

# Sophomore Exam: Student Study Guide for 2010-2011

## I. Overview

The sophomore exam is intended to assess your overall learning and retention of central concepts and skills in music theory, sight-singing, music literature, and music history. The content of the exam is either drawn directly from, or modeled closely on, actual examinations from your various musical coursework. The intent of the department's grouping of this multiple content into a single test is to assess your ability to retain your learning and apply it "in mass" to a single collective examination. Doing so also exposes music education majors to the format of the PRAXIS MUSIC CONTENT exam they must pass in order to student teach and gain PA State Certification.

Notice of this exam was included in both your Music Department Policy Packet, as well as in the Department's Music Education Handbook, which specify that it must be taken between 48 and 65 credits. Passage of the exam is included as one of the markers that each Music Major must successfully complete to gain full acceptance into their degree program.

The two-hour examination will be given at the end of each semester in the final examination slot designated for M/W/F classes meeting at noon. It is suggested that you take the exam at your first opportunity in the event that you require multiple attempts to achieve a passing score.

For fall 2010, the exam will be given in Room 227 on Thursday, December 16<sup>th</sup> from 10:30-12:30.

The overall form of the exam will be as follows:

1. 1 rhythmic, 1 melodic and 1 harmonic dictation similar to the attached examples. Each will be played multiple times in the manner established in your sight-singing course.
2. A. 13 listening examples from the attached list. For each, you will be asked (in multiple choice format) to which historical period the example "most likely" belongs, or to which composer the example "most likely belongs." The composer choices will be limited to those on the second attached list (see 3 B below). You will also hear three examples of opera from the listening list and be asked to identify the style as being (1) aria, (2) recitative, or (3) opera ensemble.  
  
B. 39 multiple-choice questions on the basic historical framework of Western classical music. You will need to know the names and ordering of the basic historical periods, and be able to match important composers to their historical period. You will also need to match important musical genres to the historical period of their invention. The second attached list includes all of the periods, dates, composers, and genres for which you are responsible.  
  
C. 8 multiple-choice questions asking you to consider an excerpt (page) from a printed score and suggest the "most likely" historical period of its creation. Rather than any kind of "memorization" of a previously studied score, expect these to be wholly new to you. Each will, however, match well with the attached third list of score identification traits for each of the historical periods.

A portion of your Theory II final will also serve as a third component of this overall sophomore examination. Theory skills to be assessed include chord spelling, chord identification, harmonic analysis, and part-writing. Your final Sight Singing recitation will also be used as part of this assessment process.

Each of these four portions of the exam will be graded individually, with 70% success required for passage. In the event a student should pass some portions and fail others, they will only be required to retake the failed portions at the end of the following semester.

## Study List 1: Listening Examples

In multiple-choice format, match an excerpt from each of the following pieces to its "most likely" historical period or composer. This can be done through simple recognition or through hearing the style, orchestration, harmonic language, etc.

### Medieval Period

Monophonic Texture and Modal Melody as heard in *Gregorian Chant*

### Renaissance Period

Imitation Texture (polyphony) as heard in Josquin's motet, *Ave Maria, Virgo Serena*

### Baroque Period

Concerted Texture (orchestra versus soloists) and Baroque music's general energy and "busy-ness" as heard in J. S. Bach's *Brandenburg Concerto No. 2, Movement I*

### Classical Period

The sound of the Classical Orchestra and the period's balanced phrase structure as heard in Mozart's *Eine kleine Nachtmusik, Movement I* and Beethoven's *Symphony No. 5, Movement I*

### Romantic Period

The modern piano's capacity to sound/sustain deep bass notes, its ability to shade dynamics to differentiate melody from accompaniment, and the Romantic Period's emotional use of tempo rubato (avoiding a mechanically-strict beat) as heard in Chopin's *Nocturne in C Minor*

The Romantic Period's expanded orchestra (including full brass, harp, and multiple percussion) as heard in Smetana's Symphonic Poem, *The Moldau*

### Twentieth Century

Impressionism's emphasis on instrumental color and harmonic vagueness (chromaticism, whole-tone scale, mixing of major and minor tonality) as heard in Debussy's *Prelude to the Afternoon of a Faun*.

The new rhythmic complexity (mixed-meter and polymeter) as heard in Stravinsky's *Rite of Spring*.

The search for "atonal" music as heard in Schoenberg's *Pierrot Lunaire: Moonfleck*

### Opera

The stylistic distinctions of Aria, Recitative, and Opera Ensemble as heard in the following examples:

"Dido's Recitative and Lament" from Purcell's *Dido and Aeneas*

Mozart's *Marriage of Figaro* excerpts from Music Listening/Norton Online Listening

Puccini's "Un bel di" from *Madame Butterfly*

Verdi's "La donna e mobile" from *Rigoletto*

## Study List 2: The Basic Historical Periods and their Major Composers and New Musical Genres

<u>Period/Dates</u>	<u>Major Composers</u>	<u>Important New Genres</u>
Medieval (476-1450)	Hildegard of Bingen Guillaume de Machaut	Gregorian Chant
Renaissance (1450-1600)	Guillaume Dufay Josquin des Pres Palestrina	Mass Ordinary, Motet, Madrigal
<i>Splitting the Border</i>	Claudio Monteverdi	
Baroque (1600-1750)	Antonio Vivaldi George Frideric Handel Johann Sebastian Bach	Opera/Oratorio Concerto/Concerted Style Prelude & Fugue Suites of Stylized Dances
Classical (1750-1820)	Joseph Haydn Wolfgang Amadeus Mozart	Symphony String Quartet Piano Sonata
<i>Splitting the Border</i>	Ludwig van Beethoven Franz Schubert	
Romantic (1820-1900)	Johannes Brahms Frederic Chopin Giuseppe Verdi Richard Wagner Peter Ilyich Tchaikovsky	Symphonic Poems Character Pieces for Piano Art Songs (Lieder)
Contemporary (1900+)	Claude Debussy Igor Stravinsky Arnold Schoenberg Aaron Copland	

Study List 3: Score Identification. Use the following traits as clues to help you determine the "most likely" historical period of an excerpt from a printed score. Perusing your Norton Scores will provide good preparation for these questions.

#### Medieval Period

- Single voice/part music (no harmony)
- Neumatic notation (no note stems, strangely shaped note-heads)

#### Renaissance Period

- Imitation (echoing) texture
- Four-Voice texture of SATB
- No instruments (or no instruments specifically designated)
- Whole Notes, Half Notes, Quarter Notes, and Eighth Notes with ties and suspensions
- Musica Ficta (flats, sharps, naturals written above the pitch rather than in front)

#### Baroque Period

- Figured Bass
- Ornaments such as trills, mordents, etc.
- More sixteenth notes (busy-ness and virtuoso showcase)
- Opposition/Contrast of a soloist(s) versus the larger orchestra or choir

#### Classical Period

- Classical Orchestra of Strings, Woodwinds (Flute, Oboe, Clarinet, Bassoon), Pairs of Horns and Trumpets/Timpani
- Balanced, four-bar phrases

#### Romantic Period

- Expanded Orchestra including full brass (trombones/tuba), harp, and extra percussion
- Divisi Strings
- Increased chromaticism (lots of accidentals)

#### Contemporary Period

- Mixed-Meter or Poly-Meter