



PREPARING FOR DOCTORAL ENTRANCE EXAMS

Admission to the DMA program requires, in addition to a successful audition on your major instrument, satisfactory completion of entrance examinations in both music history and music theory.

HISTORY

This exam tests for a broad knowledge and general familiarity with the various eras, periods and styles throughout Western music history, from the Medieval era to the present time. The exam includes both multiple choice and essay questions.

Successful candidates will be familiar with the following topics:

- Lives and major works of composers from each period in history
- Genres that these composers worked in
- Schools of music that they belonged to
- Specific compositional techniques employed
- Popular genres of the time
- Theoretical principles that underlie the music
- Changes in compositional style and technique from one period to another.

Preparation for the exam might include reviewing class notes from a past music history survey course. Additionally, it might be helpful to read/study any of the following texts:

- David Poultney: Studying Music History
- Hugh Miller: Harper-Collins College Outline History of Western Music
- Maria Stolba: The Development of Western Music

A **survey of topics** by era is offered below as a guide. Please note that this listing is not exhaustive.

Medieval & Renaissance (ca. 500-1600)

Topics:

- mass, chant, organum, motet, madrigal, chanson
- Notre Dame school, Franco-flemish school
- modal theory, isorhythm, cantus firmus, fauxbourdon
- ars antiqua, ars nova, ars subtilior

Composers:

- Hildegard, Léonin, Pérotin, Machaut, Dufay, Josquin, Palestrina Baroque (ca. 1600-1750)

Baroque (ca. 1600-1750)

Topics:

- opera, oratorio, concerto grosso
- recitative, da capo aria,
- basso continuo, ritornello, stile concitato
- forms (binary, ritornello, fugue)
- national styles (French, Italian)

Composers:

- Monteverdi, Lully, Corelli, Vivaldi, Handel, J.S. Bach

Classical (ca. 1750-1825)

Topics:

- symphony, solo sonata, solo concerto, string quartet
- opera buffa & opera seria
- sonata form, Sturm und Drang, galant style, Enlightenment ideals

Composers:

- CPE Bach, Haydn, Mozart, Beethoven

Romantic (ca. 1825-1900)

Topics:

- lieder, tone poem, etude
- program music, nationalism, chromaticism, verismo
- cyclic forms, idée fixe, thematic transformation, leitmotifs

Composers:

- Schubert, Berlioz, Chopin, Liszt, Wagner, Verdi, Brahms, Tchaikovsky

20th Century (1900-1975)

Topics:

- impressionism, expressionism, atonality, serialism, 12-tone techniques,
- nationalism, neoclassicism, jazz influence, experimentalism,
- Gebrauchsmusik

Composers:

- Debussy, Stravinsky, Schoenberg, Bartók, Shostakovich, Ives, Messiaen

Contemporary (1975–Present)

Topics:

- minimalism, postmodernism, technology in music
- indeterminacy, global influence

Composers:

- Cage, Reich, Glass, Ligeti, Saariaho, Takemitsu

THEORY

The exam is entirely based on analyses, there will be no writing exercises. You will be given examples and excerpts, and you will be asked to identify the aspects below.

Renaissance

Modes:	Dissonances: Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian
Dissonances:	Passing tone, neighboring tone, suspension, cambiata, escape tone, Appoggiatura, anticipation
Texture:	Canon, imitation
Form:	Cadences

Baroque

Dissonances/	Passing tone, accented passing tone, neighboring tone, accented
Non-harmonic tones:	neighboring tone, suspension, escape tone, appoggiatura, anticipation
Harmony:	Voice-leading (including dominant resolution)
<i>Counterpoint:</i>	
Form:	Cadences
Texture:	Invertible counterpoint
Fugue:	Subject/answer, stretto, augmentation, diminution

Baroque, Classical and Romantic Period

Form:	Binary, rounded binary, ternary
Harmony:	Roman Numeral analysis
Chromatic Harmony:	Secondary dominants (V/, viio/), mixture chords (borrowed chords, mode mixture), augmented sixth chords (Italian, French, German), Neapolitan Sixth chords (first inversion, root position), non-dominant diminished seventh chords (passing, neighboring, pedal)
Modulations:	Diatonic, change of mode, common tone/third-related, enharmonic

Classical and Romantic Period

Form:	Sonata Form (division, key relationship, proportion)
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20th Century

Debussy:	Modes (Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, Locrian, Acoustic, Pentatonic, Whole Tone, Octatonic) Parallel harmonic progressions (real, tonal)
Schönberg:	Set Theory (best normal order, equivalence, non-equivalence, interval vector)

Schönberg/Webern/ Berg	12 Tone (prime, transposition, inversion, retrograde, retrograde inversion)
Bartók:	Axis, symmetry
Hindemith:	Series 1, Series 2, harmonic fluctuation, table of chords
Messiaen:	Modes of Limited Transpositions Rhythms (exact augmentation, inexact augmentation, exact diminution, inexact diminution, Isorhythm, non-retrogradable rhythm, added value)
Messiaen/Boulez:	Total Serialism

Score Identification