# Study guide for comprehensive theory exams

You will be given four scores to analyze, one each from the following categories. The questions for each will not be about specific details; but rather, will call upon a broad, general grasp of the forms, techniques, and the use of musical language found in each piece. You will not be asked to define specific terms or analyze individual chords; however, be advised that complete answers to the questions will necessarily involve the appropriate application of terms, and that a satisfactory explanation of form and/or use of musical language will inexorably involve some harmonic analysis.

The following lists of genres, forms and styles are not exhaustive checklists. They should provide some orientation for the types of pieces you should be prepared to analyze.

<u>Baroque</u>

Genres: sonata, trio sonata, prelude (or something else) and fugue, concerto, opera, cantata, oratorio

Forms: suite, sonata, variations, da capo aria

<u>Classical</u>

Genres: sonata, chamber music, concerto, symphony, opera

Forms: sonata, binary, ternary, variations, rondo

<u>Romantic</u>

Genres: character pieces, art songs, symphony, concerto, symphonic poem, opera

Forms: binary, ternary, "programmatic"

<u>20th century</u>

Styles: impressionism, expressionism, folklorism, neo-classicism, aleatoric, sound mass, minimalism, texture/timbre composers (Crumb, Berio, etc.).

---

Sample question/answer (see following score)

**Schumann's "Im wunderschönen Monat Mai" from *Dichterliebe*.**

Analyze this song, focusing in particular on characteristics of 19th c. Romanticism. Diagram the form on the score, and analyze as much of the chromaticism as you can.

Sample answer:

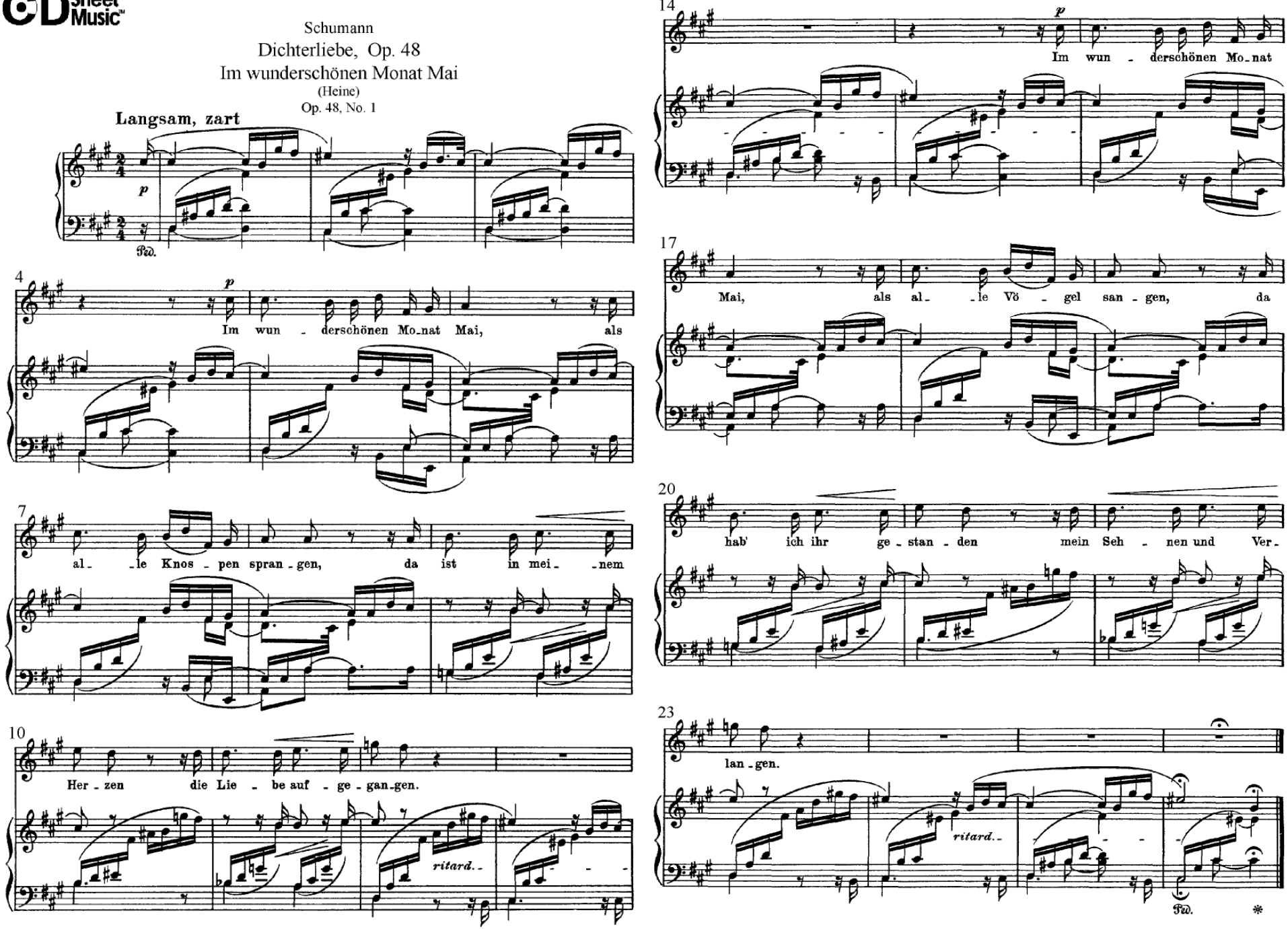
I. Form: strophic, A-A1 (mm. 1-12, 13-27)
II. Harmony/tonality
  A. V-I delayed until m. 6
  B. opening appears to be iv6-V in f♯– but never resolves in f♯
  C. Iv6-V progression used chromatically in a sequence, mm. 9-12 (in ii, then in IV, using modal borrowing)
  D. Ends ambiguously on V/vi
III. Melody
  A. long appoggiaturas (c♯ in piano, m. 1 and voice opening); and, many appoggiaturas generally (mm. 10, 12, etc.). Chromatic appoggiaturas (piano, m. 10, e.g.)
  B. voice part unresolved– ends on $\hat{6}$ both phrases; piano part ends on ♯$\hat{5}$ both phrases.

CD Sheet Music™

Schumann

# Dichterliebe, Op. 48

## Im wunderschönen Monat Mai

(Heine)

Op. 48, No. 1