questions. (40 points total)

Part Four
Score Recognition
Three excerpted scores will be provided. Give a likely composer, approximate date of composition (within the limits specified on the listening portion of the exam), possible genre, and one reason for your answer. (12 points)

Suggested Study Materials for Exam Preparation
Music history textbooks such as:


Anthologies of Western music and recorded anthologies of Western music such as:


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**Music Theory and Aural Skills**

**Part One, Aural Skills**

**A. Melodic Dictation (30 points)**

Two melodies of moderate difficulty (diatonic with large skips) will be performed five times by the instructor at the piano. Clef, key, time signature and starting pitch will be given. The student will notate the melodies correctly.

**B. Singing a Melody at Sight (tested individually, 30 points)**

The notation of a melody will be given. After one minute of preparation and a reference chord and pitch from the piano, the student is asked to sing the melody.

Note: in this exercise, the melodies are not necessarily from a familiar repertory, but are equivalent in their level of complexity.
A typical example:

\[\begin{align*}
\text{harmonic dictation} & \quad \text{A. Analysis (30 points)} \\
\text{an excerpt from a Beethoven piano sonata will be given in score.} & \\
\text{four of the non-harmonic (non-chord, complementary) tones will be marked with} & \\
\text{letters. the student is asked to identify these by type. some non-harmonic tone types} & \\
\text{that could occur include the following:} & \\
\text{passing tone} & \quad \text{upper neighbor} & \quad \text{suspension} & \\
\text{escape tone (incomplete neighbor)} & \quad \text{appoggiatura (incomplete n)} & \quad \text{rearticulated suspension} & \\
\text{in addition, a schematic representing the measures of the excerpt will be given:} & \\
\text{in addition, a schematic representing the measures of the excerpt will be given:} & \\
\text{the student will be asked to mark the excerpt’s phrases on this schematic with} & \\
\text{brackets or arches, and to identify each phrase’s cadence as authentic (v-i), plagal} & \\
\end{align*}\]
(IV-I), half (x-V) or deceptive (V-vi). He/she will then be asked to identify the overall phrasing scheme of the excerpt’s first 16 measures.

B. Roman Numeral Analysis (30 points).
Six short chord progressions will be given in a mostly homophonic style (all 4 voices notated), under which the student should identify the chords, using Roman numerals. The chords include the same vocabulary as the harmonic dictation exercise above.

C. Harmonization/Figured Bass Realization (40 points)
Two short four-part writing exercises will be given (two measures each), the first consisting of a bass line with figures representing the intervals above the bass, and the second of a melody. (The figures use the standard shorthand taught in undergraduate theory courses—a blank space represents the root position triad, 6 represents first inversion, 7 a root position seventh chord, etc.). The student will be asked to harmonize the melody in four parts (including choosing appropriate chords), and realize the figured bass in four parts (the chords will be indicated by the figures). It is important for the student to follow proper voice-leading principles in this exercise: avoiding parallel fifths and octaves, resolving active tones in the right direction, and doubling and spacing chords correctly.

Suggested study materials for exam preparation
Some textbooks/exercises that could be useful in preparing for the theory entrance exam:

Aural Skills (melodic dictation and sight singing): Robert Ottman, Music for Sight Singing


Concepts: Stefan Kostka and Dorothy Payne, Tonal Harmony, Edward Aldwell and Carl Schachter, Harmony and Voice Leading, or Elizabeth West Marvin and Jane Clendinning, The Musician’s Guide to Theory and Analysis

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