



Music History 6 Exam Syllabus

This exam covers the history of Western art and vernacular music from the Romantic Era through to Postmodernism, roughly 1800 to 2005

Textbook: *The Enjoyment of Music*, 12th or 13th edition

Forney, Kristine, Andrew Dell'Antonio, and Joseph Machlis. *The Enjoyment of Music* (New York: W.W. Norton, 2015/2018).

This syllabus is organized chronologically (aligning with the order of the textbook in most cases) and is grouped by topics. Each heading is followed by questions to frame the concepts, composers, and repertoire listed in the proceeding tables.

Concepts: Students should be able to provide definitions for each concept, describe how they fit into the historical narrative, and give examples when appropriate.

Composers: Students should be able to describe each composer's place in the historical narrative, their musical style and contributions, and their musical compositions as outlined in the textbook. Biographical information (date of birth/death, personal life) is not a priority, unless it directly relates to the music.

Repertoire: These musical works are included in the textbook (though not all of the works in the textbook are included on the syllabus). Students should be familiar with these works and be able to describe how they fit into the historical narrative, their genre, form (if appropriate), and salient qualities as outlined in the textbook. (Hint: use the Listening Guides included in the textbook).

Required Listening: This list contains all the repertoire included on the syllabus. Students should be able to identify (name, composer, and genre) full-score excerpts of these works. English translations are accepted. Excerpts will include the snippets of the score that are included in the textbook. (Hint: consider the instrumentation of the full score to help you identify the work. i.e. Is it scored for an orchestra? It might be a symphony.)

Note: Students may reference concepts/composers/repertoire on the exam that are not included in the textbook or syllabus, as long as they appropriately demonstrate the concepts they seek to represent. Knowledge of syllabus content, however, is still recommended. (For instance, a student may reference an opera other than Dido and Aeneas as an example of Baroque opera, if they desire, but they should still be prepared to discuss/identify Dido and Aeneas.)

ROMANTICISM and THE NINETEENTH CENTURY

12th edition: Prelude 5, Chapters 29-31, 33-37

13th edition: Prelude 5, Chapters 37, 39, 41-47

General Concepts

What are the qualities and style traits of Romanticism in music? How were Classical forms expanded? How were national styles represented and what are their distinguishing features?

Concepts	Romanticism, program music, absolute music, nationalism, incidental music, exoticism, folklore, folk song
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Lied

Concepts	lied, song cycle, song structures (through-composed, strophic, modified strophic)
Composers	Franz Schubert, Robert Schumann
Repertoire	Schubert, "Erlkönig" ("Elfking")

Piano Music

Concepts	the nineteenth-century piano, character piece, rubato, mazurka (12th ed.)/polonaise (13th ed.)
Composers	Frédéric Chopin
Repertoire	Chopin, Mazurka in B-flat minor, Op. 24, No. 4 (12th ed.) Chopin, Polonaise in A major, Op. 40, No. 1 ("Military") (13th ed.)

Symphonic Music

Concepts	romantic symphony, orchestration, program symphony, <i>idée fixe</i> , thematic transformation, overture, symphonic poem, nationalism, symphony
Composers	Hector Berlioz, Johannes Brahms
Repertoire	Berlioz, <i>Symphonie fantastique</i> , IV and V Brahms, Symphony. No. 3 in F Major, III

Opera

Concepts	opera seria, opera buffa, bel canto, leitmotifs, Gesamtkunstwerk (total artwork), music drama, verismo, exoticism
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Composers	Giuseppe Verdi, Richard Wagner, Giacomo Puccini
Repertoire	Verdi, <i>Rigoletto</i> , Act III, excerpts Wagner, <i>Die Walküre</i> , Act III, opening and finale Puccini, <i>Madame Butterfly</i> , “Il bel dì” (“One lovely day”)

Ballet

Concepts	ballet, <i>pas de deux</i> , Marius Petipa, celesta
Composers	Peter Ilyich Tchaikovsky
Repertoire	Tchaikovsky, <i>The Nutcracker</i> , “Dance of the Sugar Plum Fairy” and “Trepak”

IMPRESSIONISM

12th edition: Chapter 38

13th edition: Chapter 49

How was Impressionism translated into music?

Concepts	Impressionism, whole-tone scale, ninth chord
Composers	Claude Debussy
Repertoire	Debussy, Prélude à “L’après-midi d’une faune” (Prelude to “The Afternoon of a Faun”)

AMERICAN VERNACULAR MUSIC

12th edition: Chapter 44

13th edition: Chapter 51

What are the vernacular traditions in late nineteenth-century America, how were they performed, and who were they performed by?

Concepts	American Band Tradition, ragtime, strains, player piano
Composers	John Philip Sousa, Scott Joplin
Repertoire	Joplin, <i>Maple Leaf Rag</i>

TWENTIETH-CENTURY MODERNISM

12th edition: Prelude 6, Chapters 39-43

13th edition: Prelude 6, Chapters 52-53, 55, 57, 59, 61

What are the features of early musical modernism? What are the musical innovations of the European modernists? How was nationalism represented?

European Modernists

Concepts	Modernism, polyrhythm, changing meters, polytonality, atonality, Second Viennese School, <i>Sprechstimme</i> , <i>Klangfarbenmelodie</i> , serialism, twelve-tone/dodecaphonic, tone-row forms (transposed, inversion, retrograde, retrograde inversion), ethnomusicology, neo-classicism
Composers	Igor Stravinsky, Arnold Schoenberg, Béla Bartók
Repertoire	Stravinsky, <i>Le sacre du printemps (The Rite of Spring)</i> , Part I, excerpts Schoenberg, <i>Pierrot Lunaire</i> , Part III, No. 18 Bartók, "Interrupted Intermezzo" from <i>Concerto for Orchestra</i>

American Modernists

Concepts	polytonality, polyrhythms, Harlem Renaissance, Anglo-American folk melodies, American orchestral soundscape
Composers	Charles Ives, William Grant Still, Aaron Copland
Repertoire	Ives, <i>Country Band March</i> Still, Suite for Violin and Piano, III Copland, <i>Appalachian Spring</i>

JAZZ, BLUES and MUSICAL THEATER

12th edition: Chapters 45-46

13th edition: Chapters 56, 63

How were jazz, blues and American musical theater developed? What are the different styles of jazz music? What are the components of musical theater?

Concepts	jazz, blues, scat-singing, blue notes, New Orleans jazz, swing/big-band, bebop, cool jazz, West Coast jazz, musical theater
Composers	Billie Holiday, Duke Ellington, Billy Strayhorn, Leonard Bernstein

Repertoire	Holiday, "Billie's Blues" Strayhorn, "Take the A Train" Bernstein, <i>West Side Story</i> (excerpts)
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AMERICAN POSTMODERNISM

12th edition: Prelude 8, Chapters 51-53

13th edition: Prelude 7, Chapters 62, 64, 67, 70

What is Postmodernism and how is it represented in music? What are the different approaches and their representative composers?

Concepts	postmodernism, chance/aleatoric music, prepared piano, minimalism, process music, phase music, neo-romanticism, tintinnabulation, post-minimalism
Composers	John Cage, Steve Reich, Jennifer Higdon, John Adams
Repertoire	Cage, Sonata V, from <i>Sonatas and Interludes</i> Reich, <i>Electric Counterpoint</i> , III Higdon, <i>blue cathedral</i> , excerpt Adams, <i>Doctor Atomic</i> , (excerpts)

Repertoire List/Required Listening

Schubert, "Erlkönig" ("Elfking")

Chopin, Mazurka in B-flat minor, Op. 24, No. 4 (**12th ed.**)

Chopin, Polonaise in A major, Op. 40, No. 1 ("Military") (**13th ed.**)
[Will not be included in the score identification section of the exam]

Berlioz, *Symphonie fantastique*, IV and V

Brahms, Symphony. No. 3 in F Major, III

Stravinsky, *Le sacre du printemps* (*The Rite of Spring*), Part I, excerpts

Schoenberg, *Pierrot Lunaire*, Part III, No. 18

Bartók, "Interrupted Intermezzo," from *Concerto for Orchestra*

Verdi, *Rigoletto*, Act III, excerpts

Wagner, *Die Walküre*, Act III, opening and finale

Puccini, *Madame Butterfly*, "Il bel dì" ("One lovely day")
Tchaikovsky, *The Nutcracker*, "Dance of the Sugar Plum Fairy" and "Trepak"
Debussy, Prélude à "L'après-midi d'une faune" (Prelude to "The Afternoon of a Faun")
Joplin, *Maple Leaf Rag*
Ives, *Country Band March*
Still, Suite for Violin and Piano, III
Copland, *Appalachian Spring*
Holiday, "Billie's Blues"
Strayhorn, "Take the A Train"
Bernstein, *West Side Story*, excerpts
Cage, Sonata V, from *Sonatas and Interludes*
Reich, *Electric Counterpoint*, III
Higdon, *blue cathedral*, excerpt
Adams, *Doctor Atomic*, excerpts

Note: Repertoire that does not have score excerpts included in the textbook's Listening Guides will not be included in the score identification section of the exam