

MUSIC HISTORY

2 hour exam

The comprehensive examination in Music History is designed to assess the student's competency and understanding of the major composers, genres, and styles of Western art music (i.e. *not* popular music, jazz, or world music) in all historical periods, from the tenth century to the present. The examination covers material beyond the single topics course required in the Graduate Core; students are therefore encouraged to begin their preparation well before the semester in which they expect to take the exam.

Please note: Students whose primary language is not English may have 30 minutes of extra time for this exam.

Requests for extra time must be made at least one week prior to sitting for the exam (contact Dr. Hendrix-Case to make the request). ESL students may use a printed dictionary—electronic dictionaries/translators are not permitted in the exam room.

Format and preparation

The comprehensive examination in Music History consists of three sections: Listening, Terms, and Essay. The exam may be taken three times. Students are only required to retake those sections not passed on the first attempt, and may use the full two hours to complete the remaining sections. The listening excerpts will change on the second and third attempts, but the terms and essay questions will remain the same.

Listening section (40 points)

This section of the exam consists of 20 (twenty) short listening excerpts (30-60 seconds in duration) representing works from the Western art music canon. Excerpts are usually not taken from the beginning of the piece or movements. Each excerpt will be played *once*. For each excerpt, students will identify the composer, the title of the work (titles in the original language, e.g. *Il barbiere di Siviglia*, *Quatuor pour la fin du temps*, etc.), and opus or catalog numbers where applicable. A score of at least 70% (28/40 points) is required to pass this section.

Recorded excerpts will be taken from the two listening lists found at the end of this document. Recordings of the excerpts on **List 1** (132 excerpts) may be found on the online playlists for Burkolder, ed. *History of Western Music*, 10th edition, and the accompanying *Norton Anthology of Western Music* (NAWM), 8th edition, or through the resources listed below. Recordings of the works on **List 2** (53 excerpts) may be found in the Rod Library Fine and Performing Arts Collection, Naxos, or through commercial streaming services. Note that if a work appears on both List 1 *and* 2, or List 2 *only*, the listening example may be excerpted from any movement/part of the work.

Terms section (20 points)

For this section of the exam, students will be given a list of commonly used musical terms applicable to genres, styles, techniques, expression, concepts, and repertoire. From the list, select **ten terms** and write a clear, concise definition for each (1-3 sentences). Each definition must be supported with a specific example of a composer and work associated with the term being defined. A score of at least 60% (12/20 points) is required to pass this section.

To prepare for this section, consult any standard music history textbook (see recommended texts below). Important terms and concepts are often highlighted in bold-face type or may be found in a glossary at the end of the book.

Essay section

For the essay section, select one essay question based on topics taught by the Musicology faculty in recent music history and literature courses. Answer the question in a concise, guided essay that addresses the questions/issues for that topic. Essays should be between 500-750 words in length, focused and well-organized, and *should not exceed* the word limit. To prepare for this section, review materials from coursework and consult any standard music history textbook. Sample questions are given below, followed by a selection of recommended texts. A score of at least 80% (8/10 points) is required to pass this section.

Sample essay questions: *note that these are “samples” only, these questions will not appear on the actual exam.* You will have at least six topics to choose from on the actual exam.

- Discuss the various national styles of secular vocal music in the Renaissance. Include information on formal schemes (music and text), number of voices, melodic styles, harmonic language, rhythm, and so on. Wherever possible, give specific examples of composers and titles of works.
- Discuss the development and importance of the song cycle in the nineteenth century. How do we typically define “song cycle?” Who were its leading composers? How were these works typically performed? Give specific examples of composers and titles of works.
- Discuss the development of the instrumental concerto during the period 1700-1800. Where was the genre cultivated? Who were the leading composers? Give specific information on the number and type of movements, scoring, performance resources, and venues. Provide specific examples of composers and works to support your discussion.
- Discuss the cultivation of large-scale orchestral music in the nineteenth century *after* Beethoven (i.e. program music *and* absolute music). What were the major trends? How did composers deal with Beethoven’s legacy? Who were the major composers? Give specific information on the titles of works, number and types of movements, performance resources, and so on, to support your discussion.

Recommended Texts

Burkholder, Peter J. *A History of Western Music*. 10th edition. New York: W.W. Norton, 2018.

[A copy of this book is on reserve at the Rod Library Circulation Desk, under the name “Altstatt.” Earlier editions (7th or 8th, edited by Donald J. Grout, Claude V. Palisca, and Burkholder) are also acceptable.

Spitzer, John and Neal Zaslaw. *The Birth of the Orchestra: History of an Institution, 1650-1815*. Oxford: Oxford University Press, 2004.

Titles in the Norton *Western Music in Context* series:

Auner, Joseph. *Music in the Twentieth and Twenty-first Centuries*. W.W. Norton and Company, 2013.

Fassler, Margot. *Music in the Medieval West*. New York and London: W.W. Norton and Company, 2014.

Freedman, Richard. *Music in the Renaissance*. New York and London: W.W. Norton and Company, 2012.

Frisch, Walter. *Music in the Nineteenth Century*. New York and London: W.W. Norton and Company, 2012.

Heller, Wendy. *Music in the Baroque*. New York and London: W.W. Norton and Company, 2014.

Rice, John. *Music in the Eighteenth Century*. New York and London: W.W. Norton and Company, 2012.

Repertoire Lists for Listening Section

List 1. Excerpts from Burkholder, ed. *History of Western Music* (10th edition)/*Norton Anthology of Western Music* (8th edition)

COMPOSER	NAWM #	TITLE OF WORK
Anonymous	3a	Introit: <i>Puer natus est</i>
Anonymous	3b	<i>Kyrie, omnipotens genitor</i>
Anonymous	3c	<i>Gloria</i>
Anonymous	3d	Gradual: <i>Viderunt omnes</i>
Anonymous	4a	Antiphon <i>Tecum Principium</i> and <i>Dixit Dominus</i> (psalm)
Anonymous	4b	Hymn: <i>Christe Redemptor omnium</i>
Anonymous	5a	Tropes on Introit <i>Puer natus est: Quem quaeritis in presepe</i> and melisma
Anonymous/ Wipo of Burgundy	6a	<i>Victime paschali laudes</i>
Anonymous/Thomas of Celano	6b	<i>Dies irae</i>
Anonymous	20c	<i>Super te Ierusalem/Sed Fulsi virginitatis/Dominus</i>
Anonymous	13	<i>Le manuscript du roi</i>
Anonymous	32	" <i>Alleluia: A newë work</i> "
Anonymous	16	<i>Jubilemus, exultemus</i>
Adams	219	<i>Short Ride in a Fast Machine</i>
Arcadelt	47	" <i>Il bianco e dolce cigno</i> "
Babbitt	215	<i>Philomel</i>
Bach, C.P. E.	117	Sonata in A Major, H. 186, Wq. 55/4
Bach, J.C.	120	<i>Concerto for Harpsichord or Piano and Strings in E-flat Major, Op. 7, No. 5</i>
Bach, J.S.	102	<i>Prelude and Fugue in A Minor, BWV 543</i>
Bach, J.S.	103	<i>Chorale Prelude on Durch Adams Fall, BWV 637</i>
Bach, J.S.	104	<i>Well-Tempered Clavier</i>
Bach, J.S.	105	<i>Nun komm, der Heiden Heiland</i>
Bach, J.S.	106	<i>St. Matthew Passion, BWV 244</i>

Bartók	187	<i>Music for Strings, Percussion, and Celesta</i>
Beach	167	Symphony no. 1
Beethoven	129	Piano Sonata in C Minor, Op. 13 (<i>Pathétique</i>)
Beethoven	130	Symphony No. 3 in E-flat Major, Op. 55 (<i>Eroica</i>)
Berg	182	<i>Wozzeck</i> , Op. 7
Berlioz	146	<i>Symphonie fantastique</i>
Bologna, Jacopo da	29	"Non al suo amante"
Brahms	160	Symphony No. 4 in E Minor, Op. 98
Buxtehude	97	Praeludium in E Major, BuxWV 141
Byrd	61	"Sing joyfully unto God"
Byrd	69	Variations on "John come kiss me now"
Caccini	72	"Vedrò 'l mio sol"
Cage	213	<i>Music of Changes</i>
Carissimi	80a-b	<i>Historia di Jepte</i>
Chopin	139	<i>Nocturne in D-flat Major, Op. 27, No. 2</i>
Copland	203	<i>Appalachian Spring</i>
Crucifixion sonata,	96a-d	<i>Trio Sonata in D Major, Op. 3, No. 2</i>
Couperin	99a-c	<i>Vingt-cinquième ordre</i>
Debussy	172	<i>Nocturnes</i>
Dowland	57	"Flow, my tears"
Dufay	37a	"Se la face ay pale"
Dufay	37b	Missa "Se la face ay pale"
Dunstable	33	"Quam pulchra es"
Dvorák	166	<i>Slavonic Dances</i> , Op. 46
Fauré	164	<i>La bonne chanson</i> , Op. 61
Franck	163	<i>Violin Sonata in A Major</i>
Frescobaldi	82	Toccatà No. 3
Frescobaldi	83	Mass for the Madonna
Gabrieli	78	<i>In ecclesiis</i>
Gaultier, Denis	88	"La coquette virtuose"
Gluck	113	<i>Orfeo ed Euridice</i>
Gottschalk	141	<i>Souvenir de Porto Rico (Marche des Gibaros)</i> , Op. 31

Handel	107	<i>Giulio Cesare</i>
Handel	108	<i>Saul</i>
Hasse	110	<i>Cleofide</i>
Haydn	121	String Quartet Op. 33, No. 2 (The Joke), Hob. III: 38
Haydn	122	Symphony No. 88 in G Major, Hob. 1:88
Hensel	137	<i>Das Jahr</i>
Hildegard of Bingen	7	<i>Ordo virtutum</i>
Isaac	41	"Innsbruck, ich muss dich lassen"
Ives	189	Symphony no. 2, <i>Concord, Mass., 1840-1860</i>
Ives	188	<i>The Unanswered Question</i>
Jaquet de la Guerre	89	<i>Suite No. 3 in A Minor</i>
Josquin des Prez	43	"Mille regretz"
Josquin des Prez	44	"Ave Maria . . . virgo serena"
Josquin des Prez	45a	<i>Missa Pange lingua</i>
Luther, Martin	58c	"Ein feste Burg"
Lully	85a-c	<i>Armide</i>
Liszt	140	<i>Trois études de concert: No. 3, "Un sospiro"</i>
Machaut, Guillaume de	25a	<i>La Messe de Nostre Dame</i>
Machaut, Guillaume de	27	"Rose, liz, printemps, verdure"
Mahler	170	<i>Kindertotenlieder</i>
Marini	84	Sonata IV per il violino per sonar con due corde
Mendelssohn, Felix	143	<i>St. Paul</i> , Op. 36
Messiaen	210	<i>Quartet for the End of Time</i>
Meyerbeer	151	<i>Les Huguenots</i>
Monteverdi	71	"Cruda Amarilli"
Monteverdi	74a-e	<i>L'Orfeo</i>
Mozart	124	<i>Piano Sonata in F Major, K. 332:</i>
Mozart	125	Piano Concerto in A Major, K. 488
Mozart	126	<i>Symphony No. 41 in C Major (Jupiter), K. 551</i>
Mozart	127	<i>Don Giovanni</i>
Mussorgsky	158	<i>Boris Godunov</i>
Narváez	68a-b	Intabulation and Variations on "Milles regrets"

Padilla, Juan Gutiérrez de	92	"Albricias pastores"
Palestrina	63a	<i>Pope Marcellus Mass</i>
Pärt	223a-b	<i>Seven Magnificat Antiphons</i>
Penderecki	216	<i>Threnody for the Victims of Hiroshima</i>
Pergolesi	109	<i>La Serva Padrona</i>
Perotinus	19	<i>Viderunt omnes</i>
Purcell	90a-c	<i>Dido and Aeneas</i>
Rameau	100	<i>Hippolyte et Aricie</i>
Reich	218	<i>Come Out</i>
Rossini	149	<i>Barber of Seville</i>
Sammartini	118	<i>Symphony in F Major, J-C 32</i>
Scarlatti, Alessandro	94	<i>Clori vezzosa e bella</i>
Scarlatti, Domenico	115	<i>Sonata in D Major, K. 119</i>
Schoenberg	180	<i>Pierrot Lunaire, Op. 21</i>
Schoenberg	181	Piano Suite, Op. 25
Schubert	132	"Gretchen am Spinnrade", D. 118
Schumann, Clara	145	Trio in G minor, Op. 17
Schumann, Robert	133	<i>Dichterliebe</i> , Op. 48
Schumann, Robert	136	Carnaval, Op. 9
Schütz	81	"Saul, Saul, was verfolgst du mich"
Seeger, Ruth Crawford	202	String Quartet
Sermisy, Claudin de	51	"Tant que vivray"
Shostakovich	198	Symphony no. 5, Opus 47
Stamitz	119	<i>Sinfonia a 8 in E-flat Major, Op. 11, No. 3</i>
Still	204	<i>Afro American Symphony</i>
Strauss	171	<i>Salome</i>
Strauss	162	<i>Don Quixote, Op. 35</i>
Stravinsky	184	<i>Rite of Spring</i>
Stravinsky	185	Octet for Wind Instruments
Susato	66a	<i>Danserye</i>
Tallis	60	"If Ye Love Me"
Tchaikovsky	165	Symphony No. 6 in B Minor (<i>Pathétique</i>), op. 74

Telemann	101	<i>Paris Quartet No. 1 in G Major (Concerto primo), TWV 43</i>
Varèse	200	<i>Hyperprism</i>
Varèse	214	<i>Poeme Electronique</i>
Ventadorn, Bernart de	8	<i>Can vei la lauzeta mover</i>
Verdi	154a-e	<i>La traviata</i>
Victoria	64a.	<i>O magnum mysterium</i>
Victoria	64b.	<i>Missa O magnum mysterium</i>
Vitry, Philippe de	24	<i>Cum statua/Hugo, Hugo/Magister invidie</i>
Vivaldi	98a-c	Concerto for Violin and Orchestra in A Minor, Op. 3, No. 6, from <i>L'estro armonico</i>
Wagner	153a-b	<i>Tristan und Isolde</i>
Weber	152a-c	<i>Der Freischütz</i>
Webern	183	Symphony, Op. 21
Wipo of Burgundy	6a	<i>Victime paschali laudes</i>

List 2. Works drawn from graduate music history and literature courses taught by musicology faculty. Excerpts may be taken from any section of the work.

COMPOSER	TITLE OF WORK
Adams	<i>Nixon in China</i>
Adams	<i>Short Ride in a Fast Machine</i>
Bach, J.S.	<i>Brandenburg Concerto #5</i>
Bach, J.S.	<i>Well-Tempered Clavier</i>
Bach, J.S.	<i>B-minor mass: Crucifixus and Resurrexi</i>
Beach	Symphony no. 1
Beethoven	<i>Appassionata Sonata</i>
Beethoven	Symphony no. 9, Choral
Berlioz	<i>Symphonie fantastique</i>
Bernstein	<i>West Side Story</i>
Biber	<i>Mystery (Rosary) Sonatas</i>
Bizet	<i>Carmen</i>
Brahms	Symphony no. 1
Castello	<i>Sonate concertante in stil moderno, Book 2, Sonata no. 2</i>
Chopin	<i>Ballade in G minor</i>
Copland	<i>Rodeo</i>
Crumb	<i>Black Angels</i>
Daugherty	<i>Dead Elvis</i>
Debussy	<i>Prelude to the Afternoon of a Faun</i>
Donizetti	<i>Lucia di Lammermoor</i>
Dvorák	Symphony no. 9 (New World)
Gershwin	<i>Porgy and Bess</i>
Handel	<i>Messiah</i>
Haydn	String Quartet Op. 33, No. 2 (The Joke), Hob. III: 38
Hensel	Piano Trio in D minor
Ives	"General William Booth"
Ives	Symphony no. 2, Concord, Mass., 1840-1860
Larsen	<i>Try Me, Good King</i>

Mahler	Symphony no. 1
Monteverdi	"Lamento della ninfa"
Monteverdi	<i>Vespro della Beata Vergine: Duo seraphim</i>
Mozart	Symphony No. 41 in C Major (Jupiter), K. 551
Mozart	<i>le nozze di Figaro</i>
Price	Symphony no. 1
Puccini	<i>Madama Butterfly</i>
Reich	New York Counterpoint
Rossini	<i>Barber of Seville</i>
Schubert	"Erlkönig"
Schumann, Clara	Trio in G minor, Op. 17
Schumann, Clara	"Liebst du um Schönheit"
Schumann, Robert	<i>Papillons</i>
Seeger, Ruth Crawford	String Quartet
Shostakovich	Symphony no. 5, Opus 47
Still	Afro American Symphony
Strauss	<i>Salome</i>
Strauss	<i>Til Eulenspiegel</i>
Stravinsky	<i>Rite of Spring</i>
Tchaikovsky	Symphony no. 4
Tower	<i>Made in America</i>
Verdi	<i>La traviata</i>
Wagner	<i>Tristan und Isolde</i>
Weber	<i>Der Freischütz</i>