

TECEP® Test Description for MUS-221-TE

MUSIC HISTORY II

This exam assesses students' knowledge and understanding of the history of Western music from the Classical period through the present day, stressing the origin and evolution of musical forms and musical styles and the important composers since 1750. It also assesses students' ability to apply this knowledge of the history of Western and Classical music to broader cultural contexts for each period. (3 credits)

- **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.
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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
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TOPICS ON THE TEST AND THEIR APPROXIMATE DISTRIBUTION

The table below indicates the main topics covered by this exam and the approximate percentage of the exam devoted to each main topic. Under the main topic heading is a list of related—but more



specific–topics. It is important to review these topics to determine how much prior knowledge you have and/or how much additional study is necessary.

Early Classic Period (10-15%)	
Topic	
	Forms of opera and psalmody: Pergolesi, Gay, Hasse, Gluck, Billings
	Instrumental music: Scarlatti, Stamitz, Mannheim, J.C. Bach, C.P.E. Bach
Haydn and Mozart (10-15%)	
Topic	
	Haydn’s life and influences on string quartets, symphonies, and oratorios
	Mozart’s life and influences on opera, symphonies, and the mass
Beethoven and the Early Romantics (10-15%)	
Topic	
	Expansion in large forms: Schubert, Mendelssohn, Berlioz, Beethoven
	Exploration of chamber music: Chopin, Schubert, Gottschalk, Foster
Opera and Music Drama in the 19th Century (10-15%)	
Topic	
	German and French opera: Meyerbeer, Berlioz, Gounod, Bizet, Wagner
	Italian opera: Rossini, Bellini, Donizetti, Verdi
Music Trends at the End of the 19th Century (10-15%)	
Topic	
	The rise of nationalism and program music: Berlioz, Dvorak, Sibelius, Grieg, Richard Strauss
	Late romantic instrumental music and influences, the dominance of the orchestra: Mahler, Bruckner, Wagner
	The role of the virtuoso/composer in a changing society: from Liszt and Paganini to Rachmaninoff, Heifitz, Rubenstein, Horowitz
Early 20th Century Influences Provide New Pathways (10-15%)	



Topic
Impressionism and the expansion of tonality: Ravel, Debussy, Faure and the “Les Six”
New harmonic vocabulary and ethnic influences: Scriabin, Bartok, Stravinsky, Janacek
Early jazz influences and technological developments: ragtime/blues, recordings, radio
The 20th Century: A Challenge to Musical Traditions (10-15%)
Topic
Expressionism and serialism: Schoenberg, Webern, Berg
Classical forms with new meaning: Prokofiev, Shostakovich, Hindemith, Britten
Experimentation with timbre and sound: Henry Cowell, Harry Partch, Varese, Penderecki, Stockhausen
Multi-Faceted Paths for Music in Late 20th Century Music (10-15%)
Topic
Postmodernism, the rejection of boundaries: John Cage, Messiaen, Boulez, Ligeti, Crumb
Minimalism and the movement toward simplicity: Philip Glass, Terry Riley, Steve Reich
The great fusion - experiments in form, sound and multimedia: Joan Tower, John Adams, John Corigliano, Pauline Oliveros

STUDY MATERIALS

Below is a list of recommended study materials to help prepare you for your exam. Most textbooks in this subject include the topics listed above and will prepare you for the test. If you choose another text, be sure to compare its table of contents against the topic list to make sure all topics are covered.

Title
Burkholder, J. P., Grout, D., & Palisca, C. <i>A History of Western Music</i> (current edition). New York, NY: W.W. Norton & Co.
Hanning, B. R. <i>Concise History of Western Music</i> . New York, NY: W.W. Norton & Co.



SAMPLE QUESTIONS

The questions below are designed to help you study for your TECEP. Answering these questions does not guarantee a passing score on your exam.

Please note that the questions below **will not** appear on your exam.

Multiple Choice Questions

Note: 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
- Mendelssohn and Berlioz
 - Schubert and Schumann
 - Handel and Mozart
 - Haydn and Mozart
6. Which composer was famous for writing approximately 600 lieder?
- Schubert
 - Beethoven
 - Liszt
 - Mozart
7. Wagner associated music with specific opera characters. This concept was termed
- idée fixe
 - leitmotives
 - symbolic motives
 - character themes
8. Verdi's first opera was performed at the Teatro alla Scala in
- Venice
 - Dresden
 - Rome
 - Milan
9. Nationalism was an important influence in _____ music.
- Romantic
 - Baroque
 - Classical
 - Rococo
10. A study piece for perfection of technique, the _____, was expanded in the 19th century to display the virtuosity of the performer.
- overture
 - fugue
 - étude
 - 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 Question

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.
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ANSWERS TO SAMPLE QUESTIONS

Multiple-Choice Questions

- | | | |
|--------|---------|---------|
| 1. (c) | 7. (b) | 13. (b) |
| 2. (a) | 8. (d) | 14. (b) |
| 3. (a) | 9. (a) | 15. (c) |
| 4. (c) | 10. (c) | 16. (d) |
| 5. (d) | 11. (a) | |
| 6. (a) | 12. (b) | |

Essay Question:

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.

