

The Diagnostic Exam in Music History for Entering Graduate Students

All entering graduate students must pass the Music Department's diagnostic exam before enrolling in any music history courses at the graduate level. The exam must be taken prior to registration for the first semester. Anyone failing the diagnostic exam is given the choice of retaking it or taking 700:301-302, the undergraduate survey course. Retakes are mandatory prior to each semester. A student who hasn't passed the exam may still take graduate courses in theory or music education.

The exam consists of three parts:

For each of about 30 works, identify the composer and provide an exact or approximate date.

For each of about 20 terms, titles, or names, provide an identification or definition or explanation, indicate the repertory and style period to which the term **pertains**, and try, when appropriate, to provide an example (such as a specific work or composer, etc.) which exemplifies **the term**.

Write an (approximately) 250-word essay on a topic from music history, such as a specific work. The primary purpose of this essay is to test your ability to write well.

Only names, titles, and terms on these Master lists will appear on the diagnostic exam. The lists are taken from *A History of Western Music*, 5th edition, Grout-Palisca. (W.W. Norton & Company; ISBN: 0393969045 hardcover; ISBN: 0393969053 softcover)

An entering student must score 80% [= B] before being allowed to register for graduate history coursework.

The Diagnostic Exam in Music History for Entering Graduate Students

Music-historical Style Periods

The standard music-historical time periods are named below. Note that indented sub-categories in smaller type are required only of MA and PhD students taking this exam.

| | |
|--|--------------|
| 1. <u>MIDDLE AGES</u> (Medieval Period) | 800-1450 |
| 2. <u>RENAISSANCE</u> | 1450-1600 |
| <u>BAROQUE</u> | |
| 3. <u>Early and Middle Baroque</u> | 1600-1700 |
| 4. <u>High Baroque</u> | 1700-1750 |
| 5. <u>CLASSICAL</u> | 1750-1825 |
| <u>ROMANTIC</u> | |
| 6. <u>Early Romantic</u> | 1810-1850 |
| 7. <u>Later Romantic, Post-Romantic</u> | 1850-1914 |
| <u>MODERN</u> | |
| 8. <u>Early Modern</u> | 1890-1945 |
| 9. <u>Later 20th Century</u> | 1945-2000 |
| 10. <u>Post-Modern/21st Century</u> | 1980-present |

Titles to identify

You will be given a list of of about 30 works, selected from the list below.
For each work, identify the composer and the correct style period. Give a more precise date if you can. **(SEE NEXT TWO PAGES)**

| | | |
|------------------------------|-------------------------|-------------------------------|
| Alleluia Pascha nostrum | London Symphonies | Spring Symphony |
| Sederunt principes (4-v) | Quartets, Op.33 | Elijah |
| Messe de Notre Dame | “Kaiser” Quartet | Songs without |
| Sumer is icumen in | The Creation | Words |
| Nuper rosarum flores | Seven Last Words | The Barber of Seville |
| Missa Se la face ay pale | “Dissonance” Quartet | Lucia di Lammermoor |
| Missa Mi-mi | Symphony in G minor | Norma |
| Missa prolationum | Jupiter Symphony | Les Huguenots |
| Missa Hercules dux | The Marriage of Figaro | Carmen |
| Ferrariae | Don Giovanni | Faust |
| Pope Marcellus Mass | Cosi fan tutte | Les Préludes |
| Cruda Amarilli | The Magic Flute | Années de pèlerinage |
| The Triumphs of Oriana | Fidelio | Transcendental Etudes |
| Flow, my tears | Sonate pathétique | A Faust Symphony |
| L’Orfeo | Midsummer Night’s Dream | Rigoletto |
| L’incoronazione di Poppea | overture | La Traviata |
| Combattimento di | Symphony No. 41 in | Don Carlos |
| Tancredi e Clorinda | C major | Aida |
| In ecclesiis | Symphony No. 5 in | Otello |
| (polychoral) | C minor | Falstaff |
| Jephtha | Symphony No. 104 in | Tannhäuser |
| Symphoniae sacrae | D major | Tristan und Isolde |
| Saul, was verfolgst | Sinfonia Eroica | Die Meistersinger von |
| du mich | Rasumovsky Quartets | Nürnberg |
| Dido and Aeneas | Pastoral Symphony | Der Ring des Nibelungen |
| The Well-Tempered | Appassionata Sonata | Parsifal |
| Clavier | Emperor Concerto | Variations on a Theme by |
| L’Art de toucher le | Diabelli Variations | Haydn |
| clavecin | Missa solemnis | Ein deutsches Requiem |
| Twelve solo sonatas, | Der Freischütz | Symphony No. 4 in E |
| Op.5 | Death and the Maiden | minor Op. 98 |
| Traité de l’harmonie | Quartet | Romeo and Juliet Fantasy- |
| The Art of Fugue | Wanderer Fantasie | Overture |
| A Musical Offering | Trout Quintet | Pathétique Symphony |
| Goldberg Variations | Erlkönig | Swan Lake |
| St. Matthew Passion | Die schöne Müllerin | La Bohème Tosca |
| Mass in B minor | Winterreise | Turandot |
| “Wachet auf, ruft uns die | Carnaval | New World Symphony |
| Stimme“ | Kreisleriana | Italienisches Liederbuch |
| Giulio Cesare | Symphonic Etudes | Also sprach Zarathustra |
| Israel in Egypt | Dichterliebe | Till Eulenspiegel |
| La serva padrona | Frauenliebe und Leben | Don Quixote |
| Orfeo ed Euridice | Symphonie fantastique | Salome |
| Essay on the True Art of | Harold en Italie | Elektra |
| Playing Keyboard | Les Troyens | Der Rosenkavalier |
| Instruments | Hebrides Overture | Songs of a Wayfarer |
| Le Matin, Le Midi, & Le Soir | Italian Symphony | Symphony No. 2 “Resurrection” |
| Symphonies | Scottish Symphony | Symphony of a Thousand |
| Farewell Symphony | | Kindertotenlieder |

Das Lied von der Erde
Boris Godunov
Pictures at an Exhibition
Sheherazade
Peer Gynt
Prélude à l'après-midi
d'un faun
La mer
Pelléas et Mélisande
Children's Corner Suite
La Valse
Gaspard de la nuit
Daphnis et Chloé
Le Tombeau de Couperin
Enigma Variations
Fantasy on a Theme of
Thomas Tallis
The Planets
Verklärte Nacht
Pierrot lunaire
Moses und Aron
Wozzeck
Lulu
Symphony Op. 21
Rhapsody on a Theme by
Paganini
Mikrokosmos
Music for Strings,
Percussion,
and Celesta
Peter Grimes
War Requiem
Mathis der Maler
Die Dreigroschenoper
(Threepenny Opera)
Dialogues des Carmélites
The Firebird
Petrushka
Le Sacre du printemps
L'Histoire du soldat
Les Noces
Oedipus Rex
The Rake's Progress
Symphony of Psalms
Classical Symphony
Cinderella
Leningrad Symphony
Lyric Suite

Quatuor pour la fin du
temps
Le Marteau sans Maître
Gesang der Jünglinge
Poème électronique
Threnody for the Victims of
Hiroshima
Ionisation
Rhapsody in Blue
Porgy and Bess
Concord Sonata
Three Places in New
England
Appalachian Spring
Oklahoma!
Philomel
Ancient Voices of Children
Einstein on the Beach
Satyagraha
Nixon in China
Sequenza
Sgt. Pepper's Lonely
Hearts Club Band

Terms/Names

For each of about 20 items—terms, names, titles—you will be asked to provide an identification or definition or explanation, indicate the repertory and style period to which the term pertains, and try, when appropriate, to cite an example (such as a specific work or composer, etc.) which exemplifies the term. (SEE NEXT PAGE)

| | | |
|--|-----------------------------------|---------------------|
| Guido of Arezzo | Madrigal | Opera seria |
| Church modes | Madrigalism | Opera buffa |
| Solmization | Tablature | Ballad opera |
| hexachord (medieval) | Pavane and galliard | Sturm und Drang |
| Mass, Proper | Ricercare | Mannheim |
| Mass, Ordinary | Fitzwilliam Virginal Book | Lorenzo da Ponte |
| Neume | Prima pratica, secunda pratica | Program music |
| Sequence | Basso continuo | Program symphony |
| Hymn | Basso ostinato | Idée fixe |
| Requiem Mass | Chaconne | Symphonic poem |
| Dies irae | Passacaglia | Concert overture |
| Troubadour & trouvères | Concertato | Absolute music |
| Organum | texture/style | Mazurka |
| Rhythmic modes | Cantata | Song cycle |
| Magnus Liber organi | Oratorio | Verismo |
| Motet | Canzona | Cavatina, Cabaletta |
| Ars nova | Toccata | Bel canto |
| Isorhythm | Sonata da chiesa | Melodrama |
| Formes fixes: Ballade, Virelai, Rondeau | Sonata da camera Trio | Leitmotif |
| Caccia | sonata Libretto | Gesamtkunstwerk |
| Musica ficta | Recitativo secco | Impressionism |
| Cantus firmus | Rectativo accompagnato | Expressionism |
| L'homme armé | Da capo aria | Neoclassicism |
| Parody mass | Tragédie lyrique | Polytonality |
| Humanism | Singspiel | Gebrauchsmusik |
| Petrucci Odhecaton | Lutheran chorale | Whole-tone scale |
| Chanson | Chorale prelude | Octatonic scale |
| K. (Köchel) | Chorale cantata | Atonality |
| Musical texture | Scordatura | Pitch-sets |
| critical edition of music | Temperament | Sprechstimme |
| divertimento | Suite/partita | Sprechstimme |
| cantabile-cabaletta | Concerto grosso | Dodecaphonic music |
| "The Mighty Five" | Ripieno | Serialism |
| "Les six" | Ritornello | Musique concrète |
| coloratura | French overture | Indeterminacy |
| | Style galant | Open form |
| | Empfindsamer Stil | Metric modulation |
| | | Minimalism |
| | | Post-modernism |