

**NORTHERN ILLINOIS UNIVERSITY
SCHOOL OF MUSIC
GRADUATE DIAGNOSTIC EXAMINATIONS**

(Revised 7/9/08 – N.B., new graduate course numbering system begins Fall, 2008)

Only those persons whose undergraduate preparation has been at least equivalent to the comparable undergraduate music curriculum at Northern Illinois University will be admitted to a program leading to the Master of Music degree. Graduate students are admitted **conditionally**, with the stipulation that they take the School of Music Diagnostic Examinations immediately prior to the first term of admission and, if necessary, remove any deficiencies indicated by the exams no later than the end of the second semester of matriculation. In some cases, e.g., for students who pursue the master's degree only during summer sessions, the completion deadline may be extended by the Coordinator of Graduate Studies.

In the area of music history, deficiencies are removed by successfully completing (grade of C or higher) MUSC 621 and/or MUSC 622, Music History Review I & II.

Deficiencies in music theory may be satisfied by successfully completing (grade of C or higher) MUSC 601, Music Theory Review.

Some individualized areas of study may require additional or alternative diagnostic examinations. However, the conditions for removing deficiencies are the same in all cases; they must be removed before the end of the first year of matriculation.

The diagnostic examinations are administered three times each year: On the Friday preceding the start of the fall semester, on the Friday preceding the start of the spring semester, and on the Thursday or Friday preceding the start of the summer session, depending on the university summer schedule.

Failure to take the diagnostic examinations or to remove deficiencies within the specified time will result in termination of admission to the Graduate School.

MUSIC HISTORY REVIEW: The diagnostic examination in music history is in two parts, corresponding with the two undergraduate-level music history courses. This examination will test your knowledge of the principal composers, types of compositions, and the general stylistic characteristics of each of the periods of Western European Art Music. There are questions on the Medieval, Renaissance, Baroque, Classic, Romantic, and early 20th Century periods. A general knowledge of *A History of Western Music*—preferably the 7th ed., by J. Peter Burkholder, Donald J. Grout, and Claude V. Palisca (New York: W. W. Norton, 2006)—is assumed.

MUSIC THEORY REVIEW: The undergraduate music theory curriculum at NIU includes the study of rudiments, diatonic and chromatic harmony (including part-writing, figured bass realization, and analysis), and the analysis of musical forms from phrase groups and periods to sonata forms. Most standard undergraduate theory texts should be adequate for review.

The texts currently used in our undergraduate curriculum are:

Tonal Harmony, 5th ed., by Stefan Kostka and Dorothy Payne (McGraw Hill, ISBN 0-07-285260-7)

A Practical Approach to The Study of Form in Music, by Peter Spencer and Peter M. Temko (Waveland Press, ISBN 0-88133-806-0).

For review and practice, visit *Tonal Harmony Online Learning Center*: <http://www.mhhe.com/kp5> No log-ins are needed.

The site includes user-friendly, interactive "self-tests" for many chapters, with sound (you'll need to follow download prompts). Click on "Online Learning Center--Student Edition." Pull-down menus will then ask you to "Choose a Part" and then "Choose a Chapter." First-year theory topics are in Parts 1-3; sophomore theory topics (including form) are in Parts 4-6.

MUSIC HISTORY AND LITERATURE DIAGNOSTIC EXAMS

FORMAT OF EXAMS: There are two exams; each consists of 150 objective questions (90 is passing). The exam for MUSC 621 consists of Medieval-Renaissance-Baroque and for MUSC 622 of Classic-Romantic (the tests do not cover 20th c.). Each test has 6 listening IDs (Medieval, Renaissance, Baroque; Classic, Early Romantic, Later Romantic--2 per period) and 621 also has two score IDs per unit (622 has no scores).

MEDIEVAL

Terms to know:

Boethius	<i>Musica mundana,</i>	<i>musica humana,</i>	<i>musica instrumentalis</i>
Ambrosian,	Gallican,	Old Roman chant	neumes (heightened and unheightened)
antiphonal, responsorial, direct singing		syllabic, neumatic, melismatic text settings	
Offices (general definition only; don't bother with individual members)			
<i>Liber usualis</i>	antiphon	centonization	Notker Balbulus
organum (general definition)		<i>vox principalis, vox organalis</i>	
<i>Musica enchiriadis</i>		<i>Ad organum faciendum</i>	
Guido d'Arezzo	<i>Magnus liber organi</i>	Anonymous IV	<i>organum purum</i>
discant	clausula	rhythmic modes	voice exchange/ <i>Stimmtausch</i>
cauda	Franconian motet	Petronian motet	<i>Carmina burana</i>
<i>Ars antiqua</i>	<i>Ars nova</i> (both the period and the treatise)		<i>Roman de Fauvel</i>
isorhythm (color, talea)		<i>Remede de Fortune</i>	<i>Messe de Nostre Dame</i>
<i>Ars subtilior</i>	<i>trecento</i>	Squarcialupi Codex	estampie

Questions

- Be able to list the members of the Ordinary of the Mass (not necessarily in order)
- List the four ways of embellishing the chant liturgy, and be able to define each briefly
- Be able to list and describe the four stages of organum as well as the 13th-c. polyphony that followed (conductus, motet)
- Know how Notre Dame organum works, especially Pérotin's
- Know the forms of the following: Kyrie chant, sequence, *formes fixes* (rondeau, ballade, virelai), *trecento* songs (caccia, madrigal, ballata)
- Distinguish between the types of monophonic secular songs (goliards, troubadours, trouvères, Minnesingers) in terms of the following: location, dates, language of the songs, types of forms used; name (when possible) one representative composer of each
- *Cantigas de Santa Maria* differ from other monophonic repertoires in one respect; what is it?
- Composers of 14th-c. music claimed to be doing things in a completely new way ("Ars nova"); how is their music different from what came before?
- Name the essential elements of Machaut's style

RENAISSANCE

Terms to know

rota	carol (burden and verse)	gymel	English discant
<i>L'homme armé</i>	mensuration canon	Burgundian cadence	
Gilles Binchois	Antoine Busnois	Jacob Obrecht	Petrucchi
points of imitation	paired duets	Heinrich Isaac	tablature
Martin Luther	Jean (John) Calvin	Council of Trent	frottola
Luca Marenzio	Claudin de Sermisy	Pierre Attaignant	intabulation
<i>In nomine</i>	vihuela	ricercar	canzona

Questions

- what were the three types of music in which a 15th c. composer typically worked?
- what are the most important contributions of the English school of composers (Dunstable, etc.)
- what are the general characteristics of any composition written in the 15th-c. International Style? What did the Burgundian generation of the International style contribute that was new? What did the Franco-Flemish generation contribute that was new?
- what are distinctive style traits of the following composers: Dunstable, Dufay, Ockeghem, Josquin, Palestrina?
- the following are four distinctive ways of setting the Mass Ordinary in the Renaissance: how do they differ, and give an example of each: *cantus firmus*, *paraphrase*, *free*, *parody*
- what are distinctive style traits of the following groups of 16th-century Catholic composers: the post-Josquin composers (Gombert, Willaert, Morales), and the Counter-Reformation composers (Palestrina, Lasso, Victoria, Byrd)?

To summarize the above: trace the development of Catholic church music through the different generations of the Renaissance, and be able to explain what each composer or group of composers added to the style of Catholic music: 1) Dunstable 2) Dufay 3) Ockeghem 4) Josquin 5) post-Josquin composers 6) Counter-Reformation composers

- what are the major styles of sacred music for the 4 major denominations in the 16th century, and how do they differ: Catholic, Lutheran, Calvinist, Anglican
- what are the three stages of development of the Italian madrigal throughout the century: what stays the same, what changes? Who is a representative composer for each period?
- distinguish between the Burgundian chanson and the Parisian chanson

To summarize: what are the different “national styles” of secular vocal music in the Renaissance, and be able to distinguish them and name representative composers: Italy (frottola, madrigal), France (Parisian chanson, *musique mesurée*), England (ballett, madrigal, lute ayre), Germany (tenorlied), Spain (villancico)

- list and define the 5 principal categories of Renaissance instrumental music

BAROQUE

Terms to know

monody	<i>stile rappresentativo</i>	<i>Euridice</i>	basso continuo
<i>Madrigals of Love and War (Madrigali guerrieri et amorosi)</i>			Caccini
continuo madrigal	<i>Arianna</i>	<i>Le nuove musiche</i>	Peri
<i>stile concitato</i>	<i>prima prattica, seconda prattica</i>		Camerata
polychoral / concertato style		sacred concerto	French Overture
da capo aria	toccatà	chorale prelude	church cantata
concerto grosso (concertino, ripieno)		<i>Fortspinnung</i>	ritornello form
<i>style brisé</i>	<i>agréments</i>	<i>notes inégales</i>	<i>ordre</i> clavecin

Questions to consider

- know the three most prominent types of opera in the Baroque period: early 17th-century Italian opera (ca. 1600-80), *opera seria* (Neapolitan opera, i.e., Italian opera after ca. 1680), and French *tragédie-lyrique*. What are the essential and distinctive characteristics of each kind of opera: the style of recitative, the style of aria, whether music or drama is more important, the voice types preferred, any unique elements (ballet, instrumental numbers, etc.). What are some representative composers and works within each style?
- Baroque composers believed in using music to *communicate* with the listener and make that person feel the emotions of the text or, in a non-vocal work, the emotions alluded to by the instruments. Name some ways the following composers use music to *communicate* and *express* the meaning of the work *for you*: Monteverdi (*Lamento della ninfa*), Schütz (*Saul*), Vivaldi (concertos), Bach (Chromatic Fantasy and Fugue, Cantata 140) Handel *Theodora* (the chorus “He saw the lovely youth”).
- there are several different kinds of Baroque keyboard music and two types of Baroque ensemble music; what are they, and how would you define each?
- what are the differences in style and procedure between a fantasia from the 17th c. (e.g., Sweelinck, S. 100) and the 18th c. (e.g., Bach “Chromatic Fantasy and Fugue”)?
- what are the standard members of a **typical** Baroque dance suite?
- what is a trio sonata? how many people perform in one? What are the differences between “sonata da camera” and “sonata da chiesa”?
- what are the essential elements of Corelli’s style? What aspect of his style caught on everywhere?
- name the essential characteristics of late Baroque music (i.e., music from about 1710-50)
- there are significant differences between 17th-century oratorio (Carissimi) and 18th-century Handelian oratorio; how are they alike and how are they different?
- what are the essential characteristics of Bach’s style?
- although early and late Baroque musics are very different in style, there are two things that unite the period. One is a musical technique, the other an aesthetic goal. What are they?

CLASSICAL ERA

Terms to know

preclassic style	Johann Adolf Hasse	Pietro Metastasio
<i>opera seria</i>	<i>intermezzo / opera buffa</i>	<i>Orfeo ed Euridice</i>
Ranieri de' Calzabigi	Giovanni Battista Sammartini	<i>Empfindsamkeit</i>
<i>acciaccatura</i>	Mannheim orchestra	Johann Stamitz
Nikolaus Esterházy	<i>Sturm und Drang</i>	Johann Peter Salomon
Leopold Mozart	Emmanuel Schikaneder	Lorenzo da Ponte
<i>dramma giocoso</i>	<i>Singspiel</i>	<i>Die Zauberflöte (Magic Flute)</i>
Freemasonry	serenade / divertimento	

1. List distinctive characteristics of Italian comic opera in works like Pergolesi's *La serva padrona*.
2. What are the main principles of reform for *opera seria* that Gluck outlined in the Preface to his opera *Alceste*?
3. Domenico Scarlatti created a unique style of harpsichord music in his keyboard sonatas. What are the principal characteristics of his style?
4. Although they were brothers, the styles of CPE Bach and JC Bach are profoundly different. Be able to explain briefly how the styles of these two pre-Classic composers differ.
5. The fact that Haydn worked for the Esterházy family for most of his life profoundly affected how his style developed. How so?
6. What are some characteristics found in Haydn's style throughout his career?
7. Haydn said his Op. 33 string quartets were written in a "new and special way." What are some innovative aspects of those quartets?
8. Haydn's "Oxford" Symphony and Mozart's piano concertos were written for a ticket-paying public rather than for the private entertainment of a patron. How did writing for a public audience affect their style?
9. Haydn and Mozart have markedly different approaches in the ways they write pieces in sonata-allegro form. Explain the differences.
10. By common consent, the piano concerto was Mozart's most important contribution to instrumental music. What are important innovations he made in this genre?
11. List three significant characteristics of Mozart's operas (things that are true of both his Italian and German operas).

EARLY ROMANTIC ERA

Note: for authors and political figures, we are concerned here only with their relevance to music.

Heiligenstadt Testament	"Immortal Beloved"	concert overture	Napoleon
three-key exposition	song cycle	<i>lied</i> (art song)	<i>Die schöne Müllerin</i>
Wilhelm Müller	"elfin music"	Fanny Mendelssohn Hensel	
Jean Paul	character piece	Heinrich Heine	Nicolò Paganini
Dauidsbund (League of David)		Clara Wieck Schumann	
<i>Neue Zeitschrift für Musik</i>	George Sand	Marie d'Agoult	symphonic poem
thematic transformation	<i>idée fixe</i>	Harriet Smithson	program symphony

- 1) List distinctive characteristics of Beethoven's middle-period "heroic" style.
- 2) List distinctive characteristics of Beethoven's late music.
- 3) List distinctive and influential characteristics of Schubert's harmonic language.
- 4) List distinctive characteristics of Schubert's instrumental music.
- 5) List distinctive characteristics of Mendelssohn's music.
- 6) List distinctive characteristics of Schumann's music.
- 7) Compare the *Lieder* of Schubert and Schumann: how they treat the text, the vocal line, the piano, and the relationship between the voice and piano.
- 8) List distinctive characteristics of Chopin's music.
- 9) Liszt composed various kinds of piano music in his career. Name some
- 10) Liszt was a very forward-looking musician: his music contained several features that influenced later composers, and he also invented a new kind of composition. What are they?
- 11) List characteristics of Liszt's late music.
- 12) Berlioz's most innovative feature is his striking orchestration. List distinctive characteristics of his manner of handling the orchestra.
- 13) Berlioz's *Symphonie fantastique* has a number of important innovations. What are they?

LATE ROMANTICISM

double aria (adagio / cabaletta -- know the difference between them)		Vincenzo Bellini
Gaetano Donizetti	Arrigo Boito	Giacomo Meyerbeer
<i>opéra-comique</i>	<i>opéra-bouffe</i>	<i>opéra-lyrique</i>
Jacques Offenbach	Arthur Schopenhauer	Eduard Hanslick
leitmotif	"New German School"	
"developing variation"	<i>moguchaya kuchka</i> ("The Mighty Handful")	
"color variations" (also known as "changing background variations")		Mikhail Glinka
exoticism	Edvard Grieg	Bedřich Smetana
Hugo Wolf	Gustav Mahler	William Billings
"Yankee Tunesmiths"	Stephen Foster	shape-note hymnody
Amy Beach	"New World" Symphony	

- 1) List different characteristics of Rossini's style.
- 2) List significant differences in Verdi's style between *La traviata* and *Otello*.
- 3) List significant and different principles that Wagner outlined for his music dramas.
- 4) List specific and different aspects of Wagner's influence on later operatic or symphonic composers.
- 5) List different characteristics of Brahms's style.
- 6) List different characteristics of Bruckner's style.
- 7) Even though they share certain style characteristics and goals in common, Musorgsky and Rimsky-Korsakov were very different in what and how they portrayed in their music. What are their different styles and the ways in which they portrayed them?
- 8) List different characteristics of Tchaikovsky's music.
- 9) List different characteristics of Dvořák's music.
- 10) List elements of Sibelius's style.
- 11) How do nationalist composers express their patriotic/nationalist feelings in music?
- 12) List style elements of Richard Strauss's symphonic poems.
- 12) Name the essential characteristics of the following four kinds of 19th-century opera: Italian *opera seria*, French grand opera, German *Singspiel*, and Wagnerian music drama.

Be able to identify (by listening) essential passages (main themes, etc.) from the following:

Haydn Symphony No. 92 in G Major "Oxford"

Haydn String Quartet in E-flat Major, Op. 33/2 "The Joke"

Mozart *Don Giovanni*, Act I, Scenes 1-2 (through Leporello's "Catalogue Aria")

Mozart Piano Concerto No. 21 in C Major, K. 467

Beethoven: Symphony #3 in E-flat Major, "Eroica"

Beethoven: String Quartet in C# Minor, Op. 131

Schubert: *Die schöne Müllerin* (Songs 1-3, 19-20)

Schubert: String Quartet No. 12 in C Minor ("Quartettsatz")

Mendelssohn: Overture to *A Midsummer Night's Dream*

Berlioz: *Symphonie Fantastique*

Liszt: *Les préludes*

Brahms: Symphony No. 4 in E Minor

Verdi: *La traviata*, Act II

Weber: *Der Freischütz*, Act II.2 ("Wolf's Glen")

Wagner: Prelude to *Tristan und Isolde*

MUSIC THEORY DIAGNOSTIC EXAM

The diagnostic examination in music theory covers harmony, form, and critical listening. The template for the latter portion of this exam is reproduced below; (no scores are provided):

III. LISTENING: *You will hear each example twice.*

Ex. 1 Circle the 1 most appropriate choice in *each line* below:

Tonality: *major—minor*

Meter: *simple—compound*

duple (or quadruple)—triple

Phrase structure: *phrase group — period — double period — repeated period*

symmetrical — asymmetrical

parallel — contrasting

Identify all cadence types in the order heard: _____.

Ex. 2 Circle the 1 most appropriate choice in *each line* below:

Tonality: *major—minor*

Meter: *simple—compound*

duple (or quadruple)—triple

Phrase structure: *phrase group — period — double period — repeated period*

symmetrical — asymmetrical

parallel — contrasting

Identify all cadence types in the order heard: _____.

Ex. 3 Circle the 1 most appropriate choice in *each line* below:

Tonality: *major—minor*

Meter: *simple—compound*

duple (or quadruple)—triple

Phrase structure: *phrase group — period — double period — repeated period*

symmetrical — asymmetrical

parallel — contrasting

Identify all cadence types in the order heard: _____.