

Foundations of Music Analysis (MUS THEO 6000)

Overview

The Foundations of Musical Analysis course focuses on the identification and analysis of salient compositional elements as determined by the musical context. Special attention is given to musical practices since the late Romantic era. The course provides an introduction and intensive examination of two analytical approaches – Neo-Riemannian Analysis as an approach to tonal music of the late Romantic era through today and Set Theory as an approach to post-tonal music.

Students will be expected to:

- Identify and demonstrate an understanding of the salient compositional elements of a piece of music.
- Demonstrate an understanding of the difference between description and analysis.

Format for the exam:

- The examination consists of a practical application of analytical tools and methods discussed in FMA. This practical application will take the form of an analysis.
 - Students will be given three to five pieces from which to choose one to analyze. Each of the pieces will utilize different approaches and compositional languages.
 - Students will be expected to generate an annotated score, a summary of analytical observations, and other relevant documents (graphics, networks, reductions, etc.) as appropriate.
- This is not a timed exam – there is no set time limit. A window of 3 to 4 days will be given with the expectation that the student will spend 4 to 5 hours analyzing and articulating their observations.

Suggested Study Resources:

- The FMA readings, handouts, assignments, and other course materials. Emphasis should be placed on the following:
 - Michael Rogers – “Musical Analysis” from *Teaching Approaches in Music Theory*
 - Joseph Straus – *Introduction to Post-Tonal Theory*
 - Frank Lehman – *Transformational Analysis and the Representation of Genius in Film Music*
- Miguel A. Roig-Francolí – *Understanding Post-Tonal Music*
- Stefan Kostka & Dorothy Payne – *Tonal Harmony*

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Mustheo-5200 Topics in Music Theory: Art Song from Schubert to Ives

Overview

The Topics in Music Theory course is a survey of representative art songs from roughly 1820-1920, focusing on major composers and the compositional approaches that they used.

Students will be expected to:

- Know the names, dates, and musical styles of the composers covered in class.
- Have a clear understanding of the compositional techniques and formal concepts utilized by these composers.
- Be able to apply the analytical techniques they have learned in class to excerpts of pieces not actually studied in class.

Format for the exam:

Students will be given three works from which to choose one to analyze.

There is no set time limit

Original hardcopy will be returned to Russell Hall main office (unless other arrangements have been made and approved by the instructor)

The works will be representative (stylistically) of the works studied in class and may include:

- An example from the 19th century possibly containing:
 - Chromatic predominants (Neapolitan or augmented 6th types)
 - Altered or extended dominant structures
 - Rapid and/or remote modulation
- An excerpt requiring identification of any of the following 20th-century resources:
 - Harmonic Types: Extended tertian, quartal, added-tone, or polychordal
 - Scale types: all historical (church) modes, whole-tone, octatonic, major and minor pentatonic

-Aside from careful study of the notes and assignment for the course, these are useful sources for studying:

Kostka, Stefan and Payne, Dorothy. *Tonal Harmony* 6th ed. (New York: McGraw-Hill, 2008).

Turek, Ralph. *Theory for Today's Musician* (New York: McGraw-Hill, 2007).

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ORAL EXAM & SPECIALTY WRITTEN EXAMINATION PROCEDURES

In addition to written Comprehensive Exams, Oral Comprehensive Exams or written Specialty Final Comprehensive exams are required by a number of degree programs. Please see your degree program below to determine whether oral or specialty written examinations are required. Specialty exam requirements are determined by the division, for more information on scheduling and studying for specialty exams, please see your applied instructor or division head.

MM Performance - Voice

The oral exam must be completed by the student one week prior to the end of the semester in which the student wishes to graduate.

Questions will relate to the skills and knowledge acquired in voice-themed coursework, in the composition of the thesis, and in preparation/performance of the recital.

The student will contact the chair of their committee to schedule a one-hour meeting. Additionally, the student will solicit information regarding the general topic on which each member plans to focus their portion of the examination. Once the student has received responses, they will forward this information to their committee chairperson, who will then examine for redundancies. Students should be prepared for the possibility of obliquely related follow-up questions, and an element of spontaneity in the range of that which is discussed.

After the exam is completed, the chair of the committee will send the results in writing to the Graduate Coordinator.

MM Performance - Instrumental (woodwinds, brass, percussion, & strings)

See major professor for study guides & scheduling.

Brass students see study guide below.

MM Performance - Instrumental (piano)

The piano division administers master's orals individually at the conclusion of the course of study for 45-60 minutes. Questions include piano literature, history of the piano, famous pianists, and areas specific to the individual's experience, e.g. accompanying, vocal literature, compositional styles.

It is advised that students consult with major professor when preparing for oral comprehensive.

MM Piano Performance and Pedagogy

Students should be familiar with materials for young children and adults in private as well as group study. Students should be familiar with educational composers and be able to address compositional style and specific pieces. Students should be familiar with supplementary materials and technology for use in teaching piano. Students should be prepared to discuss various ways to set-up a private studio.

MM Music Education

Students will take a written exam on topics in Music Education. See the Music Education study guide below.

MM Jazz Pedagogy

Students will take a written or oral specialty exam in Jazz Pedagogy. See study guide below.

MA - No oral/specialty exams required

MM Conducting – No oral/specialty exams required

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MUSIC EDUCATION SPECIALTY EXAM

2-hour exam scheduled following required written comprehensive exams.

There will be two essays for this examination (one hour per question).

Part I consists of one essay question. You should know/be able to do the following:

- 1) Be familiar with the research methods common to music education research:
 - a) Philosophical method
 - b) Historical method
 - c) Descriptive method
 - d) Applied behavior analysis
 - e) Experimental Method
- 2) Be able to review and analyze a scholarly publication that contains experimental, descriptive or behavioral research. You should have examples that you collected in your research from the Research Methods class. Analysis of research will address the following aspects:
 - a) Research design
 - i. Experimental
 1. One sample
 2. Two sample
 3. Multi-sample
 - ii. Descriptive
 1. Survey
 2. Correlation
 3. Case study
 4. Longitudinal
 - iii. Behavioral
 1. Phases of behavioral program
 - a. Pinpoint
 - b. Record
 - c. Consequence
 - d. Evaluate
 2. Designs
 - a. Complete reversal ABAB
 - b. Alternating treatments
 - c. Multiple-baseline
 - d. Changing criteria
 - b) Format and structure of the article
 - i. Basic sections of an article
 - c) Credibility of the methodology
 - i. Reliability and validity issues
 - ii. Sampling issues
 - d) General comprehension of statistical or descriptive data
 - i. Data levels:
 1. Nominal
 2. Ordinal
 3. Intervallic and ratio
 - ii. Probability
 - iii. Percentages
 - iv. Ranking
 - v. Comprehension of use of common statistical and descriptive tests:
 1. Chi-square

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2. Mann-Whitney U
 3. t -Test
 4. ANOVA
 5. Spearman rank correlation
- e) Value of the findings
- i. Value for music educators
 - ii. Value for students
 - iii. Value for music education research
- 3) Know basic statistical terms related to central tendency
- a) Mean
 - b) Median
 - c) Mode
 - d) Standard deviation
 - e) Variance
- 4) Know concepts relating to research design and interpretation:
- a) Hypothesis
 - b) Validity
 - c) Reliability
 - d) Probability
 - e) Sampling
 - f) Control

In Part II, you will be asked to complete ONE essay from a choice of three or four questions. Essays will be drawn from the following topics. Be prepared to describe the topic and how it applies to music teaching.

- 1) Major historical figures and movements in music education from 1609 to the present day that impacted on the development of our profession
- 2) Principal educational philosophies, curricular initiatives, and methods that have been employed for teaching music (e.g., Reimer, Elliott, *Vision 2020*, Orff-Schulwerk, Suzuki)
- 3) Major philosophical positions in education that define pedagogical stances in our profession.
- 4) Applications of philosophy and values in music education or music education research
- 5) Contributions of prominent psychologists to learning that have had impact on music education
- 6) National Standards for Arts Education and the Iowa mandates
- 7) Major research periodicals that contribute to the field of music education
- 8) Ethical uses of behavioral learning
- 9) Essential elements of school music administration in terms of teacher and program effectiveness.
- 10) Transfer theory as it relates to music education

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Study Guide for Jazz Pedagogy Portion of Comprehensive Exams

I. Jazz History

- a. Be able to identify and discuss (in chronological order) the major musical developments in the evolution of jazz style.
- b. Be able to discuss the evolution of the rhythm section and identify those instrumentalists who are responsible for major innovations.
- c. Be able to identify and discuss (in chronological order) the primary innovators of jazz style on your instrument.

II. Jazz Arranging

- a. You will be given the basic chords and melody to a phrase of a nursery rhyme. Be able to transform the line, rhythmically and melodically, into a jazz phrase (with articulation) and harmonize it in four voices for trumpet, alto sax, trombone, and baritone sax.
 1. Be able to write a *linear* (a la Dobbins) version of the above.
- b. Be able to identify and discuss the differences in approaches to *tutti* voicing (combining saxes, trumpets and trombones) among Nestico, Jones, and Brookmeyer as described by Rayburn Wright in Inside the Score.

III. Jazz Improvisation/Theory

Be able to analyze a tune for the purposes of using it as a vehicle for jazz improvisation (form, functional harmonic analysis, chord-scale possibilities--based on chord symbol, function, context, and melodic implications, guide-tone/harmonic lines, etc.).

IV. Jazz Pedagogy

- a. Be able to articulate your philosophy of jazz education.
- b. Be able to list 3-5 reference sources for the following areas:
 - 1) jazz improvisation; 2) jazz theory; 3) jazz history; 4) jazz ensemble rehearsal technique; and 5) jazz arranging.
- c. Be able to describe your approach to teaching jazz improvisation.
- d. You will be given a copy of a big band score. Prepare it for a rehearsal:
 1. Mark it appropriately (phrases, articulations, releases, dynamics, etc.) for rehearsal purposes.
 2. Indicate sections to be opened up for solos.
 3. Analysis of solo section (see III above).