The Central Washington University Graduate Music History Diagnostic Exam

I. A description of the exam. This exam has five parts, each of which ask you to demonstrate familiarity with various aspects of what we perceive to be common musical knowledge for the educated, literate musician. The formats for each of these parts are as follows:

1. **Listening examples:** In this exercise you will be asked to provide written descriptions of various characteristics of a played musical excerpt. These characteristics include style period, approximate date, the type or genre of the composition, and the probable composer. You are expected to provide at least two reasons for your choice of style period. The musical examples are chosen to provide a clear, unambiguous sample of the characteristics you should know and recognize. Since the purpose of this exercise is to evaluate your ability to connect an aural presentation with cognitive definitions, you are not expected to know these works beforehand, and a list of the examples played is not given. A sample question and answer is provided in Appendix A.

2. **Forms:** You will be asked to provide a description and/or outline of the structural format of common musical forms, e.g. Minuet and Trio, Sonata Allegro, or Rondo. The names of the forms you are expected to know are included in the list of terms in Appendix D, and a sample answer is provided in Appendix A.

3. **Compositions:** You will be asked to match compositions with their composers. A complete list of these works, (but not their composers!) is provided in Appendix B in this packet.

4. **Composers:** You will be asked to name the style and at least two genres of an important composer’s music, his/her nationality and the approximate chronological time during which he/she lived. A complete list of these composers is provided in Appendix C and a sample answer is given in Appendix A.

5. **Terms:** You will be given a list of terms to define/describe. A complete list of the terms is provided in Appendix D and a sample answer is given in Appendix A.

A passing grade for this exam is 80%. Scoring less that 80% will result in required registration for MUS 380, Music History Review at the earliest possible opportunity.

II. Preparing for the exam. Since all the possible questions relating to parts 2 through 5 are given in the appendices, it should be a simple matter to look up and become familiar with all the itemized data. Suggested sources for finding this information:


2. General music history textbooks, such as those by Grout, Stolba, and Seaton.

3. Style specific history textbooks, e.g. Reese’s *Music in the Middle Ages*, Plantiga’s *Romantic Music*, or Rosen’s *Sonata Forms*. The list is endless; browse through the stacks of any music library and you will get lots of ideas.

4. Music libraries are also a good place to become familiar with the compositions listed in the appendix. You can look up any unfamiliar work by name in a lexicographic source, or in the recordings or score catalogue, listen to it and look up relevant data from other sources (even the jacket notes). For more general sources, the CWU music library (4th floor, main library) has “Music History Review” listening cds on reserve in the listening area. These items are for library use only and may not be taken out of the listening area. A list of those pieces are included in Appendix E. Most of the works on this list are taken from the Norton collection. You may order the two volume set of recordings called the *Norton Anthology of Western Music* from W. W. Norton and Co., 500 5th Ave., New York, NY; toll free call

5. Perhaps the most difficult part of the exam to prepare for in the short term is the first part, which evaluates your ability to recognize musical concepts from purely aural data (heard music). The difficulty is that it is not a matter of memorizing or learning information, but having the information already learned and connecting it to aural data—the music itself. This is an ability that takes time to develop, thus the difficulty of a short-term preparation. However, your ability to hear and recognize musical events is perhaps the most revealing benchmark of your musical skills and knowledge.

In preparing for this part of the exam, do not overlook sources that present concepts and information in a clear and simple fashion: some of the books written for college music appreciation classes present concepts and historical overviews in a concise and easily absorbed manner. The Kerman *Listen* book mentioned above is particularly useful in this regard. Indeed, if you become familiar with the period-specific characteristics of melody, rhythm, performance forces, genres and structure to the extent they are presented in this text (a text intended for the non-major!) you will have few problems with this part of the exam.

III. Appendices
A. Sample questions and answers for each part of the exam. Items in parentheses exceed the required answer.

1. Listening question—Played: part of a Mozart string quartet, first movement
   Answer: a) genre: string quartet
   b) Style period: Classical
   Reasons: String quartet is a characteristic genre of the period; balanced antecedent/consequent phrase structure; (phrases clearly delineated by cadences; contrasting melodic gestures; two distinct themes in different tonalities; metric regularity; common-practice harmonies; sonata-allegro form)
   c) Probably date of composition: late 18\textsuperscript{th} century
   d) Probably composer: Mozart, Haydn, early Beethoven

2. Form—Given: Provide an outline of the classical Minuet and Trio form.
   Answer:
   \[
   \begin{array}{c|c|c}
   \text{Minuet} & \text{Trio} & \text{Minuet} \\
   \text{A} & \text{B} & \text{A} \\
   \text{aa baba} & \text{cd dc dc} & \text{a ba [or aa baba]} \\
   \end{array}
   \]
   (Keys: I or IV or V or vi I)

3. Compositions—Match:
   1. Pastoral Symphony
   2. Orfeo ed Euridice
   3. Symphonie Fantastique
   Answer: 1. A. Beethoven
   2. B. Gluck
   3. C. Berlioz

4. Composer—Given: Mozart
   Answer: Austrian (born in Salzburg) mid to late 18\textsuperscript{th} century; operas, concertos (string quartets, sonatas, symphonies)

5. Term—Given: Tone Row
Answer: A sequence of the twelve different pitch classes arranged so that all twelve are used in a prescribed order before one is repeated. Used to structure one kind of atonal music. Originated by Arnold Schoenberg in the early to mid-20th century, subsequently used by other serial composers such as Berg, Webern (Krenek, Stravinsky, Dallapiccolo).

B. List of Compositions (organized in no specific order)

The Creation; Lord Nelson Mass; “Farewell” Symphony; Trauersinfonie
Faust Symphony; Transcendental Etudes
Symphonie Fantastique; Harold in Italy
Mathis der Maler; Symphonic Metamorphoses
Norma; I puritani
Symphony of Psalms; The Firebird; Rite of Spring
Wozzeck; Lulu
Pope Marcellus Mass
Ruslan and Ludmilla
Variations on a Theme by Haydn; German Requiem
Candide; West Side Story
Carnaval; Papillons
The Love of Three Oranges; “Classical” Symphony
Falstaff; Rigoletto
Billy the Kid; Appalachian Spring
Missa L’Homme Arme; Missa Se la face ay pale
Pierrot Lunaire; Erwartung; Verklärte Nacht
Le Jeu de Robin et Marian
Miss Se La Face
Armide; Alceste
Cruda Amarilli; Orfeo; Coronation of Poppea
Four Seasons
Fairy Queen; Dido and Aeneas
Don Giovanni; Die Zauberflöte; “Jupiter” Symphony, “Haffner” Symphony
Der Freischütz; Oberon
Tristan und Isolde; Lohengrin
Il Barbiere di Siviglia; Guillaume Tell
Don Quixote; Don Juan; Also Sprach Zarathustra
Déserts; Ionisation
Ancient Voices of Childern; Black Angels
Clapping Music; Music for Pieces of Wood
Le Tombeau de Couperin; Daphnis et Chloë
Pelleas et Melisande; Nocturnes; La Mer
“Gaelic” Symphony
Orfeo ed Euridice; Iphigénie en Aulide
Threnody for the Victims of Hiroshima
Notre Dame Mass
“New World” Symphony; Carnival Overture
Messiah; Music for the Royal Fireworks; Saul
Die Forelle; “Unfinished” Symphony
Tafelmusik (Musique de Table)
Fantasia on a Theme by Thomas Tallis; Lark Ascending
Swan Lake; Nutcracker; “Pathetique” Symphony
Griselda
Das Lied von der Erde; “Resurrection” Symphony; Kindertotenlieder
An American in Paris; Porgy in Bess; Rhapsody in Blue
Mode de valeurs et d’intensités; Oiseaux exotiques
Peter Grimes; War Requiem
Nixon in China; Short Ride on a Fast Machine
“Rhenish” Symphony; “Spring” Symphony
Goldberg Variations; Brandenburg Concertos; Ein fest Burg ist Unser Gott
Three Places in New England; Unanswered Question; Concord Sonata
Concerto for Orchestra; Miraculous Mandarin; Music for Strings, Percussion and Celeste
“Pastoral” Symphony; “Pathetique” Sonata; Diabelli Variations; Leonora Overture
Incidental Music to a Midsummer Night’s Dream; “Italian” Symphony
Nutcracker; “Pathetique” Symphony; Swan Lake
Ordo virtutum;
Sonata Pian e forte; Jubilate Deo
In C
Lady MacBeth; “Leningrad” Symphony
Finlandia; Karelia Overture
Polovetsian Dances: Prince Igor
4’ 33”; Sonatas and Interludes
Pictures at an Exhibition; Boris Godunov
La Boheme; Madame Butterfly
Scheherazade; Russian Easter Overture
Carnival of the Animals; “Organ” Symphony

C. Composers (alphabetical listing)

John Adams  George Crumb  Guillaume de Machaut
Milton Babbitt  Claude Debussy  Gustav Mahler
C.P.E. Bach  Josquin De Prez  Felix Mendelssohn
J.C. Bach  Philippe Di Vitry  Olivier Messiaen
J.S. Bach  Gaetano Donizetti  Claudio Monteverdi
Bela Bartok  John Dowland  Thomas Morley
Amy Marcy Cheney Beach  Guillaume Dufay  Wolfgang Amadeus Mozart
Ludwig van Beethoven  John Dunstable  Modest Mussorgsky
Vincenzo Bellini  Anton Dvorak  Johannes Ockeghem
Alban Berg  Edward “Duke” Ellington  Giovanni Pierluigi di Palestrina
Luciano Berio  Manuel da Falla  Avro Part
Irving Berlin  Gabriel Fauré  Krzysztof Penderecki
Hector Berlioz  Cesar Franck  Jacopo Peri
Leonard Bernstein  Girolamo Frescobaldi  Perotin
William Billings  Giovanni Gabrieli  Francis Poulenc
Gilles Binchois  George Gershwin  Serge Prokofiev
Hildegard of Bingen  Carlo Gesualdo  Giacomo Puccini
Alexander Borodin  Philip Glass  Henry Purcell
Pierre Boulez  Mikhail Glinka  Jean-Philippe Rameau
Johannes Brahms  Christoph Willibald Gluck  Maurice Ravel
Benjamin Britten  Edvard Grieg  Steve Reich
Anton Bruckner  George Frederick Handel  Terry Riley
Dietrich Buxtehude  Franz Joseph Haydn  Nicolai Rimsky-Korsakov
William Byrd  Victor Herbert  Gioacchino Rossini
Giulio Caccini  Paul Hindemith  Camille Saint-Saëns
John Cage  Gustav Holst  Erik Satie
Giacomo Carissimi  Charles Ives  Allesandro Scarlatti
Elliott Carter  Zoltan Kodaly  Domenico Scarlatti
Frederic Chopin  Francesco Landini  Arnold Schoenberg
George M. Cohan  Orlando di Lasso  Franz Schubert
Aaron Copland  Leonin  Clara Wieck Schumann
Arcangelo Corelli  György Ligeti  Robert Schumann
Henry Cowell  Franz Liszt  Heinrich Schütz
François Couperin  Jean Baptiste Lully  Dmitri Shostakovich
Jean Sibelius  Georg Phillip Telemann  Antonio Vivaldi
Joseph Stamitz  Edgard Varèse  Richard Wagner
Karlheinz Stockhausen  Ralph Vaughan-Williams  Carl Maria von Weber
Richard Strauss  Giuseppe Verdi  Anton Webern
Igor Stravinsky  Lodovico Viadana  Ellen Taaffe Zwilich
Peter Tchaikovsky  Tomas Luis de Victoria

D. Terms

Abgesang  Byzantine music  Continuo
Absolute Music  Caccia  Contrafactum
Aeolian Harp  Cadenza  Cori spezzati
Affections  Cambiata  Cornetto
Agnus Dei  Canon  Council of Trent
Agregments  Canonical hours  Counter Reformation
Air  Cantata  Courante
Air de cour  Canticle  Craft of Musical Composition
Alberti bass  Cantiaga  Credo
Aleatoric  Cantor  Crumhorn
Allemande  Cantus firmus  Da Capo aria
Ambrosian Chant  Cantus firmus Mass  Dance suite
Anonymous IV  Canzona  Descant
Anthem  Capriccio  Dies irae
Antiphon  Carol  Discant
Antiphonal  Castrati  Divertimento
Appoggiatura  Cauda  Dodecaphony
Aria  Cento concerti ecclesiastici  Double
Aria di sorbetto  Centonization  Double fugue
Arioso  Chaccone  Doxology
Ars antiqua  Chanson  Dramma giocoso
Ars cantus mensurablis  Chanson de geste  Dulcian
Ars nova  Chansonniers  Electronic music
Art de toucher le clavecin  Chant  Empfindsamer stil
Artwork of the Future  Character Pieces  Enlightenment
Atonality  Choirbook notation  Equal temperament
Aulos  Chorale  Estampie
Bagatelle  Chorale prelude  Ethos
Ballad opera  Church modes  Etude
Ballade  Classical  Exoticism
Ballata  Clausula  Expressionism
Ballet  Clavichord  Fantasia
Ballet de cour  Clavichord  Fauxborden
Bamberg Codex  Clavier  Figured bass
Bar Form  Collegium musicum  Fitzwilliam Virginal Book
Baroque  Color  Florentine Camerata
Baryton  Commedia dell’arte  Florid organum
Basse danse  Comic opera  Formes fixes
Basso continuo  Communion  Franco of Cologne
Bay Psalm Book  Compline  Franconian notation
Bel canto  Concertato  Free organum
Binary form  Concerto  French overture
Bolero  Concerto grosso  Frottola
Branle  Concerto Sonata Form  Fugue
Breviary  Conductus  Fuging Tune
Burden  Consort  Full anthem
Burgundian school  Consort song  Galliard
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Sanctus
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Schola cantorum
Scriabin Mystic Chord
Second Viennese School
Secunda prattica
Sequence
Serialism
Shawm
Siciliano
Sinfonia
Singspiel
Sinfonia
Sinfonia
Sonata
Sonata da camera
Sonata da chiesa
Sonata-allegro form
Spinet
Sprechstimme
Stile antico
String quartet
Strophic variation
Sturm und drang
Substitute clausula
Suite
Symphonic poem
Tablature
Talea
Te deum
Tenor
Terce
Tetrachord
Theme and variations
Vesper
Theorbo
Third Stream
Thorroughbass
Toccata
Tonalità
Tone cluster
Tone row
Total control
Total serialism
Tract
Tragédie lyrique
Traite d’instrumentation
Treatise on Harmony
Trill
Trio sonata
Trope
Troubadours
Trouvères
Variations
Vieille
Villancico
Viola da gamba
Virelai
Virginal
Votive antiphon
Vox organalis
War of the Buffons
Winchester Troper
Word painting
Zither

E.  Music Review Listening CD Contents, CWU Music Library, 4th floor, Main Library

From most recent NAWM unless otherwise noted(*). Other pieces may be on the listening exam. This is only a representative sample. These items are for library use only.

Medieval

CD 1

1  Anon.  Victimae paschali laudes  Sequence
2  de la Halle  Jeu de Robin et de Marion  Trouvère song
3-7  Anon.  Istampita Palamento  Istampie
8-10  Leonin  Alleluia Pascha nostrum  organum duplum
11  Anon.  Ave virgo virginum  Conductus
12  Anon.  Amours mi font/en mai/Flos Filius eius  Motet
*13-18  di Vitry  Garrit Gallus/In nova fert/Neuma  Motet
19  Bologna  Fenice fù  Madrigal
20  Landini  Non avrà ma’ pietà  Ballata
21-23  Machaut  Messe de Nostre Dame- Agnus Dei  Mass
24  Anon.  Salve, sancta parens  Carol

Renaissance

CD 1

25  Dunstable  Quam pulchra es  Motet
26  Dufay  Se la face ay pale  Ballade
27-32  Dufay  Missa Se la face ay pale  Cantus Firmus Mass
33-37  Palestrina  Missa Papae Marcelli- Credo  Mass
38-41  Josquin  De profundis clamavi ad te  Motet
42-43  Sermisy  Tant que vivray  Parisian Chanson
44-50  Cara       Io non compro più speranza         Frottola
51-53  Gesualdo  Io parto                        Madrigal
54-55  Attaignant Danseries a 4                  Instrumental Dances
56-59  Weelkes   O Care, thou wilt despatch me  Ballet
60-62  Dowland   Flow My Tears                  Lute Song

Baroque

CD 2

1-3  Caccini   Verdrò ‘l mio sol             Solo Madrigal
4-8  Monteverdi Cruda Amarilli              Madrigal
9-14 Monteverdi Orfeo- Prologue- Dal mio Permesso Opera
15-20 Lully    Armide- Overture and Act II Scene 5 Tragedie lyrique
21   Purcell   Fairy Queen- Hark! The Ech’ing air Masque
22-24 A. Scarlatti La Griselda- Mi revedi       Opera
25-29 Handel  Guilo Cesare- Act II Scene 2- V’adoro pupille Opera
30-35 Gabrieli In ecclesiis                      Grand Concerto
36    Carissimi Jephte- Plorate, plorate         Oratorio
37-41 Bach     Cantata No. 140, Wacht auf      Cantata
37-41 Movement 1- Wacht auf
42    Movement 3- Wann kommst du, mein Heil?
43    Movement 7- Gloria sei dir gesungen
44-48 Corelli Sonata op. 3 no. 2                Trio sonata
49-56 Vivaldi Concerto op. 3 no. 2             Concerto grosso
57-59 Buxtehude Danket dem Herr                Chorale prelude

Classical

CD 3

1-2  D. Scarlatti Sonata in D Major K. 119       Keyboard Sonata
3-4  C.P.E. Bach Sonata in A Major, movement 2   Keyboard Sonata
5-14 Beethoven Sonata op. 13, movement 3        Keyboard Sonata
15-30 Mozart Piano Concerto in A K. 488, movement 1 Concerto
31-36 Haydn;  Quartet op. 33 no. 2, movement 4   String Quartet
37-39 Sammartini Symphony in F Major, movement 1 Sinfonia
40-44 Stamitz Sinfonia a8 in Eb, movement 1     Symphony
45-51 Haydn    Symphony No. 56, movement 1      Symphony
52-62 Haydn    Symphony No. 104, movement 4     Symphony
63-68 Pergolesi La Serva Padrona- Ah quanto mi sta male Intermezzo
69-73 Gluck    Orfeo ed Euridice- Act 2 Scene 1 Opera seria
74-78 Mozart  Don Giovanni- Act I. Scene 5      Opera buffa

Romantic

CD 4

1     Chopin   Nocturne in Eb op. 9 No. 2          Character Piece
2-6   Liszt     Trois études de concert, No. 3    Character Piece
7-12  Berlioz  Symphonie Fantastique, movement 4  Program Symphony
*13-15 Mendelssohn Scherzo to A Midsummer Night’s Dream Incidental Music
*16-22 Brahms  Quintet in F minor,op. 34, movement 3 Piano Quintet
23-27 Schubert Gretchen am Spinnrade             Lied
28-35 Wolf Kennst du das Land Lied
36-39 Rossini Il Barbiere di Siviglia- Act II Scene 5 Opera
40-44 Weber Der Freischütz- Act II Finale excerpt Opera
45-49 Wagner Tristan und Isolde- Act I Scene 5 excerpt Music Drama
50-55 R. Strauss Don Quixote- Theme, Variations 1 and 2 Symphonic Poem
*56 Mahler Symphony No. 4, movement 4 Symphony

Modern

CD 5

1-6 Debussy Nocturnes- Nuages Impressionism
7-10 Stravinsky Rite of Spring- Danse de adolescentes Primitivism
11-12 Schoenberg Pierrot Lunaire- No. 8 Expressionism
13-15 Berg Wozzeck- Act III Scene 3 Expressionism
16-20 Weber Symphonie op. 21, movement 1 Total Serialism
21-24 Bartok Music for Strings, Percussion, and Celesta movement 3 excerpt Nationalism
25-27 Shostakovich Lady Macbeth- Act IV Finale excerpt Nationalism
28-30 Ives They Are There Nationalism
31-34 Copland Appalachian Spring- Simple Gifts Nationalism
*35 Varese Ionisation Avante garde
36-38 Carter Quartet No. 2- Introduction and Allegro fantastico Avante garde
39-43 Babbitt Philomel, excerpt Total control
44-48 Messaïen Meditations sur le mystère de la Sainte Trinité Total control
49-52 Crumb Black Angels, excerpt Electronic
53-54 Zwilich Concerto Grosso, movements 4 and 5 New Romanticism
*55 Adams Short Ride on a Fast Machine Minimalism