**OCU Music History Diagnostic Examination for Incoming Graduate Students**

The Music History Diagnostic Examination is designed to evaluate incoming students' familiarity with general topics in Western music history from Antiquity to ca. 1950. The recommended media for study are:

1.) Burkholder, Peter, Donald J. Grout, and Claude V. Palisca. *A History of Western Music*, 9th edition (Norton, 2014)

2.) *Norton Anthology of Western Music,* 7th edition (Norton, 2014) (score anthology and audio CDs)

3.) Davison, Archibald T. and Willi Apel. *Historical Anthology of Music*. Vols. 1 & 2 (Harvard, 1950, rev. 1977)

The exam will be divided into four sections:

**1. Multiple choice (12 items)**: 12 multiple-choice questions covering a range of music history topics.

**2. Terminology ID (12 items)**: Define in two or three sentences 12 self-selected terms and concepts from a large list of general music history items. See the study guide for a list of potential terms.

**3. Listening ID (3 examples, 6 items)**: Identify the genre, date, and composer of three listening examples, and qualify the responses with a brief stylistic analysis (harmonic & melodic language, form, compositional technique, cadences, texture, etc. where applicable).

**4. Score ID (3 examples, 6 items)**: Identify the genre, date, and composer of three unknown score examples, and qualify the responses with a brief stylistic analysis (harmonic & melodic language, form, compositional technique, cadences, texture, etc. where applicable).

Students are evaluated according to their performance in items related to two chronological periods: Antiquity to ca. 1730, and ca. 1730 to ca. 1950. Course deficiencies will be determined according to the exam results for these two chronological periods.

**MUSIC HISTORY DIAGNOSTIC EXAM SAMPLE ITEMS AND TERMINOLOGY STUDY GUIDE**

**SECTION 1: MULTIPLE CHOICE**

EXAMPLE. The "galant" style features:

a. thematic transformation and elongated phrases

b. modal counterpoint with occasional moments of homophony

c. atonality and irregular rhythms

**d. regular, periodic phrasing and simple harmonic 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.)

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

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

SCORE ID EXAMPLE.



**Date:**

1st century B.C.E. c. 500 **c. 1200** c. 1400 c. 1550 c. 1700

**Composer:**

Dufay Palestrina Bach **Anonymous** Landini Corelli

**Genre:**

**Motet** Opera Sequence Cantata Fugue

**2. Qualify your responses with a stylistic analysis:**

*This is a two-voice polyphonic motet, with both voices singing different texts and melodic lines. The bottom voice sings a chant melody on "Dominus" in sustained tones while the top voice subdivides the rhythm of the bottom voice in rhythmic modes.*