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.

Deficiencies in music theory may be satisfied by successfully completing (grade of C or higher) MUTC 402, Music Theory Review.

In the area of music history, deficiencies are removed by successfully completing (grade of C or higher) MUHL 320, Music History 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.

Study guides for can be found on the pages that follow.
MUSIC THEORY REVIEW

The graduate diagnostic examination in music theory covers tonal harmony and musical form. Questions involve chord construction as well as harmonic and formal analysis. Those judged proficient will be able to do the following with a high degree of accuracy:

(1) construct diatonic and chromatic (incl. altered, borrowed, secondary dominant, augmented sixth, Neapolitan) chords in specified keys, clefs, and positions;

(2) identify keys, chords, melodic embellishments (“non-chord tones” or “non-harmonic tones”), cadences, phrase/period structure, and overall binary/ternary design in a provided score;

(3) provide a diagram of a typical sonata, large (7-part) rondo, or sonata-rondo form, locating and identifying all principal themes/sections, key areas, transitions/retransitions, and coda.

Most comprehensive undergraduate theory texts should be adequate in reviewing for this exam. The text currently used in our undergraduate curriculum is: *The Musician’s Guide to Theory and Analysis, 2nd ed.* (Norton, 2011) by Jane Piper Clendinning and Elisabeth West Marvin.

For review and practice drills (no log-ins are needed):

**Clendinning/Marvin, The Musician’s Guide to Theory and Analysis**

[www.wwnorton.com/studyspace](http://www.wwnorton.com/studyspace)

*The publisher recommends using Google Chrome as your browser.*

This site provides interactive exercises for all 40 chapters in the text; you can complete as few or as many as you like of the questions provided. Theory rudiments are covered in Ch. 1-10; diatonic harmony and tonicization are covered in Ch. 11-21; chromatic harmony and form are covered in Ch. 22-32. (Ch. 33-40 cover topics in 20th-century music.) Click on “music” in the subject list, then on the icon displaying the text’s title and (green) cover. Choose a chapter by number, and click either on “multiple-choice quizzes” or “vocabulary flashcards”; both offer free access, with no log-ins needed. A copy of this comprehensive theory text is also on reserve in the NIU music library for further reference.

**Kostka/Payne, Tonal Harmony**

[www.mhhe.com/tonalharmony6](http://www.mhhe.com/tonalharmony6)

*Please note: Adobe Shockwave Player must be downloaded for this website to operate properly.*

This site includes plenty of interactive “self-tests” for selected chapters, complete with sound. Click on “Online Learning Center—Student Edition.” Pull-down menus will then ask you to “Choose a Part” and then “Choose a Chapter.” Theory rudiments are covered in Part I; diatonic harmony topics (including phrase & period structure) are covered in Parts II & III; chromatic harmony topics (and larger musical forms) are covered in Parts IV & V. A copy of this comprehensive theory text is also on reserve in the NIU music library for further reference.

**Miscellaneous Websites** (where you’ll also find links to other sites):

- [www.sonicfit.com](http://www.sonicfit.com)
- [www.musictheory.net](http://www.musictheory.net)
- [www.emusictheory.com](http://www.emusictheory.com)
- [www.teoria.com/](http://www.teoria.com/)
- [www.macgamut.com](http://www.macgamut.com)
- [www.musictheoryexamples.com](http://www.musictheoryexamples.com)
- [www.good-ear.com](http://www.good-ear.com)
- [http://theory.music.temple.edu/~aleck/home/frames.html](http://theory.music.temple.edu/~aleck/home/frames.html)
- [www.gmajormusictheory.org](http://www.gmajormusictheory.org)
- [www.musicards.net](http://www.musicards.net)
MUSIC HISTORY REVIEW

The diagnostic examination in music history covers music in the Middle Ages through 1945. 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 or 8th ed., by J. Peter Burkholder, Donald J. Grout, and Claude V. Palisca (New York: W. W. Norton, 2006 [7th]; 2009 [8th])—is assumed. Students who do not pass are required to take MUHL 320 (Music History Review).

MUSIC HISTORY AND LITERATURE DIAGNOSTIC EXAMS

FORMAT OF EXAM: The history exam consists of 200 objective questions (70% is passing). The test has listening questions (including but not solely identification) and score questions (identification of genre, stylistic characteristics, time period, and likely composer).

LISTENING AND SCORES

Pérotin: *Viderunt omnes*
Machaut: “Kyrie” from *Messe de Nostre Dame*
Monteverdi: “Tu se’ morta” from *L’Orfeo*
Josquin: *Ave Maria…virgo serena*
Palestrina: “Agnus Dei” from the “Pope Marcellus” Mass
Gesualdo: “Io parto” e non più dissi che il dolore
Corelli: Trio Sonata in D (Op. 3, no. 2)
J.S. Bach: Cantata no. 62 (*Nun komm der Heiden Heiland*)
Haydn: Symphony No. 88 in G Major, mvt. I
Mozart: Piano Concerto No. 23 in A Major, K. 488, mvt. I
Beethoven: Symphony #3 in E-flat Major, "Eroica," mvt. I
Wagner: Prelude to *Tristan und Isolde*
Liszt: *Un sospiro*
Debussy: *Nuages*
Stravinsky: *Rite of Spring (Le Sacre du printemps)*
Schoenberg: *Pierrot lunaire*

MEDIEVAL

Terms/Concepts

Medieval
musica mundana and musica humana
liturgy
Mass (*be able to recognize items of the Mass; do not need to memorize*)
Office (*just general definition*)
Ordinary and Proper
Chant
syllabic, neumatic, melismatic
curch modes
staff notation
solmization
trope

secular song
ternacular
troubadour/trouvère
Minnesinger
organum (*be able to recognize development from parallel to Notre Dame*)
motet (*Medieval*)
isorhythm
talea
coloration
cantus firmus
Ars nova
mensuration signs
chanson
formes fixes (*be able to recognize names of forms; know general definition*)

**People**
Boethius
Pope Gregory
Guido of Arezzo
Hildegard of Bingen

**Bernart de Ventadorn**
Pérotin (Perotinus)
Philippe de Vitry
Guillaume de Machaut

**RENAISSANCE**

**Terms and concepts**
International Style (*know characteristics*)
Burgundian
motet (*Renaissance*)
Mass (*polyphonic setting of Mass Ordinary*)
cantus firmus
imitation mass (also known as parody mass)
imitation (*general definition of imitation as a technique; be aware of various ways composers use imitation in the Renaissance*)
point of imitation
canon (*know difference between canon and imitation*)
Protestant Reformation
chorale

contrafactum
anthem
Catholic Reformation (Council of Trent reforms; also known as Counter Reformation)
madrigal
English madrigal
lute song (or air)
viola da gamba (viol)
vihuela
canzona
polychoral
variations
intabulation

**People**
John Dunstable
Guillaume Dufay
Jean de (Johannes) Ockeghem
Josquin des Prez
Martin Luther (*know his thinking and influence on sacred music*)
Johann Walter
Jean Calvin
William Byrd

Giovanni Palestrina
Tomás Luis de Victoria
Orlando di Lasso (Lassus)
Cipriano de Rore
Luca Marenzio
John Dowland
Tielman Susato
Michael Praetorius
Ottaviano Petrucci
Be familiar with and able to recognize:
- Sacred music developments, genres, styles, people: Know the impact of the Reformation (Protestant and Catholic) on sacred music in the 16th century. Name important composers, works, and the main issues regarding sacred music.
- How did composers’ interest in words and text come across in the music they wrote? Be able to talk about the word-music relationship in 16th-century music.
- What are the different “national styles” of secular vocal music in the 16th century? Know genres, characteristics, and representative composers from our list.

BAROQUE

Terms and concepts
humanism
affect/affectations
basso continuo
Le nuove musiche
monody
stile concitato
stile rappresentativo
recitative
aria
camerata
opera
courtly opera
Venetian public opera
stile concertato
oratorio (17th cent. and 18th cent.)
cantata (17th century)
toccataground bass/basso ostinato
tragédie lyrique
agraème
clavéin
ouverture (French overture)
dance suite
semi-opera
sonata (solo and trio)
concerto:
solo concerto
concerto grosso
ritornello form
organ, harpsichord
prelude and fugue
Lutheran cantata (18th cent.)
da capo aria

People
Giulio Caccini
Claudio Monteverdi
Giovanni Gabrieli
Barbara Strozzi
Heinrich Schütz
Jean-Baptiste Lully
Henry Purcell
Arcangelo Corelli
Antonio Vivaldi
J. S. Bach
G. F. Handel
Jean-Philippe Rameau

Be familiar with and able to recognize:
- importance of opera; elements of opera
- affects (affections): general emotional state that composers wanted to express in music (for ex., grief, joy, anger, contentment)
- basso continuo
- monody in early Baroque; persistence of the new texture of solo against bass foundation (treble-bass polarity replacing equal voice polyphony of the Renaissance)
- growth of instrumental music, and specific genres of instrumental music
• influence of opera and vocal writing on instrumental music
• rise of orchestra
• development of the public opera and concerts
• move from modality toward tonality; functional harmony codified in 18th century
• ornamentation, embellishment, agréments

CLASSICAL ERA

Terms to know

preclassic style Johann Adolf Hasse Pietro Metastasio
opera seria intermezzo / opera buffa Orfeo ed Euridice
Ranieri de' Calzabigi Giovanni Battista Sammartini Empfindsamkeit
acciaccatura Mannheim orchestra Johann Stamitz
Nikolaus Esterházy Sturm und Drang Johann Peter Salomon
Leopold Mozart Emmanuel Schikaneder Lorenzo da Ponte
dramma giocoso Singspiel Die Zauberflöte (Magic Flute)
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-Classical 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  lied (art song)  Die schöne Müllerin
Wilhelm Müller  "elfin music"  Fanny Mendelssohn Hensel
Jean Paul  character piece  Heinrich Heine  Nicolò Paganini
Davidsbund (League of David)  Clara Wieck Schumann
Neue Zeitschrift für Musik  George Sand  Marie d'Agoult  symphonic poem
thematic transformation  idée fixe  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
opéra-comique  opéra-bouffe  opéra-lyrique
Jacques Offenbach  Arthur Schopenhauer  Eduard Hanslick
leitmotif  "New German School"  Mikhail Glinka
"developing variation"  moguchaya kuchka ("The Mighty Handful")  Bedřich Smetana
"color variations" (also known as "changing background variations")  William Billings
exoticism  Edvard Grieg  shape-note hymnody
Hugo Wolf  Gustav Mahler
"Yankee Tunesmiths"  Stephen Foster
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.

**TWENTIETH CENTURY**

*Klangfarbenmelodie*  Sprechstimme  symbolist poetry  impressionism
expressionism  exoticism  layered textures  octatonic scale
chord planing  Pelléas et Mélisande  "Petrushka chord"  Sergei Diaghilev
Vaslav Nijinsky  Hugo von Hofmannsthal  Les Six
"night music"  Golden Section  Nadia Boulanger  Peter Pears
Tin Pan Alley  two-step  prepared piano  "socialist realism"

Know at least three distinctive characteristics of each of the following composers' styles:

Gustav Mahler  Richard Strauss  Claude Debussy Béla Bartók
Arnold Schoenberg (expressionist period, between 1908-13)
Igor Stravinsky (folkloristic period)  Igor Stravinsky (neoclassic period)
Anton Webern  Dmitri Shostakovich

• how does Erik Satie's music represent a reaction against the music of his day and a new approach to understanding music?
• what was Charles Ives's goal in his music? Name 3 ways he achieves this goal.
• Alban Berg constructed Wozzeck in several striking and unique ways; what are some of them?