Music History II  MUS-221-TE

This TECEP is only available through the online testing option and has several multiple choice questions that are based on brief audio passages requiring speakers.

This TECEP® examines the history of Western music from the classical period through the present day, stressing the origin and evolution of musical forms, musical styles and the important composers since 1750. This knowledge is placed within the broader cultural context of each period. (3 s.h.)

- Test format: 70 multiple choice questions (1 point each); 2 essay questions (15 points each)
- Passing score: 70% (70/100 points). Your grade will be reported as CR (credit) or NC (no credit).
- Time limit: 2 hours

Topics on the test and their approximate distribution

1. Early classic period
   1.1 Forms of opera and psalmody: Pergolesi, Gay, Hasse, Gluck, Billings
   1.2 Instrumental music: Scarlatti, Stamitz, Mannheim, J.C. Bach, C.P.E. Bach

2. Haydn and Mozart
   2.1 Haydn’s life and influences on string quartets, symphonies, and oratorios
   2.2 Mozart’s life and influences on opera, symphonies, and the mass

3. Beethoven and the early romantics
   3.1 Expansion in large forms: Schubert, Mendelssohn, Berlioz, Beethoven
   3.2 Exploration of chamber music: Chopin, Schubert, Gottschalk, Foster

4. Opera and music drama in the 19th century
   4.1 German and French opera: Meyerbeer, Berlioz, Gounod, Bizet, Wagner
   4.2 Italian opera: Rossini, Bellini, Donizetti, Verdi

5. Music trends at the end of the 19th century
   5.1 The rise of nationalism and program music: Dvorak, Sibelius, Grieg, Richard Strauss
   5.2 Late romantic instrumental music and influences, the dominance of the orchestra: Mahler, Bruckner, Wagner
   5.3 The role of the virtuoso/composer in a changing society: from Liszt and Paganini to Rachmaninoff, Heifitz, Rubenstein, Horowitz

6. Early 20th century influences provide new pathways
   6.1 Impressionism and the expansion of tonality: Ravel, Debussy, Faure and the “Les Six”
   6.2 New harmonic vocabulary and ethnic influences: Scriabin, Bartok, Stravinsky, Janacek
   6.3 Early jazz influences and technological developments: ragtime/blues, recordings, radio

7. The 20th century: a challenge to musical traditions
   7.1 Expressionism and serialism: Schoenberg, Webern, Berg
   7.2 Classical forms with new meaning: Prokofiev, Shostakovich, Hindemith, Britten
   7.3 Experimentation with timbre and sound: Henry Cowell, Harry Partch, Varese, Penderecki, Stockhausen
8. **Multi-faceted paths for music in late 20th century music**
   8.1 Postmodernism, the rejection of boundaries: John Cage, Messiaen, Boulez, Ligeti, Crumb
   8.2 Minimalism and the movement toward simplicity: Philip Glass, Terry Riley, Steve Reich
   8.3 The great fusion - experiments in form, sound and multimedia: Joan Tower, John Adams, John Corigliano, Pauline Oliveros

### Outcomes assessed on the test

- Identify stylistic features, function, and practice of Western music from circa 1750 to the present day
- Chronicle stylistic trends
- Describe the impact of important cultural and political events in world history on the development of artistic style and music
- Use appropriate terminology pertaining to the development of musical forms, styles, and compositional procedures
- Recognize important musical compositions
- Discuss stylistic features that identify their historical placement

### Study materials

- *A History of Western Music*. J. Peter Burkholder, Donald Grout, Claude Palisca
  New York: W.W. Norton & Co. (current edition)

- *A History of Western Music*. Donald Grout
  New York: W.W. Norton & Co. (previous edition)

- *Concise History of Western Music*. Barbara Russano Hanning.
  New York: W.W. Norton & Co.

Other college-level material in this subject can prepare you for this TECEP. If you choose another resource, compare the table of contents to the topic outline to make sure all topics are covered. Use either the current or the previous edition.

### Sample questions

**Multiple Choice**: In addition to standard multiple choice questions, you will also listen to 3 brief musical passages and then answer multiple choice questions based on those passages.

1. Ballad opera, opera buffa and opéra comique shared which feature?
   a. They contained da capo arias.
   b. They began with a French overture.
   c. They focused on everyday problems.
   d. They contained obbligato recitative.
2. Simple accompaniments, light texture and smooth melodies are qualities of
   a. galant style
   b. partitas
   c. *Sturm und Drang*
   d. serenade

3. Which symphony did Haydn write to wake up the audience?
   a. *Surprise*
   b. *Bear*
   c. *Military*
   d. *Hen*

4. Which composer began his career as a child prodigy touring Europe at age 6?
   a. Handel
   b. Scarlatti
   c. Mozart
   d. Bach

5. Beethoven's *Pathétique*, op. 13 was composed during his early period and is similar in style to works by
   a. Mendelssohn and Berlioz
   b. Schubert and Schumann
   c. Handel and Mozart
   d. Haydn and Mozart

6. Which composer was famous for writing approximately 600 lieder?
   a. Schubert
   b. Beethoven
   c. Liszt
   d. Mozart

7. Wagner associated music with specific opera characters. This concept was termed
   a. idée fixe
   b. leitmotives
   c. symbolic motives
   d. character themes

8. Verdi's first opera was performed at the Teatro alla Scala in
   a. Venice
   b. Dresden
   c. Rome
   d. Milan
9. Nationalism was an important influence in _______ music.
   a. Romantic
   b. Baroque
   c. Classical
   d. Rococo

10. A study piece for perfection of technique, the _______, was expanded in the 19th century to display
    the virtuosity of the performer.
    a. overture
    b. fugue
    c. étude
    d. aria

11. One of the most influential and important composers of the 20th century was
    a. Igor Stravinsky
    b. John Philip Sousa
    c. George Rochberg
    d. Walter Piston

12. Composers George Gershwin, Aaron Copland and Darius Milhaud were
    a. influenced by the twelve tone movement
    b. influenced by American jazz
    c. known for their atonal compositions
    d. known for neo-classical compositions

13. Which of the following operas was written by Alban Berg?
    a. La Traviata
    b. Wozzeck
    c. Der Rosenkavalier
    d. Tosca

14. ________ is a work written by Harry Partch for his 27 "new" musical instruments.
    a. Fanfare for the Common Man
    b. Delusion of Fury
    c. Tides of Manaunaun
    d. Dimensions of Time and Silence

15. Olivier Messiaen was known for using ________ in his music.
    a. electronic sounds
    b. Hungarian folk songs
    c. exotic bird calls
    d. African percussion instruments
16. Prominent features of minimalist music include
   a. chromatic modulations and irregular pulse
   b. multiple motives and syncopated rhythms
   c. varied themes and asymmetric meters
   d. constant harmony and steady pulse

**Essay**

17. Choose a Classical or Romantic composer who held several different positions and explain how his compositions were influenced by the post he held at the time.

**Answers to sample questions**

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17. The compositions of Joseph Haydn were influenced by the different positions he held throughout life. For a number of years, Haydn was the court composer for Prince Paul Anton of the Esterhazy family. The prince was an amateur violinist, so Haydn composed string quartets that the prince and his court musicians could play together. Haydn transformed the string quartet from a genre in which the violin was accompanied by other instruments into an ensemble composed of equal voices. It is possible that if Prince Paul Anton had been a virtuoso violinist, Haydn would not have changed the nature of composing for the string quartet.

   When the prince failed to let the musicians adjourn for the summer, Haydn composed the “Farewell Symphony”. In the final movement of this work, Haydn thins the texture throughout the movement as small groups of musicians leave the stage when their part is done. The final notes are played by only 2 people, and all others have left the stage. Generally, the final movements of symphonies at this time were upbeat and end chords played by the full ensemble. Most assuredly, Haydn would not have composed the final movement of the symphony in this manner if the prince had let the musicians start their summer break in a timely manner.

   Later, Haydn moved to London and was asked to compose symphonies for a larger orchestra. He no longer worked for one benefactor and needed compositions that appealed to large audiences. This new compositional style was popular to the common man. During this period, Haydn used folk songs in compositions like the London Symphonies and in his oratorios. The English folk songs grounded these large works with snippets of music familiar to the listener.

   In 1795, Haydn returned to Vienna. As a successful, aging musician, Haydn no longer composed to please large audiences. Instead he composed for posterity. In this period, he composed “The Creation” and “The Seasons”; pieces designed to explore the meaning of life, and not to appeal to the lay audience.