School of Music, Texas Tech University

DMA and PhD Qualifying Exam in Music Theory
Preparatory Information

This guide is meant to help current graduate students prepare for the Music Theory portion of the DMA and PhD Qualifying Exams. Successful completion of this exam is necessary for admission to degree candidacy. Students will have four hours to complete the Music Theory exam. The exam will be given on one Saturday each semester, either one week before or one week after the Music History exam.

Students requiring substantial review or reinforcement in these areas are advised to register for the ‘Styles’ courses, MUTH 5303 and MUTH 5304. Questions should be directed to Dr. Peter Martens, peter.martens@ttu.edu.

Exam Layout:

The exam will consist of three main components:

1). Score Analysis. ‘Analysis’ should be broadly construed, and will involve traditional Roman numeral, figured bass, and formal analysis, as well as questions on instrumentation, orchestration, and compositional style. Students will analyze three pieces on the exam: the first two pieces are required, and the third is your choice of the remaining two pieces. Students will answer four or five questions on each piece, sometimes in prose, and sometimes on the score itself. All pieces on both the Music Theory and Music History exams will be drawn from a repertoire list that will be available no later than the beginning of the semester in which the exams will be given.

2). Identification of composer, historical period, and piece. Analytical findings from 1) should provide students with evidence on which to base a well-reasoned attribution. One of questions on each score will pertain to the piece’s attribution.

3). Theory terms. Students will define as completely as possible 10 out of 12 terms given. These terms fall under the general headings Harmony & Voiceleading, Scales, Counterpoint, Rhythm, Form, and Foreign Musical Terms (see next page for list).

How Can I Review?

• The analytical techniques and approaches required on the exam are covered in any standard music theory textbook, a list of which can be found at http://theory.music.indiana.edu/resources/ped_bib.pdf under the section “Music Theory Materials (Basic Undergraduate)”.
• Look over old notes and assignments, complete undone pages in old workbooks.
• Locate scores of pieces on the repertoire list. Select a substantial section of a piece or movement and analyze the music in terms of harmony, form, themes/motives, and style characteristics.
• Preferably in conjunction with the above techniques, meet with other graduate students or faculty members to grow further and to help gauge your readiness.
### SCALES
1. Ionian
2. Dorian
3. Phrygian
4. Lydian
5. Mixolydian
6. Aeolian
7. Locrian
8. melodic minor scale
9. harmonic minor scale
10. natural minor scale
11. whole-tone scale
12. octatonic scale
13. pentatonic scale

### HARMONY AND VOICE LEADING
14. tonic
15. dominant
16. subdominant
17. median
18. submedian
19. supertonic
20. leading tone
21. subtonic
22. secondary dominant
23. secondary function
24. tonicization
25. modulation
26. modal mixture
27. cadential 6/4 chord
28. passing 6/4 chord
29. pedal 6/4 chord
30. Neapolitan
31. Italian +6th chord
32. German +6th chord
33. French +6th chord
34. ninth chord
35. pivot chord
36. quartal harmony
37. tone cluster
38. polychord
39. pitch class
40. pitch class set
41. set class
42. twelve-tone row
43. enharmonically equivalent
44. parallel keys
45. relative keys
46. closely related keys
47. chromatic mediant
48. distantly related keys
49. circle of fifths
50. harmonic sequence
51. parallel fifths and octaves
52. voice crossing
53. cross relation
54. appoggiatura
55. escape tone

### COUNTERPOINT
56. fugal subject
57. real answer
58. tonal answer
59. countersubject
60. fugal exposition
61. episode
62. stretto
63. retrograde

### RHYTHM
64. simple meter
65. compound meter
66. asymmetrical meter
67. hypermeter
68. harmonic rhythm
69. hemiola
70. syncopation
71. anacrusis
72. agogic accent
73. elision
74. suspension
75. retardation

### FORM
76. perfect authentic cadence
77. imperfect authentic cadence
78. half cadence
79. phrygian half cadence
80. plagal cadence
81. deceptive cadence
82. phrase
83. motive
84. contrasting period
85. parallel period
86. double period
87. binary form
88. ternary form
89. rounded binary
90. strophic
91. rondo
92. sonata form
93. sonata-rondo
94. ritornello form
95. concerto form
96. fugue
97. fugato
98. exposition
99. development section
100. recapitulation

### FOREIGN MUSICAL TERMS
101.Geige
102.Bratsche
103.Posaune
104.Pauken
105.Corni
106.Fagotti
107.Cor Anglais
108.H-dur (German)
109.B-moll (German)
110.con sordino
111.mit Dämpfer
112.al niente
113.meno mosso
114.Schnell
115.Lebhaft
116.Langsam