### I. History

#### A. Suggested resources for study:
- New Grove Music Online
- *Norton Anthology of Music*

#### B. Basic historical and stylistic knowledge

Below is a list of broad issues that might be discussed. This list is not comprehensive but provides you with ideas of general areas that might be discussed. Students are expected to master the sections that are relevant to their repertoire rather than the entire list.

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<td>Modality Vocal Improvisaton</td>
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<td>1100–1300</td>
<td>Middle Ages (Ars Antiqua)</td>
<td>Leonin Perotin</td>
<td>Organum Conductus Motet</td>
<td>Modality Early Polyphony Cantus Firmus Vocal Improvisation Rhythmic Modes Role of Music in the Church</td>
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<td>Modality Rhythmic Organization and Complexity Differing treatments of vocal lines Development of instruments</td>
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<td>1750–1800</td>
<td>Classical</td>
<td>Handel, Scarlatti, Gabrieli, Couperin</td>
<td>Trio Sonata, Comic Opera, Symphony, Sonata, String Quartet, Classical, Concerto, Variation</td>
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<td>Periodic Phrase Structure, Homophonic Texture, Sonata-Form, Simplicity, Naturalness of Expression, Tonality, Music as Drama</td>
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<td>1800–1900</td>
<td>Nineteenth Century</td>
<td>Beethoven, Schubert, Schumann, Berlioz, Mendelssohn, Wagner, Verdi, Brahms, Bruckner, Mahler, Liszt, Chopin, Strauss, Sibelius</td>
<td>Lied, Sonata, Character Piece, Chamber Music, Symphony, Tone Poem, Music Drama, Tragic opera, Melodie</td>
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<td>New German School, Chromatic Harmony, Obscuring of formal clarity, Third relationships, Gesamtkunstwerk, Historicism, Nationalism, Virtuosity, “Absolute Music”, Program Music</td>
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<td>Experimentation, Microtones, Electronic Instruments, New Acoustic Instruments, Rise of Popular Music and Jazz, Realism, Pluralism, Rhythmic Complexity, Emphasis on Color and Timbre, Noise Music, Musique Concrète</td>
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II. Music Theory

A. Suggested resources for study:


B. Basic Theoretical Knowledge
C. Analytical Skills

1. For tonal works
   - Roman-numeral analysis;
   - Identification of non-chord tones (all types);
   - Applied chords (secondary dominant and leading-tone chords);
   - Chords involving modal mixture;
   - Modulation techniques (pivot-chord modulation, enharmonic reinterpretation, direct modulation, etc.);
   - Identification of harmonic sequences;
   - Extended chromaticism (augmented-sixth chords, Neapolitan chord, common-tone diminished seventh chords, tritone substitution, etc.);
   - Melodic and harmonic reduction, including outer-voice frameworks based on species counterpoint;

2. For post-tonal works
   - Fluency with mod-12 numerical note names (C = 0)
   - Pitch-class set theory, including prime forms for all twelve trichords
   - Pitch-class transposition
   - Pitch-class inversion
   - Diatonic modes
   - Other scale-types, including octatonic, whole tone, hexatonic, and acoustic
   - General knowledge of the post-tonal language for the composers on recital

3. For all works (tonal, post-tonal, or otherwise)
   Explain what form a piece is in based on its thematic and harmonic content by comparing it to the following models:
   - Binary form (distinguish between types);
   - Ternary form;
   - Rondo form;
   - Sonata form;
○ Concerto form;
○ Theme and variations;
○ Arch form;
○ Any nonstandard form appearing on a recital piece.

For all forms, special attention should be given to non-standard harmonic or thematic events, transitional passages, codas, etc.