

M Manhattan School of Music

PREPARING FOR DOCTORAL ENTRANCE EXAMS

In addition to the audition on your major instrument, you must pass exams in music history and music theory to be admitted to the DMA program at Manhattan School of Music.

HISTORY -- This exam expects a general familiarity with the various style periods of music history from the Baroque era to the present. You should be able to say something about the lives and works of the major composers of each period, know what genres they worked in, specific compositional techniques employed, other popular genres of the time, the theoretical principles that underlie the music, and changes in compositional style and technique from one period to another. The exam is largely repertoire-based, which is to say that if you know who wrote the "Symphony of 1000," or how many cantatas Bach wrote, you'll do well.

Preparation for this exam, which involves short answer questions, essay questions and sometimes a reading comprehension exercise, could come from a review of class notes from a music history survey course that you took in the past. If you have no such notes, we recommend that you read David Poultney's *Studying Music History*, or Hugh Miller's *Harper-Collins College Outline History of Western Music*, both of which are concise review-oriented books. **DO NOT TRY TO READ DONALD GROUT'S HISTORY OF WESTERN MUSIC FROM COVER TO COVER.**

THEORY STUDY GUIDE -- The exam is entirely based on analyses, there will be no writing exercises. You will be given examples and excerpts, and you will be asked to identify the aspects below.

Renaissance

Modes: Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian

Dissonances: Passing tone, neighboring tone, suspension, cambiata, escape tone, Appoggiatura, anticipation

Texture: Canon, imitation

Form: Cadences

Baroque

Dissonances/Non-harmonic tones: Passing tone, accented passing tone, neighboring tone, Accented neighboring tone, suspension, escape tone, appoggiatura, anticipation

Harmony: Voice-leading (including dominant resolution)

Counterpoint:

Form: Cadences

Texture: Invertible counterpoint

Fugue: Subject/answer, stretto, augmentation, diminution

MManhattan School of Music

Baroque, Classical and Romantic Period

Form: Binary, rounded binary, ternary

Harmony: Roman Numeral analysis

Chromatic Harmony: Secondary dominants (V/ ,vii°/), mixture chords (borrowed chords, Mode mixture), augmented sixth chords (Italian, French, German), Neapolitan Sixth chords (first inversion, root position), non-dominant diminished seventh Chords (passing, neighboring, pedal)

Modulations: Diatonic, change of mode, common tone/third-related, enharmonic

Classical and Romantic Period

Form: Sonata Form (division, key relationship, proportion)

20th Century

Debussy:

Modes (Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, Locrian, Acoustic, Pentatonic, Whole Tone, Octatonic)
Parallel harmonic progressions (real, tonal)

Schönberg:

Set Theory (best normal order, equivalence, non-equivalence, interval vector)

Schönberg/Webern/Berg:

12 Tone (prime, transposition, inversion, retrograde, retrograde inversion)

Bartók:

Axis/Symmetry

Hindemith:

Series 1, Series 2, harmonic fluctuation, table of chords

Messiaen:

Modes of limited transposition
Rhythms (exact augmentation, inexact augmentation, exact diminution, inexact diminution, Isorhythm, non-retrogradable rhythm, added value)

Messiaen/Boulez:

Total Serialism

Score Identification