Study Guide
for
DMA Comprehensive Examination in Music Theory

Five of the following seven topics are included in each Music Theory Examination. The topics are selected by the student’s Music Theory advisor, after consultation with the prospective candidate. NOTE: In most cases, students will be expected to choose #1 or #2 and #6 or #7, since the corresponding tasks are comparable.

Doctoral students are expected to consult as early as possible with their Music Theory advisor. Students should take courses to prepare for the exam rather than seeking ongoing tutorial coaching from theory faculty members.

1. Renaissance counterpoint
   Using the given opening, compose ten or twelve bars of a 16th-century motet. Text need not be used.
   Material: A standard opening from the Renaissance literature

2. Baroque counterpoint
   Using the given subject, compose the exposition of a three-voice Baroque fugue.
   Material: Standard fugue subject, probably not more than two and one half measures long.

3. Figured bass
   Realize the given figured bass.
   Material: Chromatic figured bass, approximately eight measures.

4. Classical analysis
   Formal analysis of a rondo, sonata, or sonata-rondo form movement.
   Material: Movement from a piano sonata, chamber piece, or symphony by Haydn, Mozart, Beethoven, etc.

5. Romantic analysis
   Harmonic analysis of a late-romantic piece.
   Material: Excerpt from Chopin, Brahms, etc.

6. 20th Century excerpts
   Excerpts from six pieces by selected 20th century composers. Who wrote each? Give the reasons for your answers.
   Material: The following composers may be included: Stravinsky, Hindemith, Britten, Bartok, Webern, Messiaen, Boulez, Babbitt.

7. 20th Century work
   Provide a comprehensive analysis of a twentieth-century work.