

GUIDELINES FOR PROFICIENCY EXAMINATION IN MUSIC HISTORY

Part I

Part I of the proficiency examination in music history covers the period from the Middle Ages to ca. 1750. The information and skills required for this examination are as follows:

1. Repertoire: Know one piece in each category on the attached chart as well as possible. Examples from the anthologies edited by K. Marie Stolba (*The Development of Western Music*) and Sarah Fuller (*The European Musical Heritage, 800-1750*) are given; equivalent pieces may be substituted. Most of the pieces on the Stolba list (including those not in the anthology) are studied in MU-H 205.
2. Terms: Define the terms on the attached list; name a piece from the repertoire list to which each term applies; explain how the term applies to the piece.
3. Style analysis: Answer questions about characteristic style features of unfamiliar examples similar to those on the repertoire list; identify approximate date, genre, and probable composer; compare unfamiliar examples to the ones on the repertoire list.

The format of the examination is as follows:

1. Part I (20 points): You will be given a chart with date categories (50-100 years each) in the first column and a list of five composers. Place each composer in the appropriate date category and give the genre and title of one of his works from your repertoire list.
2. Part II (21 points): Choose three terms (from a list of four). Define each term; give the composer (if any), genre, title, and date of a piece from the repertoire list to which the term applies, and explain briefly how the term applies to the piece.
3. Part III (60 points): You will hear excerpts from three pieces (presumably unfamiliar) in the categories on the chart. A score of each excerpt will be provided. For each piece, you will answer five questions about the style, give the approximate date, genre, and probable composer, and compare the piece to a specified work on the repertoire list. The work to which each example will be compared might be: (a) the one most similar to it; (b) one in the same genre from an earlier or later time; or (c) one in a different genre from the same time period.

The minimum passing score is 70 (of 101).

Sources of information:

1. CD recordings and multimedia study guides, which serve as texts for MU-H 205, are available for most of the pieces on the Stolba list. Additional information is available in the Stolba textbook (*The Development of Western Music*) that the anthology accompanies. There is also a more extensive anthology of recordings that goes with the textbook.
2. The Fuller anthology includes commentaries with essential historical and analytical information about each piece. An accompanying recording anthology is expected from the publisher within a year.
3. Students who used a different textbook or anthology as undergraduates may substitute those materials for Stolba or Fuller.
4. Concise definitions of the terms may be found in *The New Harvard Dictionary of Music*, the multimedia study guides for MU-H 205, or the glossary accompanying any music history textbook.

REPERTOIRE

Century	Genre	Composer	Stolba	Fuller
9th	Psalm & antiphon	Anonymous	*Psalm 109 & <i>Tecum principium</i>	Psalm 112 & <i>Rex pacificus</i>
9th	Alleluia	Anonymous	<i>Alleluia Pascha nostrum</i>	Same
10th	Kyrie	Anonymous	Kyrie 1	Kyrie 4
11th	Trope	Anonymous	<i>Quem queritis in sepulchro</i>	Same
11th or 12th	Sequence	Anonymous	<i>Victimae paschali</i> (attr. to Wipo of Burgundy)	<i>Veni Sancte Spiritus</i>
12th	Troubadour song	Bernart de Ventadorn	* <i>Can vei la lauzeta</i>	Same
12th	Organum	Leonin	<i>Alleluia Pascha nostrum</i>	Same
13th	Motet	Anonymous	* <i>Gaudeat devotio/Nostrum</i>	Same
13th	Motet	Anonymous	<i>En non dieu/Quant voi/Eius in oriente</i>	<i>L'autre jor/Au tens pascour/In seculum</i>
14th	Motet	Philippe de Vitry	<i>Garrit gallus/In nova fert/Neuma</i>	<i>Tribum que/Quoniam secta/Merito</i>
14th	Mass or Motet	Machaut	Mass: Agnus Dei	Motet: <i>Bone pastor</i>
14th	Ballade	Machaut	* <i>De toutes flours</i>	<i>Nes que on porroit</i>
14th	Madrigal	Jacopo da Bologna	<i>Fenice fu</i>	<i>Non al suo amante</i>
15th	Motet	Dunstable	<i>Quam pulchra es</i>	<i>Beata mater</i>
15th	Rondeau	Binchois or Dufay	Binchois, <i>De plus en plus</i>	Dufay, <i>Adieu m'amour</i>
15th	Mass	Dufay	<i>Missa L'homme armé: Agnus Dei</i>	<i>Missa Se la face ay pale: Agnus Dei</i>
15th	Motet	Josquin	<i>Ave Maria</i>	Same
16th	Madrigal	Rore	<i>Da le belle contrade</i>	Same
16th	Parisian chanson	Janequin	<i>A ce joly moy</i>	<i>Ou mettra l'on ung baiser</i>
16th	Madrigal	Morley	<i>April is in my mistress' face</i>	*Same

16th	Motet	Palestrina	<i>*Veni sponsa Christi</i>	Same
16th	Mass	Palestrina	<i>*Missa Veni sponsa Christi: Kyrie</i>	Same
16th	Motet	Lassus	<i>Tristis est anima mea</i>	Same
17th	Sacred concerto	G. Gabrieli	<i>In ecclesiis</i>	Same
17th	Sacred concerto	Schütz	<i>O quam tu pulchra es</i>	Same or <i>Saul, Saul, was verfolgst du mich?</i>
17th	Madrigal	Caccini	<i>Amarilli mia bella</i>	<i>Perfidissimo volto</i>
17th	Madrigal	Monteverdi	<i>Cruda Amarilli</i>	Same
17th	Opera	Monteverdi	<i>*L'Orfeo: act II</i>	Same
17th	Toccatà	Frescobaldi	Toccatà 9 (from Book 2)	Toccatà 8 (from Book 1)
17th	French overture	Lully	<i>*Overture to Atys</i>	<i>*Same</i>
17th	Opera	Purcell	<i>Dido and Aeneas: final scene</i>	Same
17th	Sonata	Corelli	Op. 5 no. 1	Same
18th	Suite	Couperin	Ordre 25	Ordre 1 (excerpts)
18th	Concerto	Vivaldi	<i>*Op. 3, no. 6</i>	Op. 8, no. 8
18th	Concerto	Bach	<i>*"Brandenburg" Concerto no. 5: movement 1</i>	<i>*Same</i>
18th	Prelude & fugue	Bach	C Minor, <i>WTC I</i>	D Minor, <i>WTC I</i>
18th	Cantata	Bach	<i>*Cantata 140 (Wachet auf)</i>	Cantata 78 (<i>Jesu, der du meine Seele</i>)
18th	Chorale prelude	Bach	<i>*Wachet auf</i>	<i>*Same</i>
18th	Opera	Handel	<i>Giulio Cesare: act III, scene 7</i>	<i>Admeto: act II, scenes 7-8, and act III, scene 6</i>
18th	Oratorio	Handel	<i>Messiah: part I</i>	<i>*Same</i>

Pieces marked with asterisks are not in the anthologies under which they are listed.

TERMS

Alleluia	Monody
Answer	Monophony
Antiphon	Motet
Antiphonal	Notre-Dame organum
Aria	Office
Ars nova	Opera
Ballade	Opera seria
Basso continuo	Oratorio
Basso ostinato	Ordinary
Binary form	Organum
Cadenza	Organum purum
Canon	Overture
Cantata	Paired imitation
Cantus firmus	Paraphrase
Castrato	Parisian chanson
Chanson	Parody
Chorale	Prelude
Clausula	Proper
Concertato	Psalm
Concerto	Psalm tone
Countersubject	Recitative (secco, accompanied)
Courtly love	Reciting tone
Da capo aria	Refrain
Discant	Responsorial
Episode	Rhythmic mode
Exposition	Ritornello
Fauxbourdon	Ritornello form
Figured bass	Sacred concerto
Formes fixes	<i>Seconda prattica</i>
French overture	Sequence (as a genre)
Fugue	Sonata
Ground bass	Strophic
Head motive	Subject
Hocket	Suite
Idiomatic style	Syllabic
Isorhythm	Talea
Jubilus	Tenor
Libretto	Terraced dynamics
Liturgy	Toccatà
Madrigal	Throughcomposed
Madrigalism	Trope
Mass	Troubadour
Melisma	Word painting

The above list does not include standard theoretical terms that students are expected to have learned in music theory courses.