

Diagnostic Exam in Western Music History for Entering Graduate Students

All entering graduate students must pass a diagnostic exam in western music history before enrolling in musicology courses at the graduate level. The exam consists of three parts:

1. A series of multiple-choice questions that assess general knowledge of western music history;
2. A series of more open-ended, short-answer questions that assess general knowledge and critical thinking;
3. A series of multiple-choice and short-answer questions that pertain to the score of a brief musical work to be distributed at the exam. Types of works that may appear on the exam include sonata movements, songs, miniatures, and works in a dance genre.

A passing grade on the exam is 80% or above.

The exam must be taken by entering students prior to the first semester of coursework. The exam will be offered in early May and early September; students who can attend the May exam date are strongly encouraged to do so.

Students who do not pass the exam must take one of two courses as remediation:

- A one-semester survey of western music history, offered online each summer by Rutgers Arts Online (08:702:577). Students who take but do not pass the exam in May can opt to enroll in this course. Alternatively, they may choose to re-take the diagnostic exam in early September.
- A one-semester survey of western music history, offered each fall by the Department of Music (16:700:509). Students who do not pass the exam by the start of their first semester will be automatically registered for this course.

Neither 08:702:577 nor 16:700:509 satisfies a graduate-level requirement or elective in musicology for either the MM or the DMA. In both of these courses, students must earn a B or above in order to proceed to graduate-level coursework in musicology. Students who earn a grade below B are required to take one of these courses again. They will not be permitted to re-take the history diagnostic exam.

STUDY GUIDE

THE BAROQUE ERA

Important general terms and concepts

- Basso continuo, figured bass, realization
- Ritornello
- Basso ostinato

Early Baroque (c. 1600-1680)

Opera and non-operatic vocal music

- Madrigal (esp. as forerunner of opera)
- Monody
- Recitative, aria, arioso
- Concertato style
- Solo cantata
- Sacred concerto
- Oratorio
- Important composers: Monteverdi, Strozzi, Carissimi, Giovanni Gabrieli, Schütz, Purcell

Instrumental music in Italy:

- Toccata, ricercare, sonata
- Important composers: Frescobaldi

French opera and instrumental music:

- *Tragédie en musique / tragédie lyrique*; French overture, *divertissement*
- *Notes inégales, agréments*, overdotting
- *Style luthé / style brisé*
- Dance suite; unmeasured prelude
- Important composers: Lully, Jacquet de la Guerre

Late Baroque (c. 1680-1750)

Late 17c Italian opera and instrumental music

- Da capo aria
- Opera seria
 - *Recitativo semplice* vs. *recitativo accompagnato*

- Trio sonata
- Church vs. chamber sonata (*sonata da chiesa* vs. *sonata da camera*)
- Walking bass
- Types of Baroque concerto: Orchestral concerto, concerto grosso, solo concerto
 - Related terms: Tutti/ripieno, solo/soli/concertino
- Ritornello form: ritornello vs. episodes
- Important composers: Alessandro Scarlatti, Corelli

Late 17c German keyboard music

- Prelude
- Fugue
 - Know related analytical terminology, e.g.: exposition, answer, episode, etc.
- Chorale prelude
- Important composers: Buxtehude

Early 18c in Italy and France

- Ritornello form
- Character piece (in French harpsichord music)
- Important composers: Vivaldi, Couperin, Rameau

Late Baroque in Germany

- Johann Sebastian Bach
 - Know major genres, but especially Lutheran cantata
- Handel
 - Major genres: Opera seria, oratorio

THE CLASSICAL ERA

General: Know the stylistic features of Classical music that distinguish it from late Baroque music

Early Classical period

- Galant style
- Empfindsam style

Opera

- Opera buffa vs. opera seria
- Intermezzo
- Opéra comique

- *Singspiel*
- Important composers: Pergolesi, Gluck

Instrumental music

- String quartet:
 - Definition
 - Typical movement structure
- Symphony:
 - Basic definition and origins
 - Movement structures of early symphonies
 - Typical four-movement structure that eventually standardizes
- Solo concerto
- Symphonie concertante
- Major classical forms:
 - Binary form and its sub-types: simple, balanced, rounded
 - Sonata form
 - Related variant: Concerto-sonata form—know that this is a hybrid of sonata form and Baroque ritornello form, used in first movements of concertos
 - Variations
 - Minuet and trio
 - Rondo and sonata-rondo
 - Related variant: Sonata-rondo—know that it is a hybrid of sonata form and rondo form, and that it is an option for the last movement of a multi-movement instrumental work
- Important composers: Domenico Scarlatti, C. P. E. Bach, Sammartini, Stamitz and the Mannheim School, J. C. Bach

Viennese Classicism: Haydn, Mozart, Beethoven

In very general terms, know how these three composers' applications of Classical style differ.

Haydn

- Know principal genres, especially his historical significance in relation to the string quartet and symphony

Mozart

- Know principal genres, including importance of opera (especially Italian opera seria) to compositional output

Beethoven

- Know principal genres
- General stylistic differences between the “Three Periods”
- Historical impact in the nineteenth century

ROMANTICISM

General: Know the general characteristics that distinguish Romantic from Classical music. Note that:

- Some traits of Romantic music are *opposed* to the Classical style, but others are *extensions* of Classical style, or more extreme versions of it.
- To a greater degree than the Classical style, Romanticism in music is grounded in a set of artistic ideas and interests rather than a standardized list of specific musical practices. Indeed, Romantic ideas often manifest themselves in different, and often conflicting, ways in music by different composers, and in works written in different genres.

Early Romanticism

- Absolute vs. characteristic vs. program music

Song and piano music

- *Lied*
 - Be aware of the existence of a French equivalent: *mélodie*
 - Text-setting: strophic, modified strophic, through-composed
 - Song-cycle
- Piano miniature
 - Character piece
- Etude, concert etude
- Piano transcription (esp. associated with Liszt)

Orchestral music

- Concert overture (esp. associated with Berlioz and Mendelssohn)
- Program symphony (esp. associated with Berlioz)
 - *Idée fixe* and thematic transformation

Important composers: Schubert, Robert Schumann, Felix Mendelssohn, Fanny Mendelssohn Hensel, Chopin, Liszt, Berlioz

- For these composers, know principal genres and any idiosyncratic features of their compositional styles

Romantic opera

Italian opera

- Bel canto opera: Rossini, Bellini, Donizetti
 - General bel canto style features; note connections to piano music of Chopin
 - Scena-cantabile-cabaletta scene structure (“double aria”)
 - Reminiscence motive (in Donizetti, later influences Verdi)
- Verdi:
 - What does Verdi preserve or extend from the bel canto tradition, and what does he change?
- Puccini:
 - What does Puccini take from Verdi, what from Wagner?
 - exoticism

French opera

- Grand opera, e.g. Meyerbeer
- *Opéra-comique*, e.g. Bizet’s *Carmen*
- Lyric opera (in between grand opera and *opéra-comique*, uses recitatives): e.g. Gounod, Massenet
- French vocal melodic style: note asymmetrical phrasing
- Exoticism

German opera

- Weber
 - Influence of melodrama
 - Through-composed style
 - Chromatic harmony
- Wagner:
 - *Gesamtkunstwerk*
 - Musical prose/endless melody
 - Leitmotif
 - Chromatic harmony

Russian opera

- Mussorgsky
 - Characteristics associated with Russian folk song: modality, asymmetrical phrasing
 - “Coloristic” harmony
- Rimsky-Korsakov
 - Whole-tone and octatonic scales

Late Romanticism in Germany and Austria

Brahms

- Conservative and progressive aspects of his compositional style
- Motivic economy, developing variation as method of constructing melody

New German School and other composer's influenced by Wagner

- Liszt and the symphonic poem
- Bruckner (symphonies)
- Wolf (*Lieder*)
- Richard Strauss: tone poem (equivalent of "symphonic poem"), extremely high level of chromaticism, virtuosic orchestration

Late-19c musical nationalism

General points

- Efforts to distinguish individual national traditions from German musical values
- Use of folk music elements as nationalistic gesture
- Alternative harmonic procedures to common-practice tonality: modes; pentatonic, octatonic and whole-tone scales; "coloristic" harmony

Be aware of examples of composers in various non-German musical traditions:

- France: Franck, Fauré
- Russia: Borodin, Mussorgsky, Rimsky-Korsakov, Tchaikovsky, Rachmaninoff
- Czechia: Smetana, Dvořák
- Norway: Grieg

20TH- AND 21ST-CENTURY MUSIC

Early modernism

Germany

- Mahler (especially Symphony No. 5 onwards) and Richard Strauss (operas) as examples of early German modernism
- Mahler: know general characteristics of compositional style; *Lieder* and symphonies as principal genres

France: Debussy and Ravel

- Musical “impressionism”—be able to define important characteristics, including:
 - “Exotic” scales: whole-tone, pentatonic, octatonic
 - Parallel chords
 - Non-functional harmony, coloristic harmony
- General differences between Debussy and Ravel
- Neoclassicism (as it applies to some of Ravel’s music)

Examples of composers in other countries associated with early modernism:

- Russia: Scriabin
- Czechia: Janáček
- Finland: Sibelius
- France: Satie

The Second Viennese School, Stravinsky Bartók, Ives

Second Viennese School

- In very general terms, know how the general styles of Schoenberg, Berg and Webern differ, especially the different ways in which Berg and Webern used the twelve-tone technique of their teacher Schoenberg
- Free atonality
- Twelve-tone (dodecaphonic) method
- *Sprechstimme*
- *Klangfarbenmelodie*

Stravinsky

- Three main stages of Stravinsky’s career: “Primitivist”/“Russian” period, Neoclassicism, Serialism
- Key elements of Stravinsky’s style (across all three stages of his career)
 - Metrical complexity: changing (mixed) meter, asymmetrical (additive) meter, polyrhythm and polymeter
 - Layering (collage) technique
 - Block construction
 - Neotonality: note frequent use of pitch centricity and ostinato

Bartók

- Synthesis of Western art music (including modernist elements) and Eastern European folk music
- Use of extended techniques, esp. for string instruments and piano

Ives

- Synthesis of American popular music, American Protestant church music, European art music, and experimental music
- Polytonality (and bitonality)
- Cumulative form

Art music between the wars

“Les Six” in France, e.g. Milhaud and Poulenc

- Neoclassicism
- Influence of jazz

New Objectivity (*Neue Sachlichkeit*) in Germany, e.g. Weill and Hindemith

Soviet composers: Prokofiev, Shostakovich

- Socialist realism

American “mainstream” composers, e.g. Gershwin and Copland

- Influence of jazz
- For Copland, know key aspects of his “Americana” style

Henry Cowell, Ruth Crawford Seeger

Early American experimentalism, e.g.:

- Electronic music and *musique concrète*: Varèse, Babbitt
- Varèse: heavy use of percussion, sound masses
- Cowell: tone clusters

Examples of more tonally and harmonically “conservative” composers: Barber (American), Britten (British)

The postwar era

Messiaen

- Rhythmic techniques: Non-retrogradable rhythms, added values. → Important 20c compositional idea of defining rhythm in terms of duration rather than meter
- Extreme harmonic stasis
- Interest in birdsong

Integral/total serialism: e.g. Babbitt, Stockhausen, Boulez

“New virtuosity”: e.g. Berio, Carter

- Note: distinct style from integral serialism, but shares with the latter a tendency towards hyper-complex musical surface, especially in terms of rhythm

Aleatory/chance music, indeterminacy: e.g. Cage, Feldman, Earle Brown

- Earle Brown especially is also known for using graphic notation

“Music of texture and process”: e.g. Xenakis, Penderecki, Ligeti

- Musical form generated primarily through changes in dynamics and texture

Quotation and collage: e.g. Rochberg, Foss

Late 20c and early 21c

Mixed media: e.g. Laurie Anderson

Minimalism: e.g. Reich, Glass

- Note especially Reich’s “phasing” technique

Postminimalism: e.g. Adams

- Combination of minimalist techniques and techniques from other musical styles
- Example of stylistic pluralism/eclecticism of art music in recent decades

Polystylism: e.g. Schnittke

“New Simplicity”: e.g. Pärt

Stylistic fusion and experimental techniques: Caroline Shaw