

## 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 than 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:

1. Music Encyclopedias and Dictionaries, especially *The New Grove Dictionary of Music and Musicians*.
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 (4<sup>th</sup> 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 5<sup>th</sup> Ave., New York, NY; toll free call

for orders 1-800-233-4830; <http://www.wwnorton.com>. The numbers to use when ordering: Vol. 1 (Medieval, Renaissance, Baroque)—ISBN 0-393-10608-X; Vol. 2 (Classical, Romantic, Modern)—ISBN 0-393-10609-8. Companion scores for these collections are also available. Another anthology of recordings available in the library that you might find useful is the set of recordings that accompanies Joseph Kerman's *Listen: Fifth Brief Edition* (Bedford/St. Martin's Press, 4B Cedarbrook Drive, Cranbury, NJ 08512; 1-800-446-8923; <http://www.bedfordstmartins.com>). The ordering number for a paperback edition is 0-312-40115-9. A 3 cd set of examples is 0-312-41121-9 while a 6 cd set of examples is 0-312-41122-7.

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<sup>th</sup> century

d) Probably composer: Mozart, Haydn, early Beethoven

2. Form—Given: Provide an outline of the classical Minuet and Trio form.

Answer:

	Minuet	Trio	Minuet
	A	B	A
	aa baba	cd dc dc	a ba [or aa baba]
(Keys:	I	i or IV or V or vi	I)

3. Compositions—Match:

1. Pastoral Symphony

2. Orfeo ed Euridice

3. Symphonie Fantastique

A. Beethoven

B. Gluck

C. Berlioz

4. Composer—Given: Mozart

Answer: Austrian (born in Salzburg) mid to late 18<sup>th</sup> 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-20<sup>th</sup> 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  
Missa 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 Children; 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; "Pathétique" 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” Symphon  
 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 Messaien
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  
Joseph Stamitz  
Karlheinz Stockhausen  
Richard Strauss  
Igor Stravinsky  
Peter Tchaikovsky

Georg Phillip Telemann  
Edgard Varèse  
Ralph Vaughan-Williams  
Giuseppe Verdi  
Lodovico Viadana  
Tomas Luis de Victoria

Antonio Vivaldi  
Richard Wagner  
Carl Maria von Weber  
Anton Webern  
Ellen Taaffe Zwilich

#### D. Terms

Abgesang  
Absolute Music  
Aeolian Harp  
Affections  
Agnus Dei  
Agreements  
Air  
Air de cour  
Alberti bass  
Aleatoric  
Allemande  
Ambrosian Chant  
Anonymous IV  
Anthem  
Antiphon  
Antiphonal  
Appoggiatura  
Aria  
Aria di sorbetto  
Arioso  
Ars antiqua  
Ars cantus mensurabilis  
Ars nova  
Art de toucher le clavecin  
Artwork of the Future  
Atonality  
Aulos  
Bagatelle  
Ballad opera  
Ballade  
Ballata  
Ballet  
Ballet de cour  
Bamberg Codex  
Bar Form  
Baroque  
Baryton  
Basse danse  
Basso continuo  
Bay Psalm Book  
Bel canto  
Binary form  
Bolero  
Branle  
Breviary  
Burden  
Burgundian school

Byzantine music  
Caccia  
Cadenza  
Cambiata  
Canon  
Canonical hours  
Cantata  
Canticle  
Cantiaga  
Cantor  
Cantus firmus  
Cantus firmus Mass  
Canzona  
Capriccio  
Carol  
Castrati  
Cauda  
Cento concerti ecclesiastici  
Centonization  
Chaccone  
Chanson  
Chanson de geste  
Chansonniers  
Chant  
Character Pieces  
Choirbook notation  
Chorale  
Chorale prelude  
Church modes  
Classical  
Clausula  
Clavecin  
Clavichord  
Clavier  
Collegium musicum  
Color  
Comedia dell'arte  
Comic opera  
Communion  
Compline  
Concertato  
Concerto  
Concerto grosso  
Concerto Sonata Form  
Conductus  
Consort  
Consort song

Continuo  
Contrafactum  
Cori spezzati  
Cornetto  
Council of Trent  
Counter Reformation  
Courante  
Craft of Musical Composition  
Credo  
Crumhorn  
Da Capo aria  
Dance suite  
Descant  
Dies irae  
Discant  
Divertimento  
Dodecaphony  
Double  
Double fugue  
Doxology  
Dramma giocoso  
Dulcian  
Electronic music  
Empfindsamer stil  
Enlightenment  
Equal temperament  
Estampie  
Ethos  
Etude  
Exoticism  
Expressionism  
Fantasia  
Fauxborden  
Figured bass  
Fitzwilliam Virginal Book  
Florentine Camerata  
Florid organum  
Formes fixes  
Franco of Cologne  
Franconian notation  
Free organum  
French overture  
Frottola  
Fugue  
Fuging Tune  
Full anthem  
Galliard

Galant	Mass	Passacaglia
Gamelon	Matins	Passion
Gebrauchsmusik	Meantone temperament	Pastoral
Gesamtkunstwerk	Medieval	Patronage
Gigue	Meistersingers	Pavane
Goliards	Melisma	Petronian motet
Gradual	Melismatic organum	Piano trio
Grand opera	Mensural Notation	Plainsong
Great Service	Mensuration	Plectrum
Greater perfect system	Metric modulation	Poetics of Music
Greek modes	Mighty Five	Prelude
Ground bass	Minimalism	Pointillism
Guidonian hand	Minnesingers	Polyphony
Harpsichord	Minstrels	Portative organ
Heiligenstadt testament	Minuet and trio form	Positive organ
Hexachords	Missal	Praeludium
Hocket	Mode	Preamble
Humanism	Monody	Prelude
Hurdy-gurdy	Monophony	Prepared piano
Hymn	Motet	Prima prattica
Idee fixe	Music drama	Prime
Impressionism	Musica ficta	Primitivism
Improvisation	Musica humana	Program music
Indeterminacy	Musica instrumentalis	Prolation
Intermezzo	Musica mundana	Psalmody
Intrada	Musica reservata	Psalms
Introit	Musica transalpina	Psalm tone
Invention	Musicology	Psalter
Inversion	Musique concrete	Psaltery
Isorhythm	Nationalism	Quodlibet
Jazz	Neapolitan opera	Racket
Jongleurs	Neo-classicism	Raga
Kithara	Neue Zeitschrift für Musik	Ragtime
Landini cadence	Neumes	Realism
Lauda	New Romanticism	Rebec
Lauds	Nocturne	Recitative
Le Nuova Musiche	Notation	Reciting tone
Leitmotif	Odhecaton A	Recorder
Les Six	Offertory	Reformation
Lesser perfect system	Offices	Refrain
Liber usualis	Old Hall Manuscript	Regal
Lied	Opera	Renaissance
Ligature	Opera and Drama	Requiem Mass
Liturgical drama	Opera buffa	Responsorial psalmody
Liturgical year	Opera comique	Retrograde
Lute	Opera seria	Rhythmic modes
Lute song	Oratorio	Ricercar
Lutheran Mass	Orchestra	Ripieno
Lyre	Ordre	Ritornello
Lyric opera	Organ	Rococo
Madrigal	Organum	Roman de Fauvel
Magnificat	Ornamentation	Romantic Era
Magnus liber organi	Ottavio Petrucci	Rondeau
Mannheim	Overture	Rondo form
Mannheim Steamroller	Parody mass	Rota
Masque	Partita	Sacred Concerto

Sakbut	Strophic variation	Traite d'instrumentation
St. Marks Cathedral	Sturm und drang	Treatise on Harmony
St. Martial organum	Substitute clausula	Trill
Sanctus	Suite	Trio sonata
Sarabande	Symphonic poem	Trope
Schola cantorum	Tablature	Troubadours
Scriabin Mystic Chord	Talea	Trouveres
Second Viennese School	Te deum	Variations
Secunda prattica	Tenor	Verismo
Sequence	Terce	Verse anthem
Serialism	Tetrachord	Vespers
Shawm	Theme and variations	Vielle
Siciliano	Theorbo	Villancico
Sinfonia	Third Stream	Viola da gamba
Singspiel	Thoroughbass	Virelai
Sonata	Toccata	Virginal
Sonata da camera	Tonality	Votive antiphon
Sonata da chiesa	Tone cluster	Vox organalis
Sonata-allegro form	Tone row	War of the Buffons
Spinet	Total control	Winchester Troper
Sprechstimme	Total serialism	Word painting
Stile antico	Tract	Zither
String quartet	Tragedie lyrique	

E. Music Review Listening CD Contents, CWU Music Library, 4<sup>th</sup> 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	Trouvere 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 avr� ma' piet�	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	Attaingnant	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 '1 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
	Bach	Cantata No. 140, Wachet auf	Cantata
37-41		Movement 1- Wachet 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 Herrn	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	Webern	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 mystere de la Sainte Trinitie	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