Texas Tech University School of Music
DOCTORAL QUALIFYING EXAM IN MUSIC THEORY
Study guide

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. Students requiring substantial review or reinforcement in these areas are advised to register for the 'Forms and Styles of Tonal Music' course, MUTH 5303. Questions about the exam should be directed to Dr. David Forrest, david.forrest@ttu.edu.

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EXAM LAYOUT

1). **Theory terms**. Students will define as completely as possible 10 out of 12 terms given. These terms fall under the general headings Harmony & Voice Leading, Scales, Counterpoint, Rhythm, Form, and Foreign Musical Terms (see Term List below).

2). **Score Analysis**. This section will ask students to analyze scores using a variety of techniques including, but not limited to, 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. All pieces on the exam will be drawn from the Repertoire List below.

Students will answer four or five questions on each piece, sometimes in prose, and sometimes on the score itself. For each of the scores, students will be asked to provide a likely composer, title, and date of composition. Answers to the analysis questions should provide students with evidence on which to base a well-reasoned attribution. A well-reasoned response tied to specific elements in the score is worth more points than an accurate response with no support.

TERM LIST

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. mediant
18. submediant
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 mediants
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. assymetrical 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

NON-ENGLISH 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

REPERTOIRE LIST

Monteverdi, *Orfeo*
Lully, *Armide*
Purcell, *Dido and Aeneas*
Bach, Orchestral Suite No. 3 in D
Bach, Brandenburg Conc. No. 3
Bach, Brandenburg Conc. No. 4
Bach, "Wachet Auf" Cantata
Bach, B-Minor Mass
Bach, *The Well-Tempered Clavier*, Book I
Handel, *Messiah*
Handel, *Julius Ceasar*
Vivaldi, *The Four Seasons*
Stamitz, Symphony in D, op. 3
Haydn, Symphony No. 94
Haydn: String Quartet in E-flat Major, Op. 33, No. 2
Haydn, Symphony No. 101
Mozart, *Eine Kleine Nachtmusik*
Mozart, (wind) Serenade No. 10 in Bb major, K. 361
Mozart, Piano Sonata in A Major, K. 331
Mozart, Symphony No. 40
Mozart, *Requiem*
Mozart, *Don Giovanni*
Mozart, *The Magic Flute*
Beethoven, "Pathétique" Sonata
Beethoven, "Moonlight" Sonata
Beethoven, "Archduke" Piano Trio, op. 97,
Beethoven, Symphony No. 5
Beethoven, Symphony No. 6
Beethoven, Symphony No. 9
Beethoven, String Quartet in C# Minor, Op. 131
Berlioz, *Harold in Italy*
Mendelssohn, Symphony No. 4
Schubert, "Erlkönig"
Schubert, "Unfinished" Symphony
Schumann, Piano Quintet in Eb, Op. 44

Schumann, *DichterLiebe*
Schumann, Piano Concerto
Chopin, Preludes
Brahms, *German Requiem*
Brahms, Violin Concerto
Brahms, Symphony No. 4
Liszt, Transcendental Etudes
Tchaikovsky, Piano Conc. No. 1
Tchaikovsky, *The Nutcracker*
Weber, *Der Freischutz*
Verdi, *La Traviata*
Wagner, *Tristan und Isolde*
Rimsky Korsakov, *Scheherazade*
Mahler, Symphony No. 1
Puccini, *La Boheme*
Ives, Three Places in New England
Ives, *The Unanswered Question*
Debussy, Three Nocturnes
Debussy, *Prelude to the Afternoon of a Faun*
Debussy, Estampes
Holst, First Suite in Eb for Military Band,
Joplin, "The Easy Winners"
Ellington, "Sophisticated Lady"
Ellington, "Don't Get Around Much Anymore"
Stravinsky, *The Rite of Spring*
Stravinsky, *Symphony of Psalms*
Stravinsky, Wind Octet
Bartok, Music for Strings, Percussion and Celeste
Bartok, String Quartet #4
Hindemith, Symphonic Metamorphoses
Schoenberg, *Pierrot Lunaire*
Schoenberg, Op. 11/1
Schoenberg, Op. 33a
Berg, *Wozzeck*
Berg, Violin Concerto
Copland, *Appalachian Spring*
Webern, Five Movements for String Quartet

STUDY SUGGESTIONS

- Start with your undergraduate theory textbook. The analytical techniques and approaches required on the exam are covered in any standard music theory textbook including, but not limited to, Kostka/Payne *Tonal Harmony*, Benward/Saker *Music in Theory and Practice*, Clendinning/Marvin *Musician's Guide*, Gauldin *Harmonic Practice in Tonal Music*, Laitz *The Complete Musician*.
- 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.
- At the end of this guide there is a collection of practice scores with titles and composers removed. Use these excerpts to practice identifying composer, title, era, and composition date. The point of this question is to test your ability to identify musical style from a score. Therefore, in your response, list the specific elements in the score that lead you to your answer. Use the score as evidence of your observations. Anything on the score is potential evidence (key, melody, texture, cadences, form, harmony, instrumentation, lyrics, tempo/articulation/dynamics markings, notation style, etc.). This is not the place to recite all you have learned about Composer X. Keep everything in your answer related to the score at hand. A well-reasoned response tied to specific elements in the score is worth more points than an accurate response with no support.
- In conjunction with the above techniques, meet with other graduate students or faculty members to grow further and to help gauge your readiness.

EXAMPLES OF GOOD AND BAD RESPONSES

Part I Terms
Instructions: Define the following terms in a brief paragraph of two to four (2-4) sentences. Please include the term at the beginning of your answer.

Example #1: Dorian

> *Poor answer*
> It is a mode from D to D.

> *Better answer, but still weak*
> It is like the natural minor scale with a raised 6th scale degree.

> *Ideal answer*
> Modern use of the term Dorian refers to a minor mode, which can be represented as a natural minor scale with a raised 6th scale degree. A Dorian scale on C, for example, would include the pitches C, D, Eb, F, G, A, Bb, and C. Medieval use of Dorian refers to a melody that uses all natural pitches with a final of D and a range from D to D.

Example #2: Perfect Authentic Cadence

> *Poor answer*
> V-I

> *Better answer, but still weak*
> It ends a phrase with V-I and tonic in the melody.

> *Ideal answer*
> In tonal music, an authentic cadence describes the harmonic closure of a phrase with motion from the dominant (V) to tonic (I). A *perfect* authentic cadence denotes that both chords are in root position and the final melody pitch is tonic. Perfect authentic cadences are used to mark strong endings to phrases and formal sections.

Part II Analysis

Each score will have 4-5 analysis questions. The initial questions will ask about specific moments in the score. The last question for every score asks you to identify the time period, genre, and composer. Your answers to the initial questions will often assist with your identification of the score and composer. Below is a brief score excerpt and some sample questions. Some good and bad responses are given for the last question

vi_no, le fe_ste, la danza, bat_ta_glia, con_vi_ti, ben tut_to gli sta. Or della Con_

(ridendo)

_tes_sa l'as_se_dio egli a_vanza, e in_tanto il ma_ri_to fremen_do ne

8
(esce.)   (Intanto nella Sala si ballerà il Perigodino.)

va.

PERIGODINO

FINE.

1. Describe the harmonic rhythm from measure measures 42-50.

2. Locate and identify the cadences between measures 42-50. Label each cadence by type and cite the measure numbers.

3. How would you describe the music between measures 51 and 62?

4. Describe form of the music in measures 62-75. What musical elements set this section apart? Why might the composer have isolated this section?

5. Looking at the style characteristics of this piece, suggest a possible time period, form (e.g., "type of composition"), as precisely as you can, nationality of composer, and possible identification of the composer, while making sure to **cite relevant style characteristics that support your case.**

> *Poor answer (accurate but no support)*
> > Verdi, Rigoletto, 1851

> *Poor answer (accurate information, but unrelated to the score at hand)*
> > Verdi was born near Busseto in 1813. He composed 37 operas, the most famous of which are Rigoletto, Il Travatore, and La Traviata. A hallmark of Verdi's operas are the extreme ranges for his soloists. Verdi dominated the Italian opera scene during his life and also became a national symbol for Italian reunification. He died in 1901.

> *Poor answer (too vague)*
> > Verdi, Rigoletto, 1851. This is from the Romantic era because of the harmony and voice leading.

> *Very strong answer (the composer and date are wrong but the support shows understanding of the score and style)*
> > The four-bar phrasing, clear use of perfect authentic cadences, conservative modulations (to relative minor at m. 50, then parallel major at m. 62), clear melody-plus-accompaniment texture, and simple part-form of the dance section (mm. 62-75) are all hallmarks of the classical period. The work is not highly chromatic, alluding to possible limitations of the wind instruments, which were remedied in the Romantic period. The use of character names, chorus, stage directions, and Italian language suggest that this is an opera. The leading opera composer of the classical era was Mozart, which would place a likely date of composition between 1780-1790.

Ideal answer

The four-bar phrasing, clear use of perfect authentic cadences, conservative modulations (to relative minor at m. 50, then parallel major at m. 62), clear melody-plus-accompaniment texture, and simple part-form of the dance section (mm. 62-75) are all hallmarks of the classical period. The use of character names, chorus, stage directions, and Italian language suggest that this is an opera. The character name, Rigoletto, reveals that this excerpt is from Verdi's opera of the same name, composed around 1850. Verdi is writing in a conservative style here, probably to connect with his audience and clearly articulate the events of the story. In a full score we would likely see a Romantic-size orchestra with expanded string, wind, and percussion sections.