

Graduate Placement Test Study Guide

George Mason University Department of Music

Part I: Listening/Score Analysis

Place each of the pairs in chronological order, provide an approximate date for each piece, and discuss the features of each piece that lead you to your answer. Provide as much information as possible. You may discuss the composer, genre, and identity of the piece, its scoring, instrumentation, harmonic structure, and any other significant attributes.

1. Dufay, “Nuper rosarum flores” and Palestrina, Kyrie, from *Pope Marcellus Mass*
2. Victoria, “O magnum mysterium” and Mozart, “Ave verum corpus”
3. JS Bach, “Passion Chorale,” from *St. Matthew Passion*, and Mendelssohn, a chorus from *St. Paul*
4. F Haydn, Symphony 104 in D Major, Mvt. 1, and Dvorak, Symphony 8, Mvt. 1
5. Beethoven, Symphony 9, Mvt 4, and Mahler, Symphony 8, Part I
6. Schubert, “Der Lindenbaum.” And Wolf, “Ein Stundlein wohl vor Tag”
7. Mozart, “Dies irae,” from *Requiem*, and Berlioz, “Dies irae,” from *Requiem*
8. Debussy, “Sunken Cathedral” from *Preludes*, and Ives, Hawthorne,” from Piano Sonata No. 2
9. Rimsky Korsakov, *Scheherezade*, and Stravinsky, *Rite of Spring*

Part II: Music History

Choose five of the groups below and discuss in detail the musical style and importance of one composer from each group chosen. Be sure to discuss important pieces as a part of your answer.

- A. Hildegard, Dufay, Ockeghem, Palestrina
- B. Josquin, Monteverdi, Schutz, Corelli
- C. C. Vivaldi, JS Bach, Handel, Lully
- D. F. Haydn, Mozart, Beethoven, Schubert
- E. R. Schumann, Chopin, Liszt, Felix Mendelssohn
- F. Rossini, Wagner, Verdi, Berg
- G. Debussy, Ives, G. Mahler, Scriabin
- H. Musorgsky, Grieg, Bartok, Janacek
- I. Schoenberg, Stravinsky, Ellington, Copland
- J. Cage, Corigliano, Reich, Zwilich
- K. Gottschalk, WG Still, Libby Larsen, John Zorn

Part III: Sight Singing

- A. Interval
- B. Melodies: diatonic, chromatic

Part IV: Ear Training

- A. Melodic Intervals
- B. Harmonic Intervals
- C. Diatonic Melodies
- D. Chord Identification (Root Position, 1st & 2nd Inversions)
- E. Outervoces & Chord Functions in Four-part Texture

Part V: Keyboard Skills

A. **Prepared Skills:** The following skills/repertoire should be practiced in advance of the testing and must be well-prepared to be acceptable:

1. Scales (2 Octaves), Arpeggios (2 Octaves), and standard chord progression (e.g. I, IV, V7, I), in any major or minor key.
2. One prepared piece on the difficulty level of JS Bach's Anna Magdalena's Bach Book or more difficult level.
3. Playing functional chord progressions.
4. Harmonize & transpose melodies.
5. Play from standard lead sheet
6. Play a simple accompaniment from a vocal or instrumental piece.

Part VI: Theory

Fundamentals: Write key signatures in treble and bass clefs; Write intervals above and below given pitches; write major, minor and modal scales beginning on any pitch, and reading of bass, treble, and alto clefs. (ref. Turek, Part One)

1. Transpose a melodic line for any single line instrument (including alto clef); identify meter of a notated rhythm. Know lead-sheet symbols and Roman numeral symbols for a musical excerpt; Identify and write diatonic function of chords in any key, including inversions. (ref. Turek, Parts Two & Three)
2. Identify and write the various types of cadences. Roman numeral analysis of a musical passage including embellishing tones. Write and identify secondary dominants. Realize a figured bass passage. Identify key modulations from 4-part musical passage. (ref. Turek, Parts Four & Five)
3. Identify and write (resolve) Neapolitan, Augmented sixth chords, and secondary diminished 7ths. Write diatonic and chromatic mediants. Identify various transformations of a given fugue subject. (ref. Turek, Parts Six & Seven)
4. Write the inversion of a 12-tone row; Identify specific transformations of the tone row. Be able to write whole-tone, pentatonic, and octatonic scales, quartal and quintal chords as well as techniques such as planning and set-theory analysis. (ref. Turek, Part Nine)

Reference Text: Turek, Ralph, *Theory for Today's Musician*, 2007, McGraw-Hill and Workbook to accompany text.