

Music History Graduate Diagnostic Exam Review

About the Music History Diagnostic Exam Review

The diagnostic exam is just that—a tool to help you and your major professor (e.g., your voice teacher or music learning and teaching advisor) decide which courses you should take while you are a graduate student in the School of Music, Dance and Theatre. It will help you locate your strengths and weaknesses in music history. Your major professor will receive a grade report after you take the exam. With your major professor, you will subsequently plan your course of study.

Our Expectations

We base the exam on our own undergraduate music history curriculum, which reflects a standard of undergraduate music history education typically found throughout the United States. All freshman music majors are required to take MHL 140 Sounds and Culture, which provides them opportunities to study, contextualize, and perform music in assorted non-Western and Western traditions. The substantial amount of critical writing required largely addresses ‘realization’ and aural performance practice in a variety of music viewed comparatively. Next, we require two courses that survey Western music history (including some music of the Americas). Those courses are MHL 341 (Antiquity to 1750) and MHL 342 (1750 to the present). Finally, some undergraduate degrees require a 4th course in music history, which allows students to focus more specifically on a subset of the broad picture surveyed in MHL 341 and 342.

How to Study

Attached you will excerpts from syllabi from MHL 341 and 342. PLEASE UNDERSTAND, these provide samples and general guidance only about the kinds of information you will need to know and are not tied specifically to the Music History Diagnostic Exam. Some questions on the exam may not be addressed specifically by these syllabi. If your undergraduate education differs significantly from these courses, our best advice is to purchase the required texts and study them thoroughly, prior to taking the graduate diagnostic exam. The Grout/Palisca/Burkholder text (Grout, Palisca, Burkholder, A History of Western Music, 8th ed. New York: Norton, 2010) used for MHL 341 and 342 has online helps (including listening quizzes) that will be accessible to you at no extra charge after purchasing the book. If you believe you need additional materials, score anthologies and CD recordings are available for purchase that are keyed to the text.

MHL 341 Music History Syllabus Excerpts

Course Description

MHL 341 traces the development of music in European society from the time of the ancient Greeks through to the mid 18th century (marked by the death of J.S. Bach). We will study a vast variety of musical styles, techniques, and genres from the perspectives of politics, economics, religion, intellectual history, social structures, etc. as a means of developing reater understanding of music from this period in its broader social, historical and cultural contexts. Lectures will elaborate on material found in the textbook, *A History of Western Music*, with its accompanying scores and recordings.

Required Course Materials

- J. Peter Burkholder, et al., eds. *A History of Western Music*, 8th edition (New York and London: W.W. Norton, 2010)
- J. Peter Burkholder and Claude Palisca, eds. *Norton Anthology of Western Music*, 6th edition, vol. 1 (New York and London: W.W. Norton, 2010)
- *Norton Recorded Anthology of Western Music*, vol. 1 (New York and London: W.W. Norton, 2010)

Exam Study Guides

Sample Questions

- Name and briefly define Boethius' three levels of music.
- How is rhythm determined in Gregorian chant?
- Give the final, tenor, and range of Phrygian mode.
- What do the Gradual and the Alleluia of the Mass Proper have in common?
- Sketch the form of the psalm tone, using letters to stand for the various sections.
- Give two differences between jongleurs and troubadours.

Sample Essays

- Compare/contrast the Ordinary and Proper of the mass. Answer these questions in the course of your answer: Which sections of each are the most important musically? How do these important musical sections differ between the Ordinary and the Proper? Name the invariable parts of the Ordinary.
- Discuss the practice of troping, including important dates and innovators, definitions, and significant musical developments arising from tropes and sequences.

Terms (identify or tell the importance of)

doctrine of ethos	Apollonian/Dionysian	Divine Office
melisma	jubilus	Hildegard of Bingen
Eleanor of Acquitaine	conductus	doctrine of ethos
conductus	troubadours	trouvères
trobairitz	Ordinary of the Mass	Proper of the Mass
troping	organum	
rhythmic modes	clausula	motet
cantus firmus	Ars cantus mensurabilis	isorhythm
Ars Nova	hocket	Messe di Notre Dame
madrigal	hemiola	perfect/imperfect time/prolation
haut/bas instruments	fauxbourdon (ch. 5)	chanson
English discant	Odhecaton	mensuration canon
falsobordone (ch. 6)	imitation mass	frottola
Petrarch	16 th cent. Madrigal	concerto della donna
Parisian chanson	pavanne, galliard	canzone
chorale	psalter	stile antico (page 168)
prima/seconda prattica	doctrine of affections	basso continuo
Florentine Camerata	Guilio Caccini	Le nuove musiche
Francesca Caccini	Jacopo Peri	Galilei
Dialogo della musica antica et	della moderna	monody
Orfeo (Monteverdi, 1607)	Golden mean or proportion	chaconne
passacaglia	concertato medium	Barbara Strozzi
cantata (solo voice)	cori spezzati	Giovanni Gabrieli
oratorio	5 common instrumental genres	Froberger
Sweelinck	Scarlatti	recitative semplice
3ecitative obbligato	3ecitative arioso	da capo aria
Lully	tragédie lyrique	French overture
Purcell	ground bass	Carissimi
Schütz	Erdmann Neumeister	Lutheran cantata
oratorio Passion	French clavecinists	fugue
subject	countersubject	episode
stretto	equal temperament	4 types of chorale compositions
Clavecin suite	German suite (partita)	allemande
courante	sarabande	gigue
Jacquet de la Guerre	Couperin	L'art de toucher le clavecin
sonata da chiesa	sonata da camera	Corelli

trio sonata	concerto grosso, solo concerto	Ritornello
tutti	appoggiatura origin of instrumental music	Vivaldi
Pio ospedale della Pietà	Rameau	La Pouplinière
Traité de l'harmonie	J. S. Bach	The Well-Tempered Keyboard
Goldberg Variations	A Musical Offering	Philipp Nicolai
BWV, Schmieder	St. Thomas' School, Leipzig	Carl Friedrich Zelter
Handel	Royal Academy of Music	Gay's The Beggar's Opera
Messiah	Water Music	Music for the Royal Fireworks
Handel's use of oratorio chorus	Musical symbolism	

MHL 342 Music History (Syllabus Excerpts)

Course Description

This course emphasizes Western European art music from the Classical period to the present, but also introduces music from the Americas. The guiding idea in this music history class is “why does this music matter?” In most methods of evaluation (quizzes, papers, exams), you will respond to that question, in addition to others.

Required Texts

- Grout, Palisca, Burkholder, *A History of Western Music*, 8th ed. New York: Norton, 2010.
- Palisca, Burkholder, eds. *Norton Anthology of Western Music*, 6th ed, vols 2-3. New York: Norton, 2010. (NAWM)

Exam Study Guides

Sample Questions:

- Diagram sonata allegro form—all themes and all keys
- Outline Metastasio's “game plan” for opera seria
- Contrast the role of patronage in the careers of Haydn, Martinez, Mozart, and Beethoven

- Outline the form of a Classical concerto (1st movement). Be sure to identify the role of an orchestral fermata on a 1 6/4 chord, and a long trill on the dominant in the solo instrument.
- Summarize changes in politics, patronage, musical roles of women, advances in musical instrument technology, and new markets for music that mark the change from the Enlightenment to the Romantic age.
- Which general Romantic characteristic would help you justify the popularity of small forms (lied, character pieces), on the one hand, and gigantic symphonies and huge operas, on the other?
- Discuss Berlioz's approach to instrumentation in *Symphonie fantastique*. Give concrete details.
- Describe Clara Schumann's musical career, paying special attention to her domestic situation and her status as a woman.
- Outline Rossini's scene structure, including concrete details for each section. Compare Italian, German-language, French, and Russian opera of the Romantic period, naming important composers and operas.
- In which ways was Brahms a "neoclassicist"? How does his instrumentation differ from that of Berlioz?
- Why do Amy Beach's compositions sound so much like those of Berlioz and Brahms?
- Give inclusive dates of World War II, primary countries involved, and an estimate of total casualties, (according to <http://www.britannica.com>), then discuss compositions that respond to that war.
- Compare and contrast Schoenberg's *Pierrot Lunaire* with Stravinsky's *Rite of Spring*.
- Discuss the structure of blues and "art music" composers who referenced blues in their work.
- How was the postmodern movement manifested in art music of the 1960s and 70s?

Terms (identify or tell the importance of)

musical patronage	“good taste”	Periodicity
empfindsam	galant style	opera reform (why needed?)
Metastasio	ballad opera	sinfonia (Italian)
Cremona, Italy	Mannheim crescendo (steamroller)	Le Chevalier de St. Georges
Lorenzo da Ponte	double exposition	Marianne von Martinez
Heiligenstadt Testament		
song cycle	Johann Wolfgang von Goethe	Florestan
opera excerpts in concert	Rossini crescendo	name three Verdi operas
gesamtkunstwerk	idée fixe	opéra lyrique
program music	Harriet Smithson	Friedrich Wieck
fin de siècle	klangfarbenmelodie	Darwin
blues text structure	Impressionism	Freud
blues musical structure	Postmodernism	Einstein
Smith’s and Armstrong’s strengths	Guggenheim award	1889 World’s Fair, Paris
Big Band Jazz	contrafact	Symbolism
Les Six	hauptstimme	Expressionism
year of Hitler’s ascendancy	tintinnabuli	Sprechstimme
1930s ultra-modern composers	Neoclassicism	dodecaphony or 12-tone system
1930s conservative composers	palindrome in music	<i>Rite of Spring’s</i> collaborators
main countries involved in WW II	effects of WWI on Stravinsky	total est. casualties, WWs I and II
Darmstadt (significance of)	decade of 1 st synthesizers	Britten’s War Requiem site
Varèse’s experimental advocacy	1925 recording innovation	Minimalism
indeterminacy or chance	Bright Sheng’s fusion of elements	

Composers Covered

Pergolesi	Gay	Gluck
Scarlatti	CPE Bach	Sammartini
Stamitz	Haydn	Mozart
Beethoven	Marianna Martinez	Franz Schubert
Robert Schumann	Fryderyk Chopin	Hector Berlioz
Clara Schumann	Gioachino Rossini	Giuseppe Verdi
Carl Mario von Weber	Richard Wagner	Georges Bizet

Modest Mussorgsky	Johannes Brahms	Amy Marcy Meach
Strauss	Mahler	Tchaikovsky
Debussy	Scriabin	Schoenberg
Berg	Webern	Stravinsky
Bartók	Gershwin	Smith
Oliver/Armstrong	Ellington	Milhaud
Hindemith	Shostakovich	Varèse
Cowell	Crawford Seeger	Coplan
Still	Messiaen	Britten
Cage	Berio	Babbitt
Pendericki	Ligeti	Pärt
Gubaidulina	Daugherty	Sheng
Ives	Crumb	Adams