Graduate Music History and Music Theory Placements
Study Guides

To ensure that you are prepared for graduate level history and theory study, you will take placements in both areas prior to beginning classes at Belmont.

A CLASSICAL major will take two tests: the Graduate Classical Music History and the Graduate Classical Music Theory. Study guides for these tests appear first and second in this document, pages 2-4.

A COMMERCIAL major will take four tests: the abbreviated Graduate Classical Music History, the Graduate Commercial Music History, the abbreviated Graduate Classical Theory, and the Graduate Commercial Theory. Study guides for these tests appear third and fourth in this document, pages 5-11.
1. Graduate CLASSICAL Music History Placement Study Guide

This review is intended as a guide to help you study for the history placement test. It addresses all the major areas of the test, but may not mention each specific topic or question type. The test is entirely multiple choice.


HWM  Mesopotamia, Egypt, Instruments, Jewish Music, Greece, Ethos

Byzantine Chant, Jewish Music, Ambrosian Chant, Galliean Chant, Mozarabic Chant, Gregorian Chant, Antiphon, Mass, Office, Trope, Sequence, Liturgical Drama, Church Modes

Guidonian Hand, Troubadour, Trouvere, Minnesinger, Meistersinger, Cantiga

Discant, Organum, St. Martial, Modes (rhythmic), Notre Dame, Polophony, Tenor, Conductus, Clausula

Motet, Ars Antiqua, Church Music, Hocket, Ars Nova, Ballade (Fr.), Isorhythmic, Landini cadence, Motet, Rondeau, Virelai

Ars Nova, Ballata, Caccia, Madrigal, Musica ficta, Carol, Discant, Fauxbourdon, Gymel, Sarum use.

Burgundian School, Cantus firmus, Chanson, L’Homme arme

Canon, Chanson, Church Music, Flemish school, Imitative counterpoint, Motet, Printing of music, Renaissance

Mass, Musica reservata, Parody Mass, Word Painting, England, Frottola, Italy, Quodlibet

Ayre, France, Madrigal, Madrigalism, vers mesure

Canzona, Ricercare, Venetian school, Virginal, Virginal music

Anthem, Chorale, Church Music, Psalter, Service

Affections, Baroque music, Camerata, Opera, Through-bass
Cantata, Chaconne and passacaglia, Concertato, Oratorio, Partita, Prelude

Aria, Arioso, Opera, Recitative, Chorale cantata, Church music, Motet, Passio music
Chorale fantasia, chorale prelude, Chorale variations, Fugue, Organ chorale, Suite, toccata, Concerto, Concerto grosso, sonata da camera, Trio sonata

Fundamental bass, Germany

Empfindsamer Stil, Gallant style, Germany, Rococo, Sturm und Drang

Mannheim School, Sonata, Sonata form, Symphony, Ballad opera, Berlin school, Comic opera, Lied, Opera, Singspeil, War of the Baffoons, Classicism, Development, String Quartet

Sonata, Symphony, Rondo, Program Music, Romanticism, United States

Lied, cantata, Church music, Oratorio, Part Song, Character piece, Chamber music, Quartet, Quintet, Orchestration, Program symphony

Symphonic poem, Symphony, Italy, Opera, Leitmotif

Germany, Symphonic poem, England, Nationalism, Russia

United States, France, Impressionism, Verismo

Bitonality, Futurism, Twentieth-Century Music, England, United States, Gebrauchsmusik, Neo-classicism, Atonality, Expressionism, Serial music

Aleatory music, Electronic music, Musique concrete, Serial music
2. Graduate CLASSICAL Music Theory Placement Study Guide

This review is intended as a guide to help you study for the theory placement test. It addresses all the major areas of the test, but may not mention each specific topic or question type. The test is entirely multiple choice.

Fundamentals
- Intervals
- Triad and 7th chord spelling
- Keys and key signatures
- Forms of the minor scale

Tonal Harmony
- Tonal progressions, Roman numeral analysis, figured bass, basic part-writing procedures
- Diatonic harmony (diatonic chords, non-chord tones)
- Chromatic harmony (secondary dominants, Neapolitan chords, augmented 6th chords)
- Modulation (common chord, common tones, and other advanced techniques)
- Enharmonic spelling (for example: enharmonic spelling of +6 chords, and fully-diminished chords)
- Melody and bass-line harmonization

Form
- Phrase form (Cadences, phrase and period structures)
- Terms and techniques associated with the analysis of traditional tonal forms (especially: binary and ternary form, sonata form, fugue, and rondo)
- Key relationships and related terminology

Instrumentation
- Basic instrumental transposition.

Post-tonal theory (theory of music since 1900)
- Basic set theory
- 12-tone serialism (rows and matrix)
- Diatonic modes (Dorian, Phrygian, etc.) and alternative scales (pentatonic, whole tone, octatonic, etc.)
- Terms related to post-tonal compositional techniques (especially as related to melody, harmony, rhythm, form, texture)

Aural skills
- Questions will ask you to use your “inner hearing” to determine features of familiar songs. For example: What is the highest pitch in My Country Tis of Thee in the key of F?

Textbook suggestions
- The best books to use for review are probably those you used for your undergraduate theory courses. A few specific suggestions are below. Any recent edition would suffice.
  - Stefan Kostka and Dorothy Payne, *Tonal Harmony*, McGraw Hill. (This is the theory textbook used at Belmont.)
3. Graduate COMMERCIAL Music History Placement Study Guide

The History Placement for Graduate Commercial Majors consists of two tests – an abbreviated classical history test and a commercial history test. Below are study guides for each test.

Graduate Classical Music History Placement Study Guide for Commercial Majors

This review is intended as a guide to help you study for the history placement test. It addresses all the major areas of the test, but may not mention each specific topic or question type. The test is entirely multiple choice.

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HWM

Mesopotamia, Egypt, Instruments, Jewish Music, Greece, Ethos

Byzantine Chant, Jewish Music, Ambrosian Chant, Gallican Chant, Mozarabic Chant, Gregorian Chant, Antiphon, Mass, Office, Trope, Sequence, Liturgical Drama, Church Modes

Guidonian Hand, Troubadour, Trouvere, Minnesinger, Meistersinger, Cantiga

Discant, Organum, St. Martial, Modes (rhythmic), Notre Dame, Polophony, Tenor, Conductus, Clausula

Motet, Ars Antiqua, Church Music, Hocket, Ars Nova, Ballade (Fr.), Isorhythmic, Landini cadence, Motet, Rondeau, Virelai

Ars Nova, Ballata, Caccia, Madrigal, Musica ficta, Carol, Discant, Fauxbourdon, Gymel, Sarum use.

Burgundian School, Cantus firmus, Chanson, L’Homme arme

Canon, Chanson, Church Music, Flemish school, Imitative counterpoint, Motet, Printing of music, Renaissance

Mass, Musica reservata, Parody Mass, Word Painting, England, Frottola, Italy, Quodlibet

Ayre, france, Madrigal, Madrigalism, vers mesure

Canzona, Ricercare, Venetian school, Virginal, Virginal music
Anthem, Chorale, Church Music, Psalter, Service

Affections, Baroque music, Camerata, Opera, Through-bass

Cantata, Chaconne and passacaglia, Concertato, Oratorio, Partita, Prelude

Aria, Arioso, Opera, Recitative, Chorale cantata, Church music, Motet, Passio music
Chorale fantasia, chorale prelude, Chorale variations, Fugue, Organ chorale, Suite,
toccata, Concerto, Concerto grosso, sonata da camera, Trio sonata

Fundamental bass, Germany

Empfindsamer Stil, Gallant style, Germany, Rococo, Sturm und Drang

Mannheim School, Sonata, Sonata form, Symphony, Ballad opera, Berlin school,
Comic opera, Lied, Opera, Singspeil, War of the Baffoons, Classicism, Development,
String Quartet

Sonata, Symphony, Rondo, Program Music, Romanticism, United States

Lied, cantata, Church music, Oratorio, Part Song, Character piece, Chamber music,
Quartet, Quintet, Orchestration, Program symphony

Symphonic poem, Symphony, Italy, Opera, Leitmotif

Germany, Symphonic poem, England, Nationalism, Russia

United States, France, Impressionism, Verismo

Bitonality, Futurism, Twentieth-Century Music, England, United States,
Gebrauchsmusik, Neo-classicism, Atonality, Expressionism, Serial music

Aleatory music, Electronic music, Musique concrete, Serial music

Graduate Commercial Music History Placement Study Guide

Useful texts:

OR

AND
Topics:  
Minstrel Shows  
Parlor Songs  
Tin Pan Alley  
The American Concert Band  
Ragtime  
Radio  
Delta Blues  
Classic Blues  
New Orleans Jazz  
Country Music  
  Bristol Sessions  
Folk Music  
Swing Music  
Crooners and “Sweet” Music  
Western Swing  
Latin Music  
  Tango, rumba, clave rhythm, mambo  
Bluegrass  
African-American Gospel Music  
Bebop  
“Race Music”  
  1940s Rhythm and Blues  
  Jump Blues  
  Electric Blues  
Independent Labels of the 1940s/1950s: Atlantic, Sun, Chess  
Doo Wop  
Rockabilly  
Rock and Roll  
Nashville Sound  
Soul  
Motown  
Brill Building  
Rock  
Surf Rock  
British Invasion  
Psychedelia  
Concept Album  
1960s Folk Music  
Latin Rock  
Outlaw Country  
Jazz Fusion  
Heavy Metal  
Studio Bands/Production (late Beatles / Beach Boys, Steely Dan, Phil Spector)  
Singer-Songwriter  
Reggae  
Funk  
DiscoPunk  
MTV  
New Wave
Rap / Hip Hop
1990s Alternative
Grunge

Industry Technologies
  sheet music
  78, 33, 45 rpm records
  one-track vs multi-track production
  cassette, CD, mp3
4. Graduate COMMERCIAL Theory Placement Study Guide

The Theory Placement for Graduate Commercial Majors consists of two tests – an abbreviated classical theory test and a commercial theory test. Below are study guides for each test.

Graduate Classical Music Theory Placement Study Guide for Commercial Majors

This review is intended as a guide to help you study for the theory placement test. It addresses all the major areas of the test, but may not mention each specific topic or question type. The test is entirely multiple choice.

Fundamentals

- Intervals
- Triad and 7th chord spelling
- Keys and key signatures
- Forms of the minor scale

Tonal Harmony

- Tonal progressions, Roman numeral analysis, basic part-writing procedures
- Diatonic harmony (diatonic chords, non-chord tones)
- Chromatic harmony (secondary dominants, Neapolitan chords, augmented 6th chords)
- Modulation (for example: common chord and common tone)
- Melody and bass-line harmonization

Form

- Phrase form (Cadences, phrase and period structures)
- Terms and techniques associated with the analysis of traditional tonal forms (especially: binary and ternary form, and sonata form)
- Key relationships and related terminology

Instrumentation

- Basic instrumental transposition.

Post-tonal theory (theory of music since 1900)

- 12-tone serialism (rows and matrix)
- Diatonic modes (Dorian, Phrygian, etc.) and alternative scales (pentatonic, whole tone, octatonic, etc.)
- Terms related to post-tonal compositional techniques (especially as related to melody, harmony, rhythm, and texture)

Aural skills

- Questions will ask you to use your “inner hearing” to determine features of familiar songs. For example: What is the highest pitch in My Country Tis of Thee in the key of F?

Textbook suggestions

- The best books to use for review are probably those you used for your undergraduate theory courses. A few specific suggestions are below. Any recent edition would suffice.

  Stefan Kostka and Dorothy Payne, *Tonal Harmony*, McGraw Hill. (This is the theory textbook used at Belmont.)


**Graduate Commercial Music Theory Placement Study Guide**

**Topics to Review:**

**Fundamentals:** major and minor scales and the modes, intervals, chords, Nashville Number System, basic ear training, musical terms

**Harmony:** basic harmonic motion, cadences, non-chord tones, V7 and vii07 chords, secondary harmonies, modulation, figured bass, slash chords and inversions, jazz and pop chord symbols, extended and altered chords through the 13th, chords of addition and omission.

**Stylistic practices:** Afro-Cuban music, Brazilian music, Blues, Country, Jazz, Fusion, Rock and Roll, Soul and Motown, Heavy Metal, Punk, Hip-Hop, Rap, Rhythm and Blues

**Form:** phrase/period structure, binary and ternary forms, popular song forms (AABA, ABAC, etc) and Intro – Verse – pre-Chorus – Chorus – Verse – Bridge – Chorus – Outro (etc.)

**Jazz solo analysis:** chord/scale relationships, motivic development, non-chord tone terminology, chord voicings (piano left hand formations)

**Suggested Texts for Review:**

**Fundamentals:**


**Harmony**

Stylistic Practices:


Form:

Williams, Chas. The Nashville Number System. 7th ed. Nashville, Tennessee: Chas Williams, 2005.


Jazz solo analysis:
