

**Department of Music, Theatre and Dance  
Oakland University**

**Study Guide for Music History and Music Theory Graduate Placement Exams**

The National Association of Schools of Music (NASM) requires that all students in Master of Music programs take music history and music theory placement exams at the beginning of their graduate studies.

- Students must pass these history and theory exams prior to enrolling in graduate level music history and theory courses.
- Students are welcome to enroll in MUS 500 (Intro to Grad Study) and all other graduate music courses without passing these exams.
- Students may retake necessary portions of each exam once. Those who do not pass an exam successfully in one or two attempts will be required to take an appropriate remedial class.

Exams are offered at the beginning of each term. See the OU Grad Music website for upcoming exam dates.

Faculty are available to provide guidance for the exams. Students are encouraged to contact and meet with faculty prior to taking the exams.

Music History Faculty

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Music Theory Faculty

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Students must email the respective faculty member at least one week in advance to indicate that they will be taking the exam.

# **Music History Placement Exam**

## **Preparation for Music History Exam**

Students are advised to prepare for the music history exam and review by consulting:

Burkholder, J. Peter, History of Western Music, 9<sup>th</sup> edition (New York: W.W. Norton, 2010).

Burkholder, J. Peter, Norton Anthology of Western Music, 3 vols., 6<sup>th</sup> edition (New York: W.W. Norton, 2010).

## **Music History Exam Format**

### Part One: Identification of Scores

Identify two scores from each of the six historical periods, for a total of twelve scores (Medieval, Renaissance, Baroque, Classical, Romantic, Twentieth Century). Scores will be taken from the current edition of NAWM. Basic repertoire will be emphasized.

Students will be asked to identify as closely as possible: composer, genre, style, period of composition, historical significance.

### Part Two: Multiple Choice Questions

A selection of multiple-choice questions on the composers, schools, and terms given in the following list. Basic concepts and ideas are emphasized here.

Medieval		
<b>Composers and Schools</b> <ul style="list-style-type: none"> <li>• Adam de la Halle</li> <li>• Bernart de Ventadorn</li> <li>• Guido d'Arezzo</li> <li>• Hans Sachs</li> <li>• Jongleurs</li> <li>• Meistersinger</li> <li>• Minnesinger</li> <li>• Notker Balbulus</li> <li>• Troubadours</li> <li>• Trouveres</li> </ul>	<b>Terms</b> <ul style="list-style-type: none"> <li>• Gregorian Chant</li> <li>• Antiphonal psalmody</li> <li>• Responsorial psalmody</li> <li>• Direct psalmody</li> <li>• Syllabic setting</li> <li>• Neumatic setting</li> <li>• Neume</li> <li>• Jubilus</li> <li>• Liber usualis</li> <li>• Liturgical drama</li> <li>• Modal system</li> <li>• Hexachord</li> <li>• Solmization</li> <li>• Gamut</li> <li>• Mutation</li> </ul>	<ul style="list-style-type: none"> <li>• Chansonniere</li> <li>• Roman liturgy</li> <li>• Pastourelle</li> <li>• Lauda</li> <li>• Roman Mass</li> <li>• Sequence</li> <li>• Trope</li> <li>• Antiphon</li> <li>• Psalm tone</li> <li>• Estampie</li> <li>• Conductus</li> <li>• Chanson de geste</li> <li>• Cantigas</li> <li>• Melismatic setting</li> </ul>

Late Medieval Music to 1400		
<b>Composers and Schools</b> <ul style="list-style-type: none"> <li>• Leonin</li> <li>• Perotin</li> <li>• Franco of Cologne</li> <li>• Petrus de Cruce</li> <li>• Guillaume de Machaut</li> <li>• Philippe de Vitry</li> <li>• Francesco Landini</li> <li>• St. Martial</li> <li>• Santiago de Compostella</li> <li>• Notre Dame</li> <li>• Avignon</li> </ul>	<b>Terms</b> <ul style="list-style-type: none"> <li>• Rhythmic modes</li> <li>• Musica enchiriadis</li> <li>• Vox principalis</li> <li>• Vox organalis</li> <li>• Winchester Troper</li> <li>• Magnus liber organi</li> <li>• Cantus firmus</li> <li>• Isorhythm</li> <li>• Trecento</li> <li>• Ars nova</li> <li>• Formes fixes</li> <li>• Roman de Fauvel</li> <li>• Messe de Notre Dame</li> <li>• Musica ficta</li> <li>• Mensural notation</li> </ul>	<ul style="list-style-type: none"> <li>• Landini cadence</li> <li>• Double leading tone cadence</li> <li>• Clausula</li> <li>• Conductus</li> <li>• Organum</li> <li>• Parallel organum</li> <li>• Florid organum</li> <li>• Motet</li> <li>• Hocket</li> <li>• Discant style</li> <li>• Rondeau</li> <li>• Ballata</li> <li>• Madrigal</li> <li>• Isorhythmic motet</li> </ul>

Early Renaissance to 1500
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<b>Composers and Schools</b> <ul style="list-style-type: none"> <li>• John Dunstable</li> <li>• Guillaume Dufay</li> <li>• Gilles Binchois</li> <li>• Johannes Ockeghem</li> <li>• Antoine Busnois</li> <li>• Josquin des Pres</li> <li>• Heinrich Isaac</li> <li>• Jakob Obrecht</li> <li>• Burgundian</li> <li>• Netherlands</li> </ul>	<b>Terms</b> <ul style="list-style-type: none"> <li>• Plainsong Mass</li> <li>• Cantus firmus Mass</li> <li>• Imitation/Parody Mass</li> <li>• Musica ficta</li> <li>• Musica reservata</li> <li>• Motet</li> <li>• Mass</li> <li>• Fauxbourdon</li> <li>• Carol</li> <li>• Canon</li> </ul>
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Sixteenth Century			
<b>Composers and Schools</b> <ul style="list-style-type: none"> <li>• Claudio Monteverdi</li> <li>• William Byrd</li> <li>• Tomas Victoria</li> <li>• Carlo Gesualdo</li> <li>• Orlando de Lasso</li> <li>• Giovanni Gabrieli</li> <li>• John Dowland</li> <li>• Nicolas Gombert</li> <li>• Adrian Willaert</li> <li>• Jacobus Clemens</li> <li>• Philippe Verdelot</li> <li>• Claudin de Sermisy</li> <li>• Clement Janequin</li> <li>• Heinrich Finck</li> </ul>		<b>Terms</b> <ul style="list-style-type: none"> <li>• Council of Trent</li> <li>• Dodecachordon</li> <li>• Musica transalpina</li> <li>• Triumphes of Oriana</li> <li>• Harmonice Musices Odhecaton</li> <li>• Psalter</li> <li>• Fitzwilliam Virginal Book</li> <li>• Sonata pian'e forte</li> <li>• Musica reservata</li> <li>• Madrigal (Ital. and English)</li> </ul>	
<ul style="list-style-type: none"> <li>• Ludwig Senfl</li> <li>• Thomas Tallis</li> <li>• Gioseffo Zarlino</li> <li>• Cipriano de Rore</li> <li>• Luca Marenzio</li> <li>• Claudio Merulo</li> <li>• Giovanni Pierluigi da Palestrina</li> <li>• Thomas Morley</li> <li>• Michael Praetorius</li> <li>• Netherlanders</li> <li>• Venetians</li> <li>• Virginalists and Madrigalists</li> </ul>		<ul style="list-style-type: none"> <li>• Chorale</li> <li>• Frottola</li> <li>• Lauda</li> <li>• Quodlibet</li> <li>• Lied</li> <li>• Ricercar</li> <li>• Canzona</li> <li>• Toccata</li> <li>• Cori spezzati</li> <li>• Villancico</li> <li>• Basse-danse</li> <li>• Lute Song</li> <li>• Ayre</li> <li>• Fantasia</li> </ul>	

Baroque Vocal Music			
<b>Composers and Schools</b> <ul style="list-style-type: none"> <li>• Claudio Monteverdi</li> <li>• Giulio Caccini</li> <li>• Jacopo Peri</li> <li>• Giacomo Carissimi</li> <li>• Francesco Cavalli</li> <li>• Marc Antonio Cesti</li> <li>• Dietrich Buxtehude</li> <li>• Heinrich Schutz</li> <li>• Jean-Baptiste Lully</li> <li>• Alessandro Scarlatti</li> </ul>		<b>Terms</b> <ul style="list-style-type: none"> <li>• Prima prattica</li> <li>• Secunda prattica</li> <li>• Le nuove musiche</li> <li>• Doctrine of Affections</li> <li>• Bel canto</li> <li>• Gradus ad Parnassum</li> <li>• Royal Academy of Music</li> <li>• Monody</li> <li>• Cantata (sacred and secular)</li> <li>• Motet</li> </ul>	
<ul style="list-style-type: none"> <li>• Henry Purcell</li> <li>• Reinhard Keiser</li> <li>• Johann Sebastian Bach</li> <li>• Jean Philippe Rameau</li> <li>• George Handel</li> <li>• Florentine camerata</li> <li>• Roman opera</li> <li>• Venetian opera</li> <li>• Neapolitan opera</li> </ul>		<ul style="list-style-type: none"> <li>• Mass</li> <li>• Oratorio</li> <li>• Passion</li> <li>• Opera seria</li> <li>• Tragedie lyrique</li> <li>• Da capo aria</li> <li>• Opera-ballet</li> <li>• Recitativo secco</li> <li>• Recitative accompagnato</li> <li>• arioso</li> <li>• Ground bass</li> </ul>	

Baroque Instrumental Music		
<b>Composers and Schools</b>	<b>Terms</b>	
<ul style="list-style-type: none"> <li>• Girolamo Frescobaldi</li> <li>• Johann Jakob Froberger</li> <li>• Denis Gaultier</li> <li>• Arcangelo Corelli</li> <li>• Giuseppe Torelli</li> <li>• Francois Couperin</li> <li>• Georg Telemann</li> <li>• Antonio Vivaldi</li> <li>• Johann Sebastian Bach</li> <li>• George Handel</li> <li>• Jean Philippe Rameau</li> <li>• Johann Pachelbel</li> </ul>	<ul style="list-style-type: none"> <li>• Trio sonata</li> <li>• Concertato</li> <li>• Concerto</li> <li>• Orchestral suite</li> <li>• Temperament</li> <li>• Partita</li> <li>• Traite de l'harmonie</li> <li>• Agreements</li> <li>• Style brise</li> <li>• Tablature</li> <li>• Basso continuo</li> <li>• Fugue</li> <li>• Suite</li> </ul>	<ul style="list-style-type: none"> <li>• Toccata</li> <li>• French Overture</li> <li>• Italian Overture</li> <li>• Sonata da chiesa</li> <li>• Sonata da camera</li> <li>• Chorale prelude</li> <li>• Concerto grosso</li> <li>• Stile concitato</li> <li>• Chaconne</li> <li>• Passacaglia</li> <li>• Fantasia</li> <li>• Canzona</li> <li>• Ricercar</li> </ul>

Classical Period		
<b>Composers and Schools</b>	<b>Terms</b>	
<ul style="list-style-type: none"> <li>• C.P.E. Bach</li> <li>• J.C. Bach</li> <li>• Domenico Scarlatti</li> <li>• Muzio Clementi</li> <li>• Luigi Boccherini</li> <li>• William Boyce</li> <li>• Giovanni Sammartini</li> <li>• Johann Stamitz</li> <li>• Giovanni Pergolesi</li> <li>• Christoph Willibald Gluck</li> <li>• Wolfgang Amadeus Mozart</li> <li>• Joseph Haydn</li> <li>• Ludwig van Beethoven</li> <li>• Mannheim</li> <li>• Vienna</li> </ul>	<ul style="list-style-type: none"> <li>• Rococo</li> <li>• Empfindsamer Stil</li> <li>• Sturm und Drang</li> <li>• Sonata</li> <li>• Singspiel</li> <li>• Opera buffa</li> <li>• Opera comique</li> <li>• Ballad opera</li> <li>• Symphony</li> <li>• String Quartet</li> <li>• Orchestra and its development</li> </ul>	<ul style="list-style-type: none"> <li>• Opera reform</li> <li>• Sonata form</li> <li>• Sonata cycle</li> <li>• Minuet and Trio</li> <li>• Ternary form</li> <li>• Binary form</li> <li>• Theme and variations</li> <li>• Rondo</li> <li>• Sonata rondo</li> <li>• Scherzo</li> </ul>

Romantic Period		
<b>Composers and Schools</b>	<b>Terms</b>	
<ul style="list-style-type: none"> <li>• Hector Berlioz</li> <li>• Franz Schubert</li> <li>• Felix Mendelssohn</li> <li>• Franz Liszt</li> <li>• Robert Schumann</li> <li>• Johannes Brahms</li> <li>• Anton Bruckner</li> <li>• Frederic Chopin</li> <li>• John Field</li> <li>• Antonin Dvorak</li> <li>• Peter Tchaikowsky</li> <li>• Gioacchino Rossini</li> <li>• Gaetano Donizetti</li> <li>• Vincenzo Bellini</li> <li>• Giuseppe Verdi</li> <li>• Carl Maria von Weber</li> <li>• Richard Wagner</li> <li>• Giacomo Meyerbeer</li> </ul>	<ul style="list-style-type: none"> <li>• Idee fixe</li> <li>• Requiem</li> <li>• Thematic transformation</li> <li>• Cyclic form</li> <li>• Cantata</li> <li>• Oratorio</li> <li>• Tone poem (symphonic poem)</li> <li>• Lied</li> </ul>	<ul style="list-style-type: none"> <li>• Song cycle</li> <li>• Grand opera</li> <li>• Opera comique</li> <li>• Opera lyrique</li> <li>• Music drama</li> <li>• Leitmotiv</li> <li>• Gesamtkunstwerk</li> <li>• Ballad</li> </ul>

Late Romanticism and Nationalism	
<b>Composers and Schools</b> <ul style="list-style-type: none"> <li>• Gustav Mahler</li> <li>• Richard Strauss</li> <li>• Hugo Wolf</li> <li>• Michael Glinka</li> <li>• Modest Mussorgsky</li> <li>• Nicolas Rimsky-Korsakov</li> <li>• Alexander Scriabin</li> <li>• Bedrich Smetana</li> <li>• Leos Janacek</li> <li>• Edvard Grieg</li> <li>• Charles Ives</li> <li>• Jan Sibelius</li> <li>• Edward Elgar</li> <li>• Gabriel Faure</li> <li>• Erik Satie</li> <li>• Claude Debussy</li> <li>• Maurice Ravel</li> <li>• Giacomo Puccini</li> </ul>	<b>Terms</b> <ul style="list-style-type: none"> <li>• The Mighty Handful</li> <li>• Societe nationale de musique fra�aise</li> <li>• Verismo</li> <li>• Impressionism</li> </ul>
Twentieth Century	
<b>Composers and Schools</b> <ul style="list-style-type: none"> <li>• Second Viennese School</li> <li>• Bela Bartok</li> <li>• Gustav Holst</li> <li>• Benjamin Britten</li> <li>• Aaron Copland</li> <li>• Les Six</li> <li>• Paul Hindemith</li> <li>• Olivier Messiaen</li> <li>• Igor Stravinsky</li> <li>• Arnold Schoenberg</li> <li>• Alban Berg</li> <li>• Anton Webern</li> <li>• Dmitri Shostakovich</li> <li>• Serge Prokofiev</li> <li>• Edgard Varese</li> <li>• Karlheinz Stockhausen</li> <li>• Pierre Boulez</li> <li>• Milton Babbitt</li> <li>• John Cage</li> <li>• George Crumb</li> <li>• Gyorgy Ligeti</li> <li>• Luciano Berio</li> <li>• Iannis Xenakis</li> <li>• Elliot Carter</li> </ul>	<b>Terms</b> <ul style="list-style-type: none"> <li>• Expressionism</li> <li>• Neo-Classicism</li> <li>• Serialism</li> <li>• Total Serialism</li> <li>• Atonality</li> <li>• Polytonality</li> <li>• Dodecaphony / 12 tone</li> <li>• Pandiatonicism</li> <li>• Primitivism</li> <li>• Gebrauchsmusik</li> <li>• Sprechstimme</li> <li>• Klangfarbenmelodie</li> <li>• Continuous variation</li> <li>• Ballet</li> <li>• Ostinato</li> <li>• Musique concr�te</li> <li>• Electronic music</li> <li>• Indeterminacy</li> <li>• Minimalism</li> <li>• Darmstadt School</li> </ul>

## Music Theory Placement Exam

### Preparation for Music Theory Exam

To review fundamentals such as chord spelling and identification, students are advised to review the opening chapters of the texts listed below, as well as the following websites:

[www.musictheory.net](http://www.musictheory.net), [www.teoria.com](http://www.teoria.com)

To review part writing and harmonic analysis, students are advised to reference any of the following textbooks:

Stefan Kostka and Dorothy Payne, *Tonal Harmony*

Edward Aldwell and Carl Schachter, *Harmony and Voice Leading*

Elizabeth West Marvin and Jane Clendinning, *The Musician's Guide to Theory and Analysis*

To review contrapuntal terms and techniques, students are advised to reference Kent Kennan's text *Counterpoint*.

For score examples of the various formal and contrapuntal types listed below, students are advised to analyze scores from the *Anthology for Musical Analysis* (edited by Charles Burkhart, any edition).

A review packet is available for your use in preparing for the exam. Please email the theory coordinator (hoag@oakland.edu) to receive the packet in .pdf format.

### Music Theory Exam Format

The music theory exam will be given in four parts:

1. Fundamentals: Spelling and identification of scales, key signatures, intervals, triads, and seventh chords.
2. Part writing: Four-part writing in chorale style with a given melody, figured bass or roman numeral chord progression. Chromatic harmony (secondary dominants and leading tone chords, mode mixture, Neapolitan sixths, and augmented sixths) and/or modulation should be expected. The part writing should be completed in 18<sup>th</sup>-century style (see the referenced review textbooks for more information).
3. Harmonic analysis: Chromatic chords (as listed above), modulation, embellishing tones (sometimes called non-chord tones), and cadence types.
4. Form (including contrapuntal genres): Identify and label phrase structures (parallel/contrasting phrase periods, or larger structures such as three-phrase periods or double periods); tonal areas; terms associated with binary, ternary and compound ternary; terms associated with sonata form. Also be able to recognize, in a musical score, contrapuntal techniques pertaining to Baroque inventions and fugues (real and tonal imitation, stretto, canon, inversion, augmentation, diminution, countersubject, answer, episode, sequence, motive, countermotive).