Harmony Examination

This is a one-hour examination.

You will be given a melody and be asked (1) to harmonize it in four-voice chorale style, and (2) to figure the harmonies. Chromatic and altered chords may be necessary where the melody suggests.

Counterpoint Examination

This is a two-hour examination.

Part I: Fugal Exposition (writing)
You are given the bass voice of a fugal exposition in 3 voices. Complete the other two voices of the exposition, leading to a cadence. Be careful in choosing a Tonal or a Real answer.

Part II: Contrapuntal Techniques (analysis)
State or summarize the contrapuntal technique(s) present in four excerpts.

Part III: Canon (writing)
Complete the lower voice of a two-part canon, continuing the pattern set by that voice. (The top voice and the first measure of the lower voice are given.)

Recommended text to review for exam: Kent Kennan, *Counterpoint* especially chapters:
- 3 – 6 (2-voice writing)
- 8 (canon and special devices)
- 9 (invertible counterpoint)
- 10 (motivic development)
- 11 (3-voice writing)
- 13 (writing answers / tonal vs. real)
- 15 (fugal expositions)

Major Field Examination

This is a two-hour examination covering topics in your major field within the doctoral program. You should consult the music section of the Graduate School *Bulletin* and also check with your Department Chair for any review sheets that may be available to study.
Form and Analysis Examination

You will be provided with the full score of a work that is complete in itself (e.g. overture) or a movement of a work (e.g. symphony, concerto). This work will be chosen from the symphonic literature of the 18th and 19th centuries, specifically Haydn through Brahms. Recommended works for study include the “London” symphonies of Haydn, the last six symphonies and piano concertos of Mozart, Mozart overtures, the Beethoven piano concertos, the first five Beethoven symphonies, and the fifth and eighth symphonies of Schubert. Along with a full score, you will be given a series of questions about the work to answer on the material provided (i.e. the score and the answer sheet). You will have two hours to study the work and answer the questions.

After studying the work you are given, you will be asked to identify the overall form (e.g. binary, ternary, sonata-allegro, rondo, sonata-rondo, variations) and answer particular questions about aspects of the form. For example, you should be able to name particular parts of the form (e.g. rondo theme, exposition, development, transition, variation #1, etc.) and answer specific questions such as:

- What keys / tonalities occur in the development section?
- How many distinct sections can be perceived in the development section, and what melodic material(s) from the exposition is used, and in what way(s)?
- Where are there transitions in this form?
- What differences occur between the exposition and recapitulation in this particular piece?
- What is the form of the rondo theme itself?
- How is the theme treated in the first two variations of the form?

(etc.)

You should be prepared to present your answers in as succinct a format as possible. Often a diagrammatic presentation is the clearest, most direct way to answer. For example, the overall form of a work (with its supporting keys) could be show as follows:

Ternary form:

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>A with coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>meas. 1-36</td>
<td>meas. 37-55</td>
<td>meas. 55-100</td>
</tr>
<tr>
<td>C major</td>
<td>G major, E minor, A minor</td>
<td>C major</td>
</tr>
</tbody>
</table>

Other important information (the form of the A section, particular parts of the B section) could even be arranged beneath each area should be requested.

You will also be expected to analyze a given section of music harmonically, measure by measure, i.e. to indicate the key(s) and the chords (in Roman numerals with figured bass symbols). This question is most likely to be asked about a section in which the harmony is in flux (transition, development, etc.).
**Recommended study texts:**

An uncomplicated, direct presentation of basic phrase structures and forms (binary, ternary, sonata-allegro, rondo, variations, etc.); will be available in most libraries.

Green, Douglas. *Form in Tonal Music* (1965)
A more detailed study of the common formal structures in music; works well as a follow-up to the Fontaine; will be available in most libraries.

You may also wish to consult any of a number of analytical books by Donald F. Tovey.

**Computer Materials:**

You may find it helpful, interesting, and even entertaining to investigate the following CD ROM materials in the Rock Hall Computer Lab:
- Schubert: The “Trout” Quintet
- Beethoven: Symphony No. 9

Just ask the attendant for help in locating and using these materials.

If you still have important questions remaining, contact Professor Krzywicki, Presser 307 (215-204-8309).

**Music History Examination**

This is a two-hour examination. You will be given a choice of questions in each of the following areas.

Part I: Essays on two composers: 30 minutes
General survey of their musical styles and contributions, with references to specific works. Major composers from Palestrina to Stravinsky.

Part II: Three essays on musical styles and genres: 50 minutes
From the middles ages to the contemporary period. Examples:
1. Describe the characteristics of a specific styles, such as classic
2. Discuss a style within a period, such as Expressionism
3. Discuss a specific genre, such as:
   - 17th-century opera
   - 18th-century keyboard music
   - 19th-century sacred music

Part III: Short answer: 20 minutes
Definitions or descriptions of six musical forms, terms, or instruments. Examples:
1. Musica ficta
2. Medieval motet
3. Baroque keyboard suite
4. Viola da gamba
5. Dodecaphony

Part IV: Identification for ten of the following: 10 minutes
Name the composer of a specific work or the author of a famous treatise.
Examples:
1. “Haffner” Symphony
2. Ionisation
3. Gradus ad Parnassum

Though many of the works are more obscure than those normally selected for this part of the test, the Index in Grout’s *A History of Western Music* can be helpful.