

The University of Kansas

School of Fine Arts
Department of Music and Dance
Division of Graduate Studies

Guidelines: Diagnostic Examinations in Music

General Information

All entering graduate students in music—except music education and music therapy—must take written diagnostic examinations in music history and music theory. Graduate students entering programs in piano must take additional tests in the areas of piano literature and functional piano skills. These are given at the beginning of enrollment week to determine whether any need exists for remedial work so that an appropriate academic program can be designed for each student. Students who need remedial work must complete certain coursework or show mastery of the material by examination.

The diagnostic examinations in music history and music theory are evaluative tools and must be taken at the time of a student's initial enrollment in a graduate program. Entering students are strongly advised to review their undergraduate studies in both areas before taking the examinations.

Musicology

The diagnostic examination in music history is designed to test the student's knowledge of the six style periods of Western music: Middle Ages, Renaissance, Baroque, Classical, Romantic, and 20th Century. The examinations will include questions that require identification of stylistic traits in recorded examples, essay questions, and identification of terms, titles, and names.

Some texts that are useful for reviewing music history are:

Grout, Donald J. and Claude V. Palisca, *A History of Western Music*

Crocker, Richard L., *A History of Musical Style*

Poultney, David, *Studying Music History; Learning, Reasoning, and Writing about Music History and Literature*

Seaton, Douglass, *Ideas and Styles in the Western Musical Tradition*

Stolba, K Marie, *The Development of Western Music: A History*

Students who pass all six sections by scoring a B- or higher will not have to do any remedial work in music history (S). Those scoring a B- on a section will be advised to review that area on their own (R). Those scoring a C+ or less on a section will be considered deficient in that area (D).

Deficiencies may be remedied in the following ways:

1. Enroll in the appropriate graduate period course and earn at least a C.
2. Study on one's own the history of music of the appropriate period, then take the section of the Diagnostic Examination again and score at least a B-.

Graduate students must **pass all six sections** of the diagnostic examination **before** they will be permitted to take the **master's degree oral examination** or the **doctoral written examination**.

Music Theory

This series of examinations is designed to test the students' strengths and/or weaknesses in various areas of music theory covered in our undergraduate music programs at the University of Kansas. The results of this exam will be used to advise the student while planning his/her program. The examination is organized into four major sections:

- I. Aural Skills
- IIa. Harmony
- IIb. 20th Century
- III. Form and Analysis
- IV. 18th-century counterpoint

Parts I, II (a & b), and III are required for all students. Part IV is required for graduate students in composition, organ, piano, music history, and music theory but is optional for all other majors.

Textbooks appropriate for reviewing the five sections of the exam include:

- Ottman, Robert. 1996. *Music for sight Singing*, 4th edition. Upper River Saddle, NJ: Prentice-Hall. (practicing melodic and harmonic dictation).
- Gauldin, Robert. 1997. *Harmonic Practice in Tonal Music*. New York: Norton.
- Aldwell, Edward and Carl Schachter. 1989. *Harmony and Voice Leading*, 2nd edition. Fort Worth: Harcourt-Brace.
- Williams, Kent. 1997. *Theories and Analyses of Twentieth-Century Music*. Fort Worth: Harcourt-Brace.
- Kostka, Stefan. 1990. *Materials and Techniques of Twentieth-Century Music*. Englewood Cliffs, NJ: Prentice-Hall.
- Spencer, Peter and Peter Tempko. 1988. *A Practical Approach to the Study of Form in Music*. Englewood Cliffs, NJ: Prentice-Hall. Reprinted by Waveland Press, 1992.
- Berry, Wallace. 1986 *Form in Music*, 2nd edition. Englewood Cliffs, NJ: Prentice-Hall.
- Gauldin, Robert. 1990. *A Practical Approach to 18th Century Counterpoint*. Englewood Cliffs, NJ: Prentice-Hall. Reprinted by Waveland Press.
- Kennen, Kent. 1995. *Counterpoint*, 3rd edition. Englewood Cliffs, NJ: Prentice-Hall.

Each section of the test is evaluated as satisfactory (S), review (R), or deficient (D). If satisfactory, no remedial work is required. If review, the student is advised to either audit the appropriate course or review on his/her own. If a student is still found to be deficient in any area, he/she will be allowed to retake any failed sections the next time the tests are given.

Retakes are limited to one time only! If the student does not pass the retake with a satisfactory or review, she/he is required to enroll in the appropriate course for undergraduate credit.

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| I. | Aural skills: | MTHC 402 Graduate Theory Review: Aural skills (2) |
| IIa. | Harmony: | MTHC 400 Graduate Theory Review: Writing Skills (2) |
| IIb. | 20th Century: | MTHC 215 Theory IV (4) OR MTHC 432 20th Century Materials before 1945 (3) |
| III. | Form & Analysis: | MTHC 410 Form and Analysis (3) |
| IV. | Counterpoint: | MTHC 541 Eighteenth Century Counterpoint (3) |

If scheduling conditions make it impossible to enroll in MTHC 400/402, the student may remove the deficiency by enrolling in MTHC 205 (4).

For all courses taken to remove undergraduate deficiencies the student must earn a grade of at least "C".

Any deficiencies noted on the Graduate Diagnostic Tests will be reported to the student's advisory committee at the time of doctoral comprehensive or master's final examinations. The candidate may be questioned in these areas.