

## Guide to the Exam in Music History for Entering Graduate Students University of Louisville

The music history exam for entering graduate students tests knowledge of musical styles and genres covering all periods of the history of Western art music. The minimum passing score is 70%. Failing students will be required to take the graduate review course in music history, MUS 500, which is offered only in the spring term.

The exam, in two sections, consists of multiple-choice questions. Section 1 is devoted to questions on musical examples given in printed score; questions in Section 2 are based on audio examples. The exam thus examines knowledge of stylistic traits and concepts pertaining to the history of Western art music in terms of both reading and listening. The musical examples (in both sections of the exam) come from two categories: 1) works in the repertory list given below, and 2) works not in the repertory list but are similar in style to those named therein. You will not know in advance the works in category 2 that will appear in the exam.

### REPERTORY LIST

NAWM refers to the 6<sup>th</sup> edition of the Norton Anthology of Western Music and the accompanying CD recordings. Most of the pieces in the list below, however, are also in the 7<sup>th</sup> edition of the same title.

#### NAWM, Vol. 1:

Perotinus, Viderunt Omnes  
Machaut, La Messe de Nostre Dame, Kyrie  
Josquin, Ave Maria  
Monteverdi, Cruda Amarilli  
Purcell, Dido and Aeneas: “Thy hand, Belinda” (recitative) and “When I am laid in earth” (aria and lament)  
Corelli, Trio Sonata, Op. 3, No. 2, movements 1 and 2  
Vivaldi, Violin Concerto Op. 3 No. 6, movement 1

#### NAWM, Vol. 2

Haydn, Symphony No. 92 in G major, movements 1 and 2  
Mozart, Piano Sonata in F major, K. 332, movement 1  
Schubert, Gretchen am Spinnrade, D. 118  
Schumann, Carnaval, Op. 9, nos. 6 (“Florestan”) and 7 (“Coquette”)  
Berlioz, Symphonie fantastique, movement 5  
Rossini, Il Barbiere di Siviglia: “Una voce poco fa”  
Wagner, Tristan und Isolde: Prelude and Act 1 conclusion (scene 5 excerpt)

#### NAWM, Vol. 3

Webern, Symphony, Op. 21, movement 2  
Stravinsky, The Rite of Spring: “Danse des adolescentes” and “Danse sacrale”  
Milhaud, La Création du Monde, first tableau  
Crawford Seeger, String Quartet 1931, movement 4  
Cage, Sonatas and Interludes, Sonata V  
Reich, Tehillim, Part IV  
Schnittke, Concerto Grosso No. 1, movement 2

## SUGGESTIONS FOR PREPARING FOR THE EXAM

1. Acquire scores and recordings of the music in the repertory list and study them well.
2. Review your undergraduate music history courses.
3. Know well the meanings of the musical concepts given at the end of this guide and how they may be identified in, or otherwise applied to, actual musical examples in print and in sound. **These concepts are by no means exhaustive in scope for the purpose of the exam. They may or may not appear in it. Other concepts associated with the works in the repertory list should be studied also.**
4. Familiarize yourself with the manner of the sample questions attached with this guide.
5. Take the online practice test at University of Louisville Blackboard, repeatedly if you wish, beginning July 14. Instructions for accessing the practice test are given below.

### INSTRUCTIONS

Activate your UofL account User ID and password in a step-by-step process. Go to the Office of Admissions “activate” link: <http://louisville.edu/admissions/activate>

If you have any problems with activating your User ID and password, or to reset a password, please contact the Help Desk at 502-852-7997 or at [helpdesk@louisville.edu](mailto:helpdesk@louisville.edu).

The music history practice test will come online July 14, 6:00 a.m. at UofL Blackboard. Go to: <https://blackboard.louisville.edu/webapps/portal/frameset.jsp>

Upon logging on to Blackboard, look for the box with the header “My Organizations”. Click on an Organization titled “Music History Practice Test 2017”. Once in the test environment, follow the given instructions. Take the test when and as often as you like. Questions or problems should be directed by e-mail to <[ctwhit04@louisville.edu](mailto:ctwhit04@louisville.edu)>.

### SOME CONCEPTS TO KNOW

Aleatory, atonality, bar form, basso ostinato, binary form, cadences (Landini, Tierce di Picardie, etc.), cantus firmus, chanson, cinematic block forms, character piece, clausula, concerto grosso, da capo aria, dance suite, electronic and electro-acoustic music, expressionism, French overture, galant style, graphic notation, ground bass, harmonic suspension, hemiola, hocket, imitation (canon, fugal or subject & answer, points of entry, etc.), indeterminacy, isorhythm, Klangfarbenmelodie, madrigal, mass (ordinary and proper), micropolyphony, minimalism, modulation, modes, motet, motive, musique concrète, neoclassicism, neotonal procedures, scales (octatonic, pentatonic, whole-tone, etc.), Notre Dame School, organum, paraphrase techniques, pointillism, postmodernism, primitivism, recitative, repeating patterns, ritornello, Second Viennese School, serialism, sonata principle (details of exposition), Sprechstimme, tone clusters, sound masses, Sturm und Drang, transition/retransition, text settings (syllabic, etc.), textures (monophonic, etc.), tonal polarity, trio sonata, ultra-modernism, walking bass, word painting.

**SECTION 1: SCORE – SAMPLE QUESTIONS**

The following questions are intended to give you an idea of the sort of questions that may be asked in the score analysis portion of the exam and to highlight other pertinent terms. Questions like these may refer either to a score that you would have studied beforehand for the exam as one of the pieces of music from the Repertory List given above or to a score not given in the Repertory list but similar in style to those listed. The exam scores will not contain the title of the music. For the purpose of this guide, the piece in question is an excerpt of the Three-Part Invention in F-minor, BWV 795, by Bach, bars 1–16, and is provided on page 4 of this guide.

1. Pick TWO terms that identify the primary contrapuntal procedures in this excerpt.

- a) points of imitation
- b) subject and answer
- c) strict canon
- d) invertible counterpoint

2. Besides the home key of F minor, identify TWO tonalities that are established by rhythmically strong, authentic cadences in this excerpt.

- a) A flat major
- b) B flat major
- c) C minor
- d) D flat major
- e) E flat major

3. Identify one feature of this composition that stands out as an essential and central expressive aspect of the music.

- a) rhythmic syncopation
- b) pervasive chromaticism
- c) contrasting dynamics and tempos
- d) contrasting textures
- e) coloristic keyboard figurations

4. What is the style of this piece in terms of historical period?

- a) Medieval
- b) Renaissance
- c) Baroque
- d) Classical
- e) Romantic
- f) 20<sup>th</sup>-century and later

**SECTION 1: SCORE - EXCERPT**

This musical score excerpt is for piano, written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It consists of four systems of music, each with a measure number in a box at the beginning of the first staff:

- System 1:** Measures 1-3. The first staff begins with a dynamic marking of *f* (forte). The music features a melodic line in the right hand and a supporting bass line in the left hand.
- System 2:** Measures 4-6. The first staff contains measure 4, marked with a box containing the number "4". The music continues with complex rhythmic patterns and arpeggiated figures.
- System 3:** Measures 7-9. The first staff contains measure 7, marked with a box containing the number "7". The texture remains dense with overlapping melodic and harmonic lines.
- System 4:** Measures 10-13. The first staff contains measure 10, marked with a box containing the number "10". The system concludes with measure 13, marked with a box containing the number "13". To the right of the final staff, there is a vertical box containing five diagonal slashes (// // // // //), indicating the end of the excerpt.

## **SECTION 2: LISTENING – SAMPLE QUESTIONS**

The following questions refer to an excerpt from Mozart’s Serenade in B-flat major, K. 361, “Gran Partita”. They give you an idea of the sort of questions that may be asked in the listening portion of the exam. In the actual exam, however, the title of the work will not be disclosed to you.

1. Identify the instrumentation.

- a) Full orchestra
- b) Orchestra of low strings with selected winds and basso continuo
- c) Mixed ensemble of winds, horns and basso continuo
- d) Mixed wind ensemble with horns and double bass
- e) Mixed ensemble of winds, horns and trumpets

2. Identify the primary musical texture.

- a) monophonic
- b) homophonic
- c) polyphonic

3. Identify the prevailing meter.

- a) simple duple
- b) simple triple
- c) simple quadruple
- d) compound duple
- e) compound triple

4. What is the likely form of the movement?

- a) Menuet and Trio
- b) Theme and Variations
- c) Fugue
- d) Sonata form
- e) Free, evolving formal plan

5. What is the style of the music in terms of historical period?

- a) Renaissance
- b) Baroque
- c) Classical
- d) Romantic
- e) 20<sup>th</sup>-century and later

A downloadable excerpt of the audio file for this example is placed immediately below the link to this guide on the School of Music Resources for Current Students web page

<http://louisville.edu/music/resources/for-current-students/undergraduate-graduate-documents>

Look for **Audio Sample used in 2017 Music History Exam Guide (MP3)**.