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 324 and/or MUHL 325, Music History Review I & II.

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 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](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](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.gmajormusictheory.org    www.musiccards.net
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, and Romantic periods. There are no questions concerning the 20th century. 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.

MUSIC HISTORY AND LITERATURE DIAGNOSTIC EXAMS

FORMAT OF EXAMS: There are two history exams; each consists of appx. 150 objective questions (70% is passing). The exam for MUHL 324 consists of Medieval-Renaissance-Baroque and for MUHL 325 of Classic-Romantic. Each test has listening questions (including but not solely identification). History I also has score questions (identification of genre, stylistic characteristics, time period, and likely composer). History II has no score questions.

MEDIEVAL

Terms/Concepts

Medieval
ethos
musica mundana, humana, and instrumentalis
liturgy
Mass (*be able to recognize items of the Mass; do not need to memorize*)
Office (*just general definition*)
Ordinary and Proper
chant
church modes
neume
staff notation
solmization
Guidonian Hand
trope
secular song

vernacular
troubadour/trouvère
Minnesinger
cantiga
organum (*be able to recognize development from parallel to Notre Dame*)
 motet (*Medieval*)
cantus firmus
Ars nova
mensuration signs
chanson
formes fixes (*do not need to memorize forms or names; know general definition*)
Ars subtilior
Trecento
“Landini cadence”/ under-third cadence

People (know role, accomplishments/influence in medieval music, and century; know approximate dates, for example, mid-13th century [mid-1200s])

Boethius
Pope Gregory
Guido of Arezzo
Hildegard von Bingen
Comtessa de Dia
Alfonso el Sabio (the Wise)

Léonin (Leoninus)
Pérotin (Perotinus)
Anonymous IV
Philippe de Vitry (know his innovations)
Guillaume de Machaut
Francesco Landini

Listening and score identification (all works are in Norton Anthology of Western Music)

Mass for Christmas Day: (d) Gradual (*Viderunt omnes*) (e) Alleluia
Hildegard of Bingen, *Ordo virtutum* excerpt: *In principio omnes*
Comtessa de Dia, *A chantar*
Anon., Cantiga 159 *Non soffre*
*La quarte estampie royal*
parallel organum examples
Léonin, *Viderunt omnes*
Périotin, *Viderunt omnes*
Machaut, “Kyrie” from *Messe de Nostre Dame*
Landini, *Non avrà ma’ pieta*

**Be familiar with and able to recognize:**
- Significant trends and developments in music in the Middle Ages (think broadly)
- Medieval music theory and practice (practical developments, including in teaching and learning music; and philosophical ideas)
- Development of polyphony (late 9th century through 14th century)
- Secular song and instrumental music (12th century through 14th century)
- Music in the Ars nova and Trecento (innovations, genres, styles, cultural and historical context)

**RENAISSANCE**

**Terms and concepts**

<table>
<thead>
<tr>
<th>Term</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>humanism</td>
<td></td>
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<tr>
<td>contenance angloise/English style</td>
<td>Know characteristics</td>
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<tr>
<td>International Style</td>
<td></td>
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<tr>
<td>Franco-Flemish chanson</td>
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<tr>
<td>Burgundian</td>
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<tr>
<td>motet (Renaissance)</td>
<td></td>
</tr>
<tr>
<td>Mass (<em>polyphonic setting of Mass Ordinary</em>)</td>
<td>Text depiction and text expression</td>
</tr>
<tr>
<td>cantus firmus</td>
<td></td>
</tr>
<tr>
<td>cantus firmus mass</td>
<td></td>
</tr>
<tr>
<td>paraphrase mass</td>
<td></td>
</tr>
<tr>
<td>imitation mass</td>
<td></td>
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<tr>
<td>imitation (general definition of imitation as a technique; be aware of various ways composers use imitation in the Renaissance)</td>
<td>Lute</td>
</tr>
<tr>
<td>canon (know difference between canon and imitation)</td>
<td>Viola da gamba (viol)</td>
</tr>
</tbody>
</table>

**People** (Know role, accomplishments/influence in Renaissance music; know what genres they cultivated and what makes each composer distinctive. Be able to match dates with composers. Know in what area(s) of Europe they worked.)

<table>
<thead>
<tr>
<th>Person</th>
<th>Location</th>
</tr>
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<tbody>
<tr>
<td>John Dunstable</td>
<td></td>
</tr>
<tr>
<td>Guillaume Dufay</td>
<td></td>
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<tr>
<td>Jean de (Johannes) Ockeghem</td>
<td></td>
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<tr>
<td>Josquin des Prez</td>
<td></td>
</tr>
<tr>
<td>Martin Luther (<em>know his thinking and influence on sacred music</em>)</td>
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<tr>
<td>Johann Walter</td>
<td></td>
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<tr>
<td>William Byrd</td>
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<tr>
<td>Giovanni Palestrina</td>
<td></td>
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<tr>
<td>Tomás Luis de Victoria</td>
<td></td>
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<tr>
<td>Orlando di Lasso (Lassus)</td>
<td></td>
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<tr>
<td>Cipriano de Rore</td>
<td></td>
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<tr>
<td>Luca Marenzio</td>
<td></td>
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<tr>
<td>John Dowland</td>
<td></td>
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<tr>
<td>Tielman Susato</td>
<td></td>
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<tr>
<td>Michael Praetorius</td>
<td></td>
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<tr>
<td>Ottaviano Petrucci</td>
<td></td>
</tr>
</tbody>
</table>
Listening and score identification (all works are in Norton Anthology of Western Music)
Dunstable Quam pulchra es
Josquin Ave Maria...virgo serena
Josquin “Kyrie” from Missa Pange lingua
Luther and others: chorales
Byrd Sing Joyfully
Palestrina “Agnus Dei” from the “Pope Marcellus” Mass
Victoria O magnum mysterium (motet) and “Kyrie” from Missa O magnum mysterium
Claudin de Sermisy Tant que vivray
Marenzio Solo e pensoso
Dowland Flow, my tears
Susato Basse danse
Luis de Narváez Cuatro diferencias sobre “Guárdame las vacas” (Four Variations)

Be familiar with and able to recognize:
- Sacred music developments, genres, styles, people: Know the impact of the Reformations (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.
- Be able to discuss the development of the Italian madrigal. Name works and composers. What were the aims of madrigal composers? How influential was the Italian madrigal? Be able to identify examples of word painting in the scores (translations will be provided).

BAROQUE
Terms and concepts
humanism
affect/affectations
basso continuo
Le nuove musiche
monody
first practice (prima prattica)
second practice (seconda prattica)
recitative
aria
ritornello
opera
courtly opera
Venetian public opera
concertato style or medium
polychoral
oratorio (17th cent. and 18th cent.)
libretto
toccata
ground bass/basso ostinato
tragédie lyrique
ouverture (French overture)
semi-opera
sonata (solo and trio)
concerto:
solo concerto
concerto grosso
ritornello form
organ, harpsichord
praeludium
prelude and fugue
Lutheran cantata (18th cent.)
da capo aria
People
(Know accomplishments; be able to recognize and, for well known composers, name major works [for major composers]; know principal genres; stylistic characteristics; nationality; appx. time period.)

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

Listening and score identification (all works are in Norton Anthology of Western Music)
Caccini, madrigal, “Vedrò ‘l mio sol”
Monteverdi, madrigal, “Cruda Amarilli”
Monteverdi, opera, L’Orfeo (1607), Act II excerpts, especially (a) aria and (d) recitative
Giovanni Gabrieli, Canzon septimi
Lully, Armide: ouverture (French overture) and 1 scene (récitatif and air)
Purcell, opera, Dido and Aeneas, recitative, aria
Corelli, Sonata in D (Op. 3, no. 2)
Vivaldi, Violin Concerto in a (Op. 3, no. 6)
Buxtehude, Praeludium in E
J.S Bach, Prelude and Fugue in a minor
J.S. Bach, Cantata No. 62 (especially 1 [chorus], 4 [aria], 5 [recit] and 6 [chorale])
Handel, Giulio Cesare, all excerpts
Handel, Saul, excerpts, especially chorus “O fatal consequence of rage”

Be familiar with and able to recognize:

- importance of opera; elements of opera
- Italian music dominates in 17th century (know new styles, genres); French music increases in prominence, especially in later 17th century; German music reaches new heights in early 18th century (Bach, Handel)
- 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; violin begins to dominate in late 17th and early 18th centuries; harpsichord, organ; woodwinds (France)
- 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

<table>
<thead>
<tr>
<th>Term</th>
<th>Composer</th>
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<tbody>
<tr>
<td>preclassic style</td>
<td>Johann Adolf Hasse</td>
</tr>
<tr>
<td>opera seria</td>
<td>Pietro Metastasio</td>
</tr>
<tr>
<td>Ranieri de' Calzabigi</td>
<td>Johann Peter Salomon</td>
</tr>
<tr>
<td>intermezzo / opera buffa</td>
<td>Johann Stamitz</td>
</tr>
<tr>
<td>Giovanni Battista Sammartini</td>
<td>Empfindsamkeit</td>
</tr>
<tr>
<td>Mannheim orchestra</td>
<td>Nikolaus Esterházy</td>
</tr>
<tr>
<td>Sturm und Drang</td>
<td>Giovanni Battista Sammartini</td>
</tr>
<tr>
<td>Leopold Mozart</td>
<td>Johann Peter Salomon</td>
</tr>
<tr>
<td>Singspiel</td>
<td>Lorenzo da Ponte</td>
</tr>
<tr>
<td>dramma giocoso</td>
<td>Emmanuel Schikaneder</td>
</tr>
<tr>
<td>Freemasonry</td>
<td>Freemasonry</td>
</tr>
<tr>
<td>acciaccatura</td>
<td>Mannheim orchestra</td>
</tr>
<tr>
<td>Mannheim orchestra</td>
<td>Johann Stamitz</td>
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<tr>
<td>Freemasonry</td>
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<td>Freemasonry</td>
<td>Freemasonry</td>
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</table>

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.

<table>
<thead>
<tr>
<th>Heiligenstadt Testament</th>
<th>&quot;Immortal Beloved&quot;</th>
<th>concert overture</th>
<th>Napoleon</th>
</tr>
</thead>
<tbody>
<tr>
<td>three-key exposition</td>
<td>song cycle</td>
<td>lied (art song)</td>
<td>Die schöne Müllerin</td>
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<tr>
<td>Wilhelm Müller</td>
<td>&quot;elfin music&quot;</td>
<td>Fanny Mendelssohn Hensel</td>
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<tr>
<td>Jean Paul</td>
<td>character piece</td>
<td>Heinrich Heine</td>
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<tr>
<td>Davidsbund (League of David)</td>
<td>Clara Wieck Schumann</td>
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<tr>
<td>Neue Zeitschrift für Musik</td>
<td>George Sand</td>
<td>Marie d'Agoult</td>
<td></td>
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<tr>
<td>thematic transformation</td>
<td>idée fixe</td>
<td>Harriet Smithson</td>
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<tr>
<td></td>
<td></td>
<td>symphonic poem</td>
<td></td>
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</tbody>
</table>

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"
"developing variation"  moguchaya kuchka ("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.

(Please see the list of works on the next page.)
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. 23 in A Major, K. 488
Beethoven: Symphony #3 in E-flat Major, "Eroica"
Beethoven: String Quartet in C# Minor, Op. 131
Schubert: *Winterreise*, Song No. 5: "Der Lindenbaum"
Schubert: String Quintet in C Major, D. 956
Mendelssohn: Hebrides Overture ("Fingal's Cave")
Berlioz: *Symphonie Fantastique*
Liszt: *Les préludes*
Brahms: Symphony No. 4 in E Minor
Verdi: *La traviata*, Act III
Weber: *Der Freischütz*, Act II.2 ("Wolf's Glen")
Wagner: Prelude to *Tristan und Isolde*
Tchaikovsky: Symphony No. 6 in B Minor, "Pathétique"