

Chicago College of Performing Arts
Graduate Entrance Exams in Music Theory and Music History

Entering graduate students take diagnostic exams in music history and music theory before they begin their studies at CCPA. You have *already* been enrolled in every segment of the Graduate Review sequence. The results of the examination determine whether you are able to begin your academic music requirements without delay or restrictions, and will affect the scheduling of your coursework for the next four semesters.

The exams (like the Graduate Review Sequence) cover three broad areas: Overview of Music Theory to 1900 (tonal/common practice); Overview of Music History from the Middle Ages to 1900; History and Theory of Music Since 1900. For each exam, a score of 70% is needed to demonstrate proficiency and to be exempted from the respective review course.

You will have the opportunity to take a practice test and attend a study session on the day before the exam. More information regarding the practice test will be available in the mandatory graduate meeting during CCPA Kick-off week (10:00 am Wed. Aug 26, 2009); check the online calendar for details.

The history exam consists of multiple-choice questions (covering pre-tonal, tonal, and post-tonal music). Reviewing important names, terms, and developments in each period (Middle Ages, Renaissance, Baroque, Classic, Romantic) is an excellent way to prepare for the exam. You will also be asked to identify works, genres, style periods, specific styles, and major composers based on score and listening examples. Any undergraduate music history text (e.g., Burkholder/Grout, Stolba, Seaton, Bonds) along with the accompanying score anthologies and CDs will provide sufficient coverage. The sample questions below are representative:

1. ____ The *Magnus liber organi* is a collection of liturgical polyphony written by
 - a. Machaut
 - b. Ockeghem
 - c. Leonin
 - d. Josquin
2. ____ Homophonic texture is a feature of the
 - a. ricercar
 - b. pavane
 - c. canzona
 - d. fugue
3. ____ The most famous and accomplished composer of the Netherlands school was
 - a. Binchois
 - b. Obrecht
 - c. Josquin
 - d. Perotin
4. ____ Which one of these composers wrote music in the *empfindsamer Stil*?
 - a. Jean-Jacques Rousseau
 - b. Carl Philipp Emmanuel Bach
 - c. Johann Christian Bach
 - d. Luigi Boccherini
5. ____ Beethoven's "heroic" period began around
 - a. 1770
 - b. 1792
 - c. 1802
 - d. 1816
6. ____ Which one of the following is not a feature of Haydn's late symphonic style?
 - a. use of slow introductions
 - b. surprises and other special effects
 - c. use of more than four movements
 - d. monothematic sonata form
7. ____ In the 1950s Stravinsky began using which compositional approach?
 - a. impressionism
 - b. primitivism
 - c. serialism
 - d. neoclassicism

8. ____ Who wrote the libretto of *Tristan und Isolde*?
a. Wagner
b. Hanslick
c. Schopenhauer
d. Liszt
9. ____ *Musique concrète* is music in which the composer
a. manipulates pre-recorded sounds
b. leaves important decisions to chance
c. generates sounds electronically
d. uses everyday objects as percussion
10. ____ Which composer is known for employing tone clusters in piano music?
a. Cowell
b. Varèse
c. Thomson
d. MacDowell

The music theory exam covers tonal and post-tonal music. The test format does not cover theoretical and analytic concepts through abstract exercises (voice leading or spelling, etc.). Instead, you will be shown scores (excerpts or complete movements) and be asked about the content and structure of the music. All examples will be played for you. There will also questions about music theory terminology, such as the commonly used names for sections within typical forms, names of cadences, and terms for period structures.

Tonal Music. After listening to a given score, you should be able to recognize and label:

basic diatonic function (triads and seventh chords in a key)

non-chord tones

cadences, basic phrase structure, and period forms

basic chromatic function (secondary dominant and secondary diminished sonorities)

modulation to closely related keys using pivot chords

other chromatic function (Neapolitan, augmented sixth chords, borrowed chords, chromatic mediants)

modulation to distant keys via processes such as enharmonic reinterpretation or common tone

These topics can be reviewed with any basic undergraduate text. At CCPA, we use *Tonal Harmony with an Introduction to Twentieth Century Music* by Stefan Kostka and Dorothy Payne (6th Edition, McGraw Hill, 2008).

You should also be familiar with the basic formal designs of tonal music, including simple binary, rounded binary, ternary, sonata, and rondo. You may be asked to locate any or all principal parts of these forms in the complete score excerpts.

Some representative pieces for each form are listed below. These are all found in the *Anthology for Musical Analysis* by Charles Burkhart (6th edition, Schirmer Books, 2003). Any other anthology that you own can also be used for further review and study.

J. S. Bach: Gavottes I and II from English Suite No. 3 [binary]

J. Brahms: Intermezzo in A Major, Op. 118, No. 2 [ternary]

L. van Beethoven: Piano Sonata in F Minor, Op. 2 No. 1, 1st mvt [sonata form]

L. van Beethoven: Piano Sonata in C minor, Op. 13, 3rd mvt [rondo]

Post-Tonal Music. After listening to a score you should be able recognize and label:

various scale types: modal (Dorian, Phrygian, Lydian, etc.), whole tone, octatonic, pentatonic

various sonority types: quartal, quintal, added-note chords, chords with split members, polychords

various rhythmic features: syncopation, changing meter, polymeter, isorhythm, metric modulation, nonretrogradable rhythms, asymmetric meter, composite meter signatures

Important trends, representative composers, significant compositions and the stylistic features associated with them. The following list is representative.

serialism	combinatoriality	palindrome	kangfarbenmelodie
pointillism	arch form	Expressionism	free atonality
Impressionism	Neoclassicism	pandiatonicism	

An excellent and very accessible text that can be used to review is *Materials and Techniques of Twentieth-Century Music* (Stefan Kostka, 3rd Edition, Prentice-Hall, 2006). Review by defining a term and naming a composer and composition that is exemplary of it. This will also help you to review for the post-tonal segment of the history exam.

The sample questions below are representative:

Questions 1 through 5 refer to Chopin: Mazurka in B-Flat Major (Op. 7, No. 1). The score appears on p. 332-3 of the Burkhardt Anthology (6th Edition)

1. Which of the following does NOT describe the harmonic rhythm of this section

- a) the harmonic rhythm is regular
- b) the harmonic rhythm is syncopated
- c) the harmonic rhythm is clearly established in the accompaniment
- d) the unit of harmonic rhythm is the dotted half note

2. If the e natural in the RH of m. 6 is a non-chord tone, what is the best label for it

- a) retardation
- b) suspension
- c) appoggiatura
- d) escape tone

3. The key center of the first section of the piece is
- a) F major
 - b) G minor
 - c) E-flat major
 - d) B-flat major
4. In the second section of the piece (mm. 25-44), assuming a key center of F major, the best description of the harmony in m. 26 is
- a) a cadential six four chord
 - b) a neighboring six-four chord
 - c) an arpeggiated six-four chord
 - d) a passing six-four chord
5. What best describes the relationship of the key center in mm 45-51 to the overall key of the piece
- a) closely related
 - b) secundal
 - c) chromatic mediant
 - d) relative

Questions 6 through 8 refer to the second movement of William Schuman's *Three-Score Set*. The score appears on p. 514 of the Burkhardt Anthology (6th Edition)

6. The term used to describe the parallel movement of voices in the right hand (mm 1-4) is known as:
- a) regression
 - b) planing
 - c) pantonality
 - d) poor voice leading
- 7.) What is the best description of the piece's tonality:
- 1) atonal
 - 2) pantonal
 - 3) bitonal
 - 4) none of the above
8. Which of the following does NOT appear in the piece?
- a) asymmetric meter
 - b) agogic accent
 - c) changing meter
 - d) division of the beat

If you have further questions or concerns, contact us at music@roosevelt.edu.