

MUSIC HISTORY DIAGNOSTIC EXAM SAMPLE ITEMS AND TERMINOLOGY STUDY GUIDE

SECTION 1: MULTIPLE CHOICE

EXAMPLE. The "galant" style features:

- a. thematic transformation
- b. modal counterpoint
- c. atonality
- d. simple, static harmony and accompaniment**

SECTION 2: TERMINOLOGY

Definitions should be concise (2-3 sentences) and accurate.

EXAMPLE. **Cavatina:** *In opera, a character's first entrance aria. Commonly associated with 19th c. Italian opera, such as those by Rossini, Donizetti, Bellini, and Verdi.*

In addition to being able to identify representative composers and works from all stylistic periods, you are expected to be familiar with the following terms and concepts (the terms listed here will in part comprise the "terminology" section of the exam.)

Tetrachord	<i>Concerto delle donne</i>	Absolute music
Greater Perfect System	<i>Ricercare</i>	Program music
Gregorian chant	<i>Cori spezzati</i>	Character piece
Mass Proper	<i>Le nuove musiche</i>	<i>Ideé fixe</i>
Mass Ordinary	<i>Basso continuo</i>	<i>Bel canto</i>
The Divine Office	<i>Basso ostinato</i>	<i>Cabaletta</i>
Church modes	Monody	<i>Cavatina</i>
Solmization	<i>Seconda prattica</i>	<i>Tempo di mezzo</i>
Antiphon	<i>Cantata</i>	<i>Melodrama</i>
Sequence	<i>Oratorio</i>	Grand opera
<i>Troubadour</i>	<i>Sonata da camera</i>	<i>Gesamtkunstwerk</i>
<i>Trobairitz</i>	<i>Sonata da chiesa</i>	<i>Leitmotiv</i>
<i>Minnesinger</i>	<i>Concerto</i>	Mighty Handful
Organum	<i>Concerto grosso</i>	Symphonic poem
<i>Magnus liber organi</i>	<i>Ritornello</i>	<i>Verismo</i>
Motet	<i>Tragédie en musique</i>	Minstrelsy
Rhythmic modes	French <i>ouverture</i>	Blues
<i>Ars nova</i>	Suite	Ragtime
Isorhythm	<i>Style brisé</i>	Jazz
<i>Ars subtilior</i>	<i>Agréments</i>	Orchestral song
<i>Trecento</i>	<i>Aria da capo</i>	Operetta
<i>Squarcialupi codex</i>	<i>Opera seria</i>	Pentatonicism
<i>Hocket</i>	<i>Zarzuela</i>	Octatonicism
<i>Contenance angloise</i>	<i>Empfindsam</i>	Expressionism
<i>Fauburden</i>	<i>Galant</i>	Atonality
Cantus firmus mass	<i>Opera buffa</i>	2nd Viennese School
Imitation mass	<i>Intermezzo</i>	12-tone serialism
Paraphrase mass	Symphony	<i>Sprechtstimme</i>
<i>Musica ficta</i>	<i>Opéra comique</i>	<i>Klangfarbenmelodie</i>
<i>Dodekachordon</i>	Sonata-Allegro Form	<i>Ballet Russes</i>
Chorale	Rondo	Neoclassicism
Metrical psalm	Mannheim school	Polytonality
Anthem	<i>Sturm und Drang</i>	Socialist realism
<i>chanson</i>	Piano sonata	<i>Les Six</i>
Council of Trent	<i>Heiligenstadt testament</i>	<i>Gebrauchsmusik</i>
<i>Frottola</i>	Song cycle	Darmstadt School
Madrigal (16th c.)	Romanticism	<i>Musique concrète</i>
		Indeterminacy
		Minimalism

SECTION 3 & 4: LISTENING & SCORE ID (Question format applies to both sections)

SCORE ID EXAMPLE.

1. Fole a-cos-tu-man-ce 2. me fet que ge chant;

DOMINUS

1. ID:

13th century two-voice motet, anonymous ("Franconian" motet)

2. Qualify your answers with a brief stylistic analysis:

There are two voices, with both voices singing different texts and melodic lines. The bottom voice sings a chant melody on "Dominus" while the top voice subdivides the bottom voice in rhythmic modes. Based on these observations, this excerpt most likely comes from the motet repertory of the 13th century.