

GUIDELINES FOR PROFICIENCY EXAMINATION IN MUSIC HISTORY

Part II

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

1. Repertory: There are forty pieces on the attached list. You should know each piece or its equivalent. Most of the pieces are available in one or more of the standard anthologies of music: K. Marie Stolba, *The Development of Western Music*, Vol. 2; Claude Palisca, *The Norton Anthology of Western Music (NAWM)*, Vol. 2; and Joseph Machlis and Karen Forney, *The Norton Scores*, Vols. 1-2. Many of the pieces on the list are studied in MU-H 206.
2. Terms:
 - a. Define the terms on the attached list; name a piece to which each term applies; explain how the term applies to the piece. Concise definitions of the terms may be found in *The New Harvard Dictionary of Music*.
 - b. For the second list (Identification), describe briefly the contribution of the individual or the musical significance of the term.
3. Style analysis: Answer questions about characteristic style features of three pieces, some unfamiliar but similar to those on the repertoire list; identify approximate date, genre, and probable composer of each.

The format of the examination is as follows:

1. Part I (12 points): From a group of composers, choose the one who best matches each list of genres or titles of works.
2. Part II (12 points): Choose four items from a list of five and briefly define or identify each.
3. Part III (16 points): Choose two terms (from a list of three). Define each term; give the composer, title, and approximate date of a piece to which the term applies; explain briefly how the term applies to the piece.
4. Part IV (60 points): You will hear excerpts from three pieces (presumably unfamiliar) similar to those on repertoire list. A score of each excerpt will be provided. For each piece, you will answer five questions about the style, give the approximate date and probable composer, and compare the piece to a specific 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.

REPERTOIRE

WORKS

Sammartini, Sinfonia No. 32 in F
 Domenico Scarlatti, Sonata in D, K. 119
 Pergolesi, *La serva padrona* (excerpts)
 C.P.E. Bach, Sonata in A
 Gluck, *Orfeo ed Euridice*, Act II, Scene 1
 Haydn, String Quartet, op. 33, no. 2: first movement
 Symphony No. 88 in G

 Mozart, *Le Nozze di Figaro*, Act I

 Piano Concerto No. 23 in A, K. 488, first mvt.
 Beethoven, Symphony No. 5 in C minor, op. 67
 Piano Sonata, op. 13, "Pathétique"
 Schubert, *Erlkönig*
Heidenröslein
 Berlioz, *Symphonie fantastique*
 Chopin, Nocturne in E-flat, op. 9, no. 2
 Prelude, op. 28, no. 4
 Schumann, *Carnaval*
Dichterliebe (first eight songs)
 Liszt, *Un sospiro* (*Étude de concert*)
 Brahms, Symphony No. 4 in E minor, first movement
 Mahler, Symphony No. 2, final movement
 Bellini, *Norma*, "Casta diva"
 Verdi, *Rigoletto*, Act III
 Wagner, *Tristan und Isolde*, Prelude and *Liebestod*
 Puccini, *La Bohème*, Act I
 Debussy, Prelude to *The Afternoon of a Faun*
Préludes, Book I: "La cathédrale engloutie"
 Ravel, *Le Tombeau de Couperin*, Minuet
 Schoenberg, *Pierrot Lunaire*
 Stravinsky, *Le Sacre du Printemps*
 Octet
 Berg, *Wozzeck*, Act III

 Bartók, Music for Strings, Percussion and Celesta
 Ives, *Concord Sonata*: "The Alcotts"
 Cowell, *The Banshee*
 Copland, *Appalachian Spring*
 Messiaen, *Quatuor pour la fin du temps*, movements 1 and 2
 Boulez, *Le marteau sans maître*: "L'artisanat furieux"
 Cage, 4'33"
 Reich, *Tehillim*

Anthologies

Stolba, NAWM
 Stolba, NAWM
 Stolba, NAWM
 NAWM
 Stolba, NAWM
 Stolba, NAWM (finale)
 Stolba (No. 104)
 NAWM (No. 56)
 Stolba (Act II)
 NAWM (*Don Giovanni*)
 Stolba (K. 595), NAWM

 Stolba (op. 57), NAWM
 Stolba
 Stolba
 Stolba, NAWM
 Stolba (A-flat) NAWM
 Stolba
 Stolba
 NAWM
 NAWM
 Stolba

 NAWM

 Stolba, NAWM (I, 5)

 Stolba

 NAWM
 Stolba, NAWM
 Stolba, NAWM

 Stolba (Scene 2)
 NAWM (Scene 3)
 Stolba (1st mvt.), NAWM .)
 Stolba
 Stolba
 Stolba, NAWM
 Stolba
 Stolba

TERMS

The following terms are associated with various pieces on the repertoire list.

aleatory	music drama
atonality	<i>musique concrète</i>
avant-garde	Neoclassicism
bitonality	nocturne
cabaletta	overture
cadenza	<i>opera buffa</i>
cavatina	pandiatonicism
coda	phase shifting
coloratura	polytonality
cyclic symphony	program music
dodecaphony	rondo
double exposition	rubato
<i>Empfindsam</i> style	scherzo
etude	serial
Expressionism	sinfonia
fugato	song cycle
<i>Gesamtkunstwerk</i>	<i>Sprechstimme</i>
<i>idée fixe</i>	strophic
Impressionism	through-composed
intermezzo	tone cluster
Leitmotif	twelve-tone row
Lied	variations
Minimalism	<i>verismo</i>
minuet and trio	waltz