All graduate students are required to complete The Eastern Kentucky University music history entrance examination before their first term of enrollment. The diagnostic goal of this exam is to ensure that students have the requisite level of knowledge necessary to pursue graduate level studies and that graduate degrees are not conferred upon students who are deficient in their knowledge and understanding of music history. Students who are deficient will be admitted conditionally and must enroll in a prescribed course or courses at their first opportunity, or as designated by their graduate studies advisor.

This exam divides into four parts: 1) Listening Identification, 2) Score Identification, 3) Terminology and Innovators, and 4) Essay. A composite score of 70% or higher is required to pass the exam and the exam cannot be passed with a score of 60% or lower on any single part of the exam. A study guide and suggestions for how to prepare for this exam are also included in this document and the most important entries are marked with an asterisk (*). Students needing to take this exam should contact Dr. Dennis Davis for scheduling details. It is important to note that a student may not apply for, or receive their degree, until this condition is met.

**PART ONE**

Listening (30 points)

Ten listening examples will be played three times (each excerpt will last approximately 30–90 seconds). For each excerpt: 1) identify the probable period (Medieval, Renaissance, Baroque, Classic, Romantic, Impressionistic, and Modern\(^1\)), 2) suggest a probable composer, and 3) identify the probable form/genre, and explain the significant style traits that justify your three answers, for example: texture, orchestration, tessitura, harmony, chromaticism, and rhythm.

**PART TWO**

Short-Answer Questions (40 points)

1. Ten musical terms will be listed (e.g., the term “Chaconne”). You should (1) define each term as it relates to the history of music; and (2) place the term into context by specifying a stylistic period (or periods) and other significant attributes commonly associated with the term. (20 points)

For example:

Chaconne: a musical form popular during the Baroque period that is based upon

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1 If *Modern* is selected, the student is expected to further qualify their answer by including additional terms such as Neo-Classical, Serial, Atonal, Minimalism, and Expressionism, for example.
a set of variations derived from a repeated harmonic sequence, for example, the Chaconne in d minor by J.S. Bach.

2. Ten composers will be listed. For each composer provide the style period, nationality, and other salient information, such as significant contributions, a representative work, form, process, or genre that would best explain their historical significance. (20 points)

For example:
J.S. Bach: A German composer during the Baroque period. His output includes vocal and instrumental works, the most important of which are his numerous Cantatas for the Lutheran Church, instrumental works for organ, and instrumental suites for various stringed instruments.

**PART THREE**

**Essay (18 points)**

You will be asked to write on one essay question from a selection of four. Possible questions include:

1) Trace the development of the symphony from its five precursor forms through modern era (provide at least six examples that demonstrate this development). Be sure to discuss the important changes in form, instrumentation, orchestration, texture, rhythm, and other attributes, as needed, to support your answer.

2) Discuss the development of opera from its beginnings through Wagner. Be sure to discuss the important changes in form, instrumentation, orchestration, texture, rhythm, libretto, staging, and any other attributes, as needed, to support your answer.

Similar questions could be asked about *Mass, Motet, Concerto, Polyphony, String Quartet, American Music, Notation,* and *Rhythm,* for example. It is important to remember that writing style and syntax will be graded. A well-written essay by an M.M. candidate must extend beyond the simple regurgitation of facts, names, and trends. It should be clearly written, with proper syntax, spelling, and style. Practice writing your essays; and, be sure to begin by making a short list or outline of the most important details that you wish to include in your narrative.

**PART FOUR**

**Score Recognition (12 points)**

Three excerpted scores will be provided. For each excerpt, provide a probable composer, period of composition, possible form/genre, and support your answers by discussing the salient attributes that you marked in the score, including important instances of texture, rhythm, harmony, tessitura, orchestration, and so forth.
SUGGESTED STUDY MATERIALS AND EXAM PREPARATION STRATEGIES

This study guide divides into three parts for each period: Innovators, Terminology, and Recommended Listening/Score Study Examples. Study the innovators, terms, genres, and trends for each period, and most importantly, be able to articulate why one period “transitioned” to the next. The transitional moments between periods emphasize key changes in texture, harmony, rhythm, chromaticism, orchestration, and technological innovation. Once the transitional forces are identified, create a “top twenty” list (for example) for each period and work from the music: meaning, work from the recordings and scores to the supporting trends, concepts, personalities, and terminology. Essential items are marked with an asterisk (*) in this study guide. Entries that are relisted in more than one period need to be understood as transitional or developmental and an effort should be made to note their evolution or significance. While it is important to know what the word “chaconne” means, it is equally (or perhaps more) important to be able to recognize a chaconne when you hear one. Find a recording and a score of a chaconne and explore--aurally and visually--its synthesis of variation technique over a repeated harmonic sequence. The best way to learn music is with music. Music happened first and the terminology and definitions came later. English is a poor substitute for music, so listen to a recording AND study the score and you will truly understand the “meaning” of “chaconne.”

Recommended words are listed at the end of each period. This list is greatly reduced (no string quartets or piano concerti by Mozart, no symphonies by Mendelssohn, Schumann, or Bruckner, no lieder by Wolf, for example). “Additional” suggested works are given after the “Recommended” list to address this need. However, students are not expected to memorize these works, but rather use these lists to select representative works for each composer that best represents their style and contributions. It is far better to be able to describe one Beethoven symphony (or work) in detail and support that description with a general knowledge of his style, periods, and historical context, than to merely know that he wrote nine symphonies. These lists are offered to help students focus their efforts. The “Recommended” list is drawn straight from the Norton anthologies (and is even further reduced) so that students may quickly find the works they wish to study further.

RECOMMENDED RESOURCES FOR EXAM PREPARATION

J. Peter Burkholder, Donald J. Grout and Claude V. Palisca, A History of Western Music, 9th edition. (N.Y.: Norton, 2014). Chapter outlines, listening quizzes, flash cards, and a complete online glossary may be found here: (http://www.wwnorton.com/college/music/grout7/outlines/ch01.htm)


1 “Recommended” scores and recordings for each era were taken from the Norton Anthology of Western Music and the Norton Recorded Anthology of Western Music (7th Edition).


*Oxford Music Online* is often more current than its printed counterparts: *The New Grove Dictionary* publications listed below and the various *Oxford Companion* publications for Music, Opera, and Jazz. Students may access the *Oxford Music Online* site with their EKU login information through the EKU library website.


**OTHER USEFUL SOURCES**


Music History Review flashcards online: [https://www.google.com/search?q=music+history+entrance+study+guide&oq=music+history+entrance+study+guide&aqs=chrome..69i57j0.10086j0j4&sourceid=chrome&ie=UTF-8#q=music+history+flash+cards](https://www.google.com/search?q=music+history+entrance+study+guide&oq=music+history+entrance+study+guide&aqs=chrome..69i57j0.10086j0j4&sourceid=chrome&ie=UTF-8#q=music+history+flash+cards)
IMPORTANT INNOVATORS, TERMS, CONCEPTS, AND REPERTOIRE CLASSIFIED BY PERIOD

MEDIEVAL INNOVATORS

Adam of St. Victor
Afflighemensis, Johannes
Alcuin
Alfonso the Wise
Anonymous IV
d'Arezzo, Guido (Micrologus)*
Augustine of Hippo
Balbulus, Notker *
Boethius
Bologna, Jacopo da*
Charlemagne
Ciconia, Johannes
Cruce, Petrus de *
Franco of Cologne (Ars cantus mensurabilis)*
Garlandia, Johannes de

Grocheo, Johannes de
Halle, Adam de la*
Hildegard of Bingen*
Landini, Francesco *
Leonin*
Liege, Jacques de
Machaut, Guillaume de*
Muris, Johannes de
Perotin*
Power, Leonel *
Ptolemy
Tinctoris, Johannes
Ventadorn, Bernart de *
Vitry, Philippe de *
Vogelweide, Walther von der*

TERMINOLOGY

Antiphon
Ars Nova*
Ars Subtilior
bar form
Cantigas de Santa Maria (cantiga)
cantus firmus*
chanson*
chant*
clausula
color/talea
conductus
De institutione musica*
discant
formes fixes (Refrain Formes: ballade, virelai, rondeau)*
Guidonian hand
hocket
isorhythm/isorhythmic motet*
Landini cadence *
Liber hymnorum*

Liturgical Drama
Madrigal*
Magnificat
Magnus liber organi
Mass composition genres (cantus firmus, motto, imitation, parody)*
Mass (Ordinary/Proper)*
Messe de Nostre Dame
Meistersinger/Minnesinger*
modal notation (modal rhythm)/mensural notation
Modes (Church)*
Monastery of St. Gall (manuscripts)
Monophony*
Montpellier Codex
Motel*
Musica/Scholica enchiriadis*
musica ficta
neumes
Notre Dame School*
RECOMMENDED WORKS TO STUDY (SCORE/RECORDING)

Roman Liturgy and Chant
Representative Ordinary chants (Kyrie, Gloria, Credo, Sanctus, and Agnus Dei)
(NAWM: 11, 12, 18, 22, 23)/(NRAWM: 3)
Sequence: Victimae paschali laudes; a sequence ascribed to Wipo of Burgundy (NAWM: 30)/(NRAWM: 5)
Sacred Music Drama: the final chorus, In principio, from Ordo virtutum Hildegard of Bingen (NAWM: 36)/(NRAWM: 7)

Secular Song and Dance Music to 1300
Troubadour song: Can vei la lauzeta mover by Bernart de Ventadorn (NAWM: 39)/(NRAWM: 8)
Secular Music Drama (earliest extant musical theatre): Jeu de Robin et de Marion by Adam de la Halle from his ca. 1280 play based on the story of Robin Hood and Maid Marion. (NAWM: 46)/(NRAWM: 10)
Minneleid: Palästinalied by Walther von der Vogelweide, from Cantigas de Santa Maria.
(NAWM: 48)/(NRAWM: 11)
Cantiga (a unique synthesis of sacred and secular melodies): Non sofre Santa Maria, from Cantigas de Santa Maria.
(NAWM: 51)/(NRAWM: 12)
Estampie: La quarte extampie royal from Le manuscript du roi (anonymous). (NAWM: 55)/(NRAWM: 13)

Polyphony through the Thirteenth Century
Organum, examples of Parallel and Modified parallel Organum (Musica enchiriadis)
(NAWM: 58)/(NRAWM: 14)
Notre Dame Organum, by Leonin and Perotin
(NAWM: 67, 79)/(NRAWM: 17, 19)
Motet: Aucun ont trouvé/Lonc tans/Annuntiantes by Petrus de Cruce (Ars Nova) (NAWM: 115)/(NRAWM: 23)
New Developments in the Fourteenth Century

Mass Ordinary: *La Messe de Nostre Dames* by Guillaume de Machuat
(NAWM: 133) / (NRAWM: 26)

Madrigal: *Non al suo amante* by Jacopo da Bologna
(NAWM: 163) / (NRAWM: 30)

Rondeau: *Rose, liz, printemps, verdure* by Guillaume de Machuat
(NAWM: 151) / (NRAWM: 28)

Ballata: *Non avrà ma pieta* by Francesco Landini
(NAWM: 167) / (NRAWM: 32)

RENAISSANCE

INNOVATORS

Arcadelt, Jacques          Lassus, Orlande de*
Brumel, Antoine            Marenzio, Luca
Bull, John                 Morales, Cristobal de*
Busnois, Antoine           Morley, Thomas *
Byrd, William *            Johannes Mouton
Cara, Marco                Obrecht, Heinrich
Cabezon, Antonio de        Ockeghem, Johannes *
Ciconia, Johannes          Palestrina, Giovanni *
Desprez, Josquin *         Petrucci, Ottaviano*
Dowland, John *            Rue, Pierre La
Dufay, Guillaume*          Power, Leonel *
Dunstable, John *          Rore, Cipriano de *
Frescobaldi, Girolamo*     Senfl, Ludwig
Gabrieli, Giovanni*        Sermisy, Claudin de*
Gesualdo, Carlo*           Tallis, Thomas
Gibbons, Orlando           Tinctoris, Johannes
Glarean, Heinrich          Vicentino, Nicola
Gombert, Nicholas          Weelkes, Thomas
Isaac, Heinrich            Wert, Giaches de
Jeune, Claude Le           Willaert, Adrian *
Janequin, Claude*          Zarlino, Gioseffo*

TERMINOLOGY

alternatim            chansonnier
anthem*               choirbook format*
ballette*             color*
ballett               consort song
basse danse*          contenance angloise*
cantus firmus mass*   Council of Trent*
canzona / canzonet    Dodecachordon*
carnival song         Elizabethan madrigal*
carol*                Faburden*
fauXbourdon (false bass)*
formes fixes*
frottola*
head motive
l’homme armé*
imitation*
tonazione
isorhythm*
laudi
lute song
madrigal*
musica reservata
musique mesurée

RECOMMENDED REPERTOIRE (SCORE AND RECORDING: NAWM/NRAWM)

England and Burgundy in the Fifteenth Century
Motet: Quam pulcra es by John Dunstaple (NAWM: 179)/(NRAWM: 34)
Chanson (Ballade): Reveilles vous by Guillaume Dufay (NAWM: 186)/(NRAWM: 36)
Hymn (fauXbourdon style): Christe, redemptor omnium by Guillaume Dufay (NAWM: 190)/(NRAWM: 37)
Ballade used for Cantus Firmus Mass: Se la face ay pale and Missa Se la face ay pale: Gloria
(or substitute L’homme armé and Missa L’homme armé) (NAWM: 193-4)/(NRAWM: 38)

Franco-Flemish Composers (1450-1520)
Mass: Missa prolationum (Kyrie) by Jean de Ockeghem (NAWM: 212)/(NRAWM: 40)
Lied: Innsbruck, ich muss dich lassen by Henricus Issac (NAWM: 220)/(NRAWM: 41)
Chanson: Mille regretz by Josquin Desprez (NAWM: 231)/(NRAWM: 43)
Motet: Ave Maria...virgo serena by Josquin Desprez (NAWM: 234)/(NRAWM: 44)
Mass: Missa Pange lingua (Kyrie: Paraphrase mass excerpt) by Josquin des Prez (NAWM: 243)/(NRAWM: 45)

Sacred Music in the Era of the Reformation
Lutheran Chorale: Ein feste Burg by Martin Luther [chorale and four-voice setting
(NAWM: 256)/(NRAWM: 46c-d)]
Anthem: Sing Joyfully Unto God by William Byrd (NAWM: 267)/(NRAWM: 49)
Mass: Missa Papae Marcelli (Credo) by Giovanni da Palestrina (NAWM: 286)/(NRAWM: 51)
Motet: O magnum mysterium by Tomás de Victoria [Note the accompanying entry in
NRAWM, the imitation mass by Victoria based upon this motet (NAWM: 303)/(NRAWM: 52)]
Motet: Cum essem parvulus by Orlando de Lassus (NAWM: 311)/(NRAWM: 53)

Madrigal and Secular Song in the Sixteenth Century
Madrigal: *De la belle contrade d’oriente* by Cipriano de Rore  
(NAWM: 334) (NRAWM: 57)

Madrigal: “Io parto” e non più dissi by Carlo Gesualdo  
(NAWM: 353) (NRAWM: 59)

Chanson: *Tant que vivray* by Claudin de Sermisy  
(NAWM: 359) (NRAWM: 60)

Ballett: *My bonny lass she smileth* by Thomas Morley  
(NAWM: 375) (NRAWM: 63)

Madrigal: *As Vesta was* by Thomas Weelkes  
(NAWM: 379) (NRAWM: 64)

Air/Lute Song: *Flow my tears* by John Dowland  
(NAWM: 390) (NRAWM: 65)

The Rise of Instrumental Music

Galliard: *La dona* published/arranged (?) by Tielman Susato  
(NAWM: 395) (NRAWM: 66)

Variations Set (Earliest Extant): *Diferencias sobre “Guárdame las vacas,”* by Luis de Narváez  
(NAWM: 403) (NRAWM: 68)

Canzona: *Canzon septimi toni a 8,* ensemble canzona, from *Sacrae symphoniae* by Giovanni Gabrieli  
(NAWM: 417) (NRAWM: 70)

### Renaissance

The Rise of Instrumental Music

Galliard: *La dona* published/arranged (?) by Tielman Susato  
(NAWM: 395) (NRAWM: 66)

Variations Set (Earliest Extant): *Diferencias sobre “Guárdame las vacas,”* by Luis de Narváez  
(NAWM: 403) (NRAWM: 68)

Canzona: *Canzon septimi toni a 8,* ensemble canzona, from *Sacrae symphoniae* by Giovanni Gabrieli  
(NAWM: 417) (NRAWM: 70)

### Terminology

- air de cour
- aria*
- arioso
- ballet de cour
- ballad opera*
- basso continuo*
- basso seguente
- Bay Psalm Book*
- camerata
- cantata*
- canzona*
- chaconne*
- chorale/chorale prelude*
- concertino
- concerto grosso*
- da capo aria*
- fantasia
- French overture*
- Fugue*
- monody*
- *Le nuove musiche*
well-tempered

Versuch einer Anweisung die Flöte

**INNOVATORS**

Artusi, Giovanni Maria
Bach, Johann Sebastian *
Blow, John
Buxtehude, Dietrich
Caccini, Giulio *
Carnissi, Giacomo
Cavallieri, Emilio de’
Cavalli, Francesco
Cesti, Antonio
Charpentier, Marc-Antoine
Corelli, Arcangelo *
Couperin, Francois *
Frescobaldi, Girolamo *
Froberger, Johann Jacob
Gabrieli, Giovanni *
Galilei, Vincenzo
Gaulther, Denis
Handel, George Frideric *
Legrenzi, Giovanni
Lully, Jean-Baptiste *
Marais, Marin
Marini, Biagio
Mattheson, Johann *
Monteverdi, Claudio *
Peri, Jacopo *
Praetorius, Michael *
Purcell, Henry *
Rameau, Jean-Philippe *
Scarlatti, Alessandro *
Scarlatti, Domenico *
Schütz, Heinrich *
Sweelinck, Jan Pieterszoon
Torelli, Giuseppe
da Viadana, Ludovico Grossi
Vivaldi, Antonio *

**RECOMMENDED REPERTOIRE**

**NEW STYLES IN THE SEVENTEENTH CENTURY**

Madrigal: *Cruda Amarilli* by Claudio Monteverdi
(NAWM: 430) /(NRAWM: 71)

Madrigal (w/ continuo): *Vedrò ’l mio sol* by Giulio Caccini
(NAWM: 436) /(NRAWM: 72)

**THE INVENTION OF OPERA**

Baroque Opera: *L’Orfeo*, opera, excerpt from Act II by Claudio Monteverdi
(NAWM: 452-468) /(NRAWM: 74)

A. Canzonetta: Vi ricorda o boschi ombrosi

B. Song: Mira, deh mira Orfeo

C. Dialogue in Recitative: Ahi, caso acerbo

D. Recitative: Tu se’ morta

E. Choral Madrigal: Ahi, caso acerbo

Baroque Opera: *L’incoronazione di Poppea*, opera, Act I, scene 3, excerpt from Act II by Claudio Monteverdi
(NAWM: 475-480) /(NRAWM: 75)

**MUSIC FOR CHAMBER AND CHURCH IN THE EARLY SEVENTEENTH CENTURY**
Cantata: *Lagrimè mie* by Barbara Strozzi
(NAWM: 496) / (NRAWM: 77)
Motet (sacred concerto): *In ecclesiis* by Giovanni Gabrieli:
(NAWM: 506) / (NRAWM: 78)
Oratorio: *Historia de Jephte* (conclusion) by Giacomo Carissimi
(NAWM: 539-545) / (NRAWM: 80)
Sacred Concerto: *Saul, was verfolgst du mich* by Heinrich Schütz
(NAWM: 553) / (NRAWM: 81)
Toccata: Toccata No. 3 by Girolamo Frescobaldi
(NAWM: 571) / (NRAWM: 82)

**Vocal and Instrumental Music in the Seventeenth Century**

Opera (*tragédie lyrique*): *Armide* (excerpts) by Jean Baptiste Lully
(NAWM: 587-595) / (NRAWM: 85)
  A. Ouverture
  B. Act II, Scene 5: *Enfin il est en ma puissance*

Opera: *Dido and Aeneas* (conclusion) by Henry Purcell
(NAWM: 639-640) / (NRAWM: 89)
  A. Recitative: *Thy hand, Belinda*
  B. Lament (Ground Bass Aria): *When I am laid in earth*

Opera: *Griselda*, opera, excerpt: *Aria: In volver ciò che tu brami* by Alessandro Scarlatti
(NAWM: 669-670) / (NRAWM: 92)
Trio Sonata: Trio Sonata, Op. 3, No. 2 by Arcangelo Corelli (all movements)
(NAWM: 682-686) / (NRAWM: 94)
Organ Prelude: Praeludium in E Major, BuxWV
(NAWM: 691) / (NRAWM: 95)

**The Eighteenth Century**

**The Early Eighteenth Century in Italy and France**

Concerto: Concerto for Violin and Orchestra in A Minor, Op. 3, No. 6, from *L'estro armonico* by Antonio Vivaldi
(NAWM: 696-703) / (NRAWM: 96)
Keyboard Suite: *Vingt-cinquième ordre* by Francois Couperin
(NAWM: 713-715) / (NRAWM: 97)
  A. *La Visionaire*
  B. *La Muse victorieuse*

Opera (*tragédie lyrique*): *Hippolyte et Aricie*, opera, excerpt: *Act IV, conclusion* by Jean-Philippe Rameau
(NAWM: 722-734) / (NRAWM: 98)

**German Composers of the Late Baroque**

Opera (*tragédie lyrique*): *Hippolyte et Aricie*, opera, excerpt: *Act IV, conclusion* by Jean-Philippe Rameau
(NAWM: 722-734) / (NRAWM: 98)
Instrumental: Organ Prelude and Fugue in A Minor, BWV 543 by Johann Sebastian Bach (NAWM: 767-769)/(NRAWM: 100)
Instrumental: Organ Chorale Prelude on Durch Adams Fall, BWV 637 by Johann Sebastian Bach (NAWM: 776)/(NRAWM: 101)
Cantata: Nun komm, der Heiden Heiland, BWV 62 by Johann Sebastian Bach (NAWM: 786-807)/(NRAWM: 103)
Cantata: Johann Sebastian Bach: St. Matthew Passion, BWV 244 by Johann Sebastian Bach (NAWM: 812-828)/(NRAWM: 104)
  (a) No. 36a, Recitative: Und der Hohepriester antwortete
  (b) No. 36b, Chorus: Er ist des Todes schuldig
  (c) No. 36c, Recitative: Da speieten sie aus in sein Angesicht, und schlugen ihn mit Fausten

  i. A. Accompanied Recitative: The Time at length has come
  ii. B. Recitative: Where is the son of Jesse?
  iii. C. Chorus: O fatal Consequence of Rage

**ADDITIONAL SUGGESTED LISTENING AND SCORE STUDY NOT IN NAWM/NRAWM:**

Antonio Vivaldi: *Four Seasons*
George Frideric Handel: *Messiah* (Oratorio) and *Water Music*
Domenico Scarlatti: Harpsichord Sonata
Johann Sebastian Bach:
  *B minor mass*
    a Motet
    a Secular cantata
    a Brandenburg concerto
    an Orchestral suite
    a Instrumental suite (solo)
  *Goldberg Variations*
  *Italian Concerto*
  Excerpts: WTC
  *Musical Offering*
  Excerpts: the *Art of Fugue*

**CLASSIC PERIOD**

**INNOVATORS**

Alberti, Domenico
Bach, Carl Philipp Emanuel*
Beethoven, Ludwig van*
Billings, William*
Clementi, Muzio
Dittersdorf, Carl Ditters von
Dussek, Jan Ladislav
Galuppi, Baldassare
Gassmann, Leopold
Gluck, Christoph Willibald*
Gossec, François-Joseph
Hasse, Johann Adolph

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TERMINOLOGY

Alberti bass
aria / da capo aria
 cadenza
concertato
concerto
continuo / basso continuo
Empfindsamkeit / empfindsamer Stil
Enlightenment
Eszterháza / Eszterházy
fortepiano
French overture
 gallant
Heiligenstadt Testament
intermezzo
libretto

minuet and trio
number opera
opera buffa / opera seria
overture
period / periodicity
Querelle des bouffons
rococo
rondo form
Sinfonia and symphony
Sonata
sonata form (sonata-allegro)
sonata rondo form
string quartet
Sturm und Drang
symphonie concertante

REPERTOIRE OF THE EIGHTEENTH CENTURY
(NRAWM track numbers are listed on the left and NAWM page numbers are listed on the right)

107** Giovanni Battista Pergolesi: La serva padrona: (Opera Buffa Excerpt) 1
   (a) Recitative: Ah quanto mi sta male  1
   (b) Aria: Son imbrogliato io  6
110 Christoph Willibald Gluck: Orfeo ed Euridice: Excerpt from Act II, (Scene 1) 30
112 William Billings: Creation, from The Continental Harmony 67

INSTRUMENTAL MUSIC: SONATA, SYMPHONY, AND CONCERTO
110 Christoph Willibald Gluck: Orfeo ed Euridice: Excerpt from Act II, (Scene 1) 30
113** Domenico Scarlatti: Sonata in D Major, K. 119 (73)
114** Carl Philipp Emanuel Bach: Sonata in A Major, H. 186, Wq. 55/4: Second
   movement, Poco adagio 79
115 Giovanni Battista Sammartini: Symphony in F Major, Op. 11, No. 3: First movement,
   Presto 83

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116 Johann Stamitz: Sinfonia a 8 in E-flat Major, No. 32: First movement, Allegro assai

**CLASSIC MUSIC IN THE LATE EIGHTEENTH CENTURY**

110 Christoph Willibald Gluck: *Orfeo ed Euridice*: Excerpt from Act II, (Scene 1) 30

  (a) First movement, Allegro moderato
  (b) Second movement, Scherzo: Allegro
  (c) Third movement, Largo sostenuto
  (d)** Fourth movement, Finale: Presto

119 Joseph Haydn: Symphony No. 88 in G Major, Hob. 1:88 (140)
  (a)** First movement, Adagio—allegro
  (b) Second movement, Largo
  (c) Third movement, Menuetto: Allegretto
  (d) Fourth movement, Finale: Allegro con spirito

120 Joseph Haydn: *The Creation*: No. 2, *In the beginning God* (198)

122** Wolfgang Amadeus Mozart: Piano Concerto in A Major, K. 488: First movement, Allegro 204

123 Wolfgang Amadeus Mozart: Symphony No. 41 in C Major (*Jupiter*), K. 551: Finale 245

124** Wolfgang Amadeus Mozart: *Don Giovanni*: Act I, Scenes 1–2 (270)

**THE NINETEENTH CENTURY**

**REVOLUTION AND CHANGE**

125** Ludwig van Beethoven: Piano Sonata in C Minor, Op. 13 (*Pathétique*): First movement 293

126** Ludwig van Beethoven: Symphony No. 3 in E-flat Major, Op. 55 (*Eroica*): First movement, Allegro con brio 303

127** Ludwig van Beethoven: String Quartet in C-sharp Minor, Op. 131
  (a) First movement, Adagio ma non troppo e molto espressivo
  (b) Second movement, Allegro molto vivace 343

**ADDITIONAL SUGGESTED LISTENING AND SCORE STUDY NOT IN NAWM/NRAWM:**

Haydn: Symphonies: The early trilogy *Le Matin, Le Midi, Le Soir* to so-called *Sturm und Drang* symphonies; Paris Symphonies; London Symphonies

Mozart: Symphony Nos. 38-41, Piano Concerto Nos. 5, 17, and 21, String Quartets, including the six “Haydn Quartets”

ROMANTIC PERIOD OR NINETEENTH CENTURY

STUDY CONCEPTS
Consider the influence (and shadow) of Beethoven on every composer who follows him (see additional works listed above). How did early instances of affect and programmatic content (Vivaldi: The Fours Seasons; Hadyn: Le Matin, Le Midi, Le Soir and the Sturm und Drang symphonies) influence Romantic period composers? As with earlier periods, be able to articulate the attributes of change during the transition from one period to the next. In this case, how important are the writings of E.T.A. Hoffman, Eduard Hanslick, and Robert Schumann? What are the main positions that advocate absolute and programmatic music? Do they recall the correspondence between Giovanni Artusi and Claudio Monteverdi at the beginning of the Baroque period? Consider how the major instrumental and vocal genres have changed over the periods. How have texture, melody, rhythm, harmony, duration, dynamics, orchestration, and the other important elements of music changed over the periods? How has the language of music changed (nationalism versus an international language)?

EARLY TO LATE ROMANTIC: MUSIC DURING THE NINETEENTH CENTURY

TERMINOLOGY
1848 revolutions
absolute music*
Allgemeine musikalische Zeitung*
arioso
Bayreuth*
bel canto*
cabaletta
cantabile
cavatina
character piece*
coloratura
Davidsbund
Dies irae*
double aria (Rossini)
etude
French grand opera*
German romantic opera*
Gesamtkunstwerk*
Heckelphone
idée fixe*
leitmotif (or leitmotive) *
Lied / Lieder*
mazurka
melodrama, melodrame, melodramma

music drama*
Neue Zeitschrift für Musik*
nouveau
Ode to Joy (An die Freude)
opéra-comique*
ophicleide
Orientalism/exotism
prelude
program or programmatic music*
program symphony
recurring motive
Requiem
Revue et gazette musicale de musique
Risorgimento
Romanticism*
rubato or tempo rubato
saxhorn
scherzo and trio*
Singspiel*
song cycle*
strophic form/modified strophic
symphonic poem/tone poem*
tempo d’attacco/tempo di mezzo
thematic transformation*
through-composed Wagnerism

INNOVATORS

Beach, Amy Cheney*  
Bellini, Vincenzo  
Berlioz, Hector*  
Bizet, Georges*  
Boieldieu, (François-) Adrien  
Borodin, Alexander  
Brahms, Johannes*  
Bruckner, Anton*  
Chadwick, George W.  
Chausson, Ernest  
Chopin, Fryderyk*  
Cui, César  
Dargomïzhsky, Alexander  
Debussy, Claude*  
Donizetti, Gaetano  
Dvorák, Antonin*  
Elgar, Edward*  
Franck, César*  
Glinka, Mikhail  
Goethe, Johann Wolfgang von  
Gounod, Charles  
Grieg, Edvard*  
Holst, Gustav  
Hugo, Victor  
Humperdinck, Engelbert  
Liszt, Franz*  
Mahler, Gustav*  
Marschner, Heinrich  
Mendelssohn, Felix*  
Mendelssohn Henselt, Fanny  
Meyerbeer, Giacomo  
Musorgsky, Modest*  
Nielsen, Carl  
Offenbach, Jacques  
Paganini, Niccolò  
Puccini, Giacomo*  
Rachmaninoff, Sergei  
Reger, Max  
Rimsky-Korsakov, Nikolay*  
Rossini, Gioachino*  
Rubinstein, Anton  
Sax, Adolphe  
Schiller, Friedrich  
Schumann, Clara*  
Schumann, Robert*  
Scott, Sir Walter  
Sibelius, Jean  
Skyrabin, Alexander  
Smetana, Bedrich  
Spohr, Ludwig  
Spontini, Gasparo  
Strauss, Johann, Jr. *  
Strauss, Richard*  
Tchaikovsky, Piotr Il’yich*  
Verdi, Giuseppe*  
Von Weber, Carl Maria  
Wagner, Richard*  
Williams, Ralph Vaughan*  
Wolf, Hugo*

REPERTOIRE OF THE EIGHTEENTH CENTURY

THE ROMANTIC GENERATION: SONG AND PIANO MUSIC

128** Franz Schubert: Gretchen am Spinnrade, D. 118 (Lied) 353  
129** Franz Schubert: Winterreise, D. 911: No. 5, Der Lindenbaum 361  
130** Robert Schumann: Dichterliebe, Op. 48: No. 1, Im wunderschönen Monat Mai 368  
131 Stephen Foster: Jeanie with the Light Brown Hair 372  
    (a)** No. 5: Eusebius  
    (b)** No. 6: Florestan  
    (c) No. 7: Coquette  
133 Fanny Mendelssohn Hensel: Das Jahr: Dezember 385

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134** Fryderyk Chopin: Mazurka in B-flat Major, Op. 7 No. 1 (396)
135** Fryderyk Chopin: Nocturne in D-flat Major, Op. 27, No. 2 (400)
136** Franz Liszt: *Trois etudes de concert*: No. 3, *Un sospiro* 408
137 Louis Moreau Gottschalk: *Souvenir de Porto Rico (Marche des Gibaros)*, Op. 31 (419)

ROMANTICISM IN CLASSICAL FORMS: ORCHESTRAL, CHAMBER, AND CHORAL MUSIC

138** (Programmatic Symphony) Hector Berlioz: *Symphonie fantastique*: Fifth movement, “Dream of a Witches’ Sabbath” 431
139** Felix Mendelssohn: Violin Concerto in E Minor, Op. 64: First movement, Allegro molto appassionato 489
140 Robert Schumann: Symphony No. 4 in D Minor, Op. 120: First movement, Ziemlich langsam—lebhaft 520
141 Franz Schubert: String Quintet in C Major, D. 956: First movement, Allegro ma non troppo 569
142** Clara Schumann: Piano Trio in G Minor, Op. 17: Third movement, Andante 589
143 Felix Mendelssohn: *Elijah*, Op. 70: Chorus, *And then shall your light break forth* 595
144 Franz Schubert: *Die Nacht*, Op. 17, No. 4, D. 983c (617)

ROMANTIC OPERA AND MUSICAL THEATER TO MIDCENTURY (1850)

146 Vincenzo Bellini: *Norma*: Excerpt from Act I, Scene 4, *Casta Diva* 634
147 Giacomo Meyerbeer: *Les Huguenots*: Conclusion of Act II 647
148 Carl Maria von Weber: *Der Freischütz*: Act II, Finale, Wolf’s Glen Scene (700)

OPERA AND MUSICAL THEATER IN THE LATER NINETEENTH CENTURY

149 Richard Wagner: *Tristan und Isolde*: Excerpts 747
   (a) Prelude
   (b)** from Act I, Scene 5—expanded for this edition
150** Giuseppe Verdi: *La traviata*, Act III, Scena and Duet 791
151 Giacomo Puccini: *Madama Butterfly*: Excerpt from Act I (836)
152 Georges Bizet: *Carmen*: Act I, No. 10, Seguidilla and Duet 863
153 Modest Musorgsky: *Boris Gudunov*: Coronation Scene 880

LATE ROMANTICISM IN GERMANY AND AUSTRIA

155** Johannes Brahms: Symphony No. 4 in E Minor, Op. 98: Fourth movement 943
156 Johannes Brahms: Quintet for Piano and Strings in F Minor, Op. 34: First movement, Allegro non troppo 977
157 Anton Bruckner: *Virga Jesse*, WAB 52 (1004)
158** Richard Strauss: *Don Quixote*, Op. 35: Themes and Variations 1–2 (1011)

DIVERGING TRADITIONS IN THE LATER NINETEENTH CENTURY

159 Gabriel Fauré: *Avant que tu ne t’en ailles*, chanson, No. 6, from *La bonne chanson*, Op. 61 (1026)
160 Piotr Il’yich Tchaikovsky: Symphony No. 6 in B Minor (*Pathétique*), Op. 74: Third movement, Allegro molto vivace 1035
161 Antonín Dvořák: *Slavonic Dances*, Op. 46: No. 1, Presto 1101
162 Amy Marcy Beach: Piano Quintet in F-sharp Minor, Op. 67: Third movement, Allegro agitato 1113
163 John Philip Sousa: *The Stars and Stripes Forever* 1134

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ADDITIONAL SUGGESTED LISTENING AND SCORE STUDY NOT IN NAWM/NRAWM:

Berlioz: Harold en Italie; Roméo et Juliette; La Damnation de Faust; Benvenuto Cellini; Les Troyens; Requiem; selected overtures.

Brahms: Symphonies; selected chamber works, including string quartets; piano trios; violin sonatas; Horn Trio in Eb, Op. 40, piano works, including sonatas, variations, intermezzi, capriccios, rhapsodies, waltzes, Ein deutsches Requiem, Lieder.

Bruckner: Symphonies No. 4 and No.7; and choral works (select one Mass and Motet)

Donizetti: Lucia di Lammermoor; L’elisir d’amore; La Favorite; Dom Sébastien; Don Pasquale

Dvorák: New World Symphony

Franck: Representative works for piano and organ and Violin sonata in A major.

Gounod: Faust; Roméo et Juliette

Grieg: Peer Gynt Suite

Halévy: La Juive; La Reine de Chypre

Holst: The Planets

Janáček: Jenufa; Katya Kabanova; Sinfonietta

Liszt: symphonic poems (e.g., Mazeppa, Hamlet, Les preludes)

Mahler: Symphonies No.5 and No.8; Das Lied von der Erde; Kindertotenlieder

Massenet: Manon; Werther; Thaïs

Mendelssohn: Scottish and Italian symphonies; representative overtures; Incidental music for A Midsummer Night’s Dream; Octet for Strings and other chamber works; Lieder Ohne Worte; St. Paul; Elijah

Meyerbeer: Robert le diable; Les Huguenots; Le Prophète

Musorgsky: Night on Bald Mountain; Pictures at an Exhibition; Boris Godunov; Khovanshchina

Offenbach: La vie parisienne; Orphée aux Enfers; Les contes d’Hoffmann

Puccini: Madama Butterfly; La bohème; Tosca; Turandot

Rachmaninoff: selected piano works: piano concertos; Rhapsody on a Theme of Paganini

Rimsky-Korsakov: Scheherazade; The Golden Cockerel

Rossini: Tancredi; Semiramide; L’Italienne in Algeri, La Cenerentola; Guillaume Tell

Schubert: “Unfinished” Symphony; “the Great” C Major Symphony; “Trout” Quintet

Schumann, Robert: Four symphonies

Sibelius: Symphonies and symphonic poems, including Finlandia, The Swan of Tuonela

Skyrabin: Piano sonatas and other piano works; selected orchestral works

Smetana: The Bartered Bride; Má vlast

Spohr: Faust; selected chamber and orchestral works

Spontini: La vestale; Fernand Cortez; Olimpie

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Straw, Johann, Jr.: waltzes
Straw, Richard (late 19th, early 20th):
  Tone poems, including *Tod und Verklärung*; *Also sprach Zarathustra*; *Till Eulenspiegels lustige Streiche*; *Don Quixote*; *Ein Heldenleben*; operas including *Elektra*; *Der Rosenkavalier*; *Ariadne auf Naxos*
Tchaikovsky: Symphony Nos. 4, 5, and 6; *Romeo and Juliet* ballets, including *Swan Lake*, *The Sleeping Beauty*, *The Nutcracker* operas Eugene Onegin; *The Queen of Spades*
Verdi: Nabucco; Macbeth; Rigoletto; Il trovatore; La traviata; Un ballo in maschera; Don Carlos; Aida; Otello; Falstaff
Von Weber: *Der Freischütz*; *Euryanthe*; selected chamber and orchestral works
Wagner: Rienzi; *Der fliegende Holländer*; Tannhäuser; Lohengrin; Der Ring des Nibelungen (Das Rheingold, Die Walküre, Siegfried, Götterdämmerung; Tristan und Isolde; Die Meistersinger; Parsifal
Wolf: Representative Lieder; *Spanisches Liederbuch*; *Italienisches Liederbuch*

**TWENTIETH CENTURY**

**STUDY CONCEPTS**
Consider the number of “isms” operating during the Twentieth century (Serialism, Expressionism, Post-Modernism, etc.). Study them and understand their key attributes. The period from 1890-1930 was highly transitional, experimental, and innovative. Be able to discuss what was occurring during this time and how the World Wars, especially WWII, greatly impacted the history of music and American music.

**INNOVATORS**

<table>
<thead>
<tr>
<th>Albeniz, Isaac</th>
<th>Chavez, Carlos</th>
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<td>Copland, Aaron*</td>
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<td>Babbitt, Milton*</td>
<td>Cowell, Henry*</td>
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<td>Barber, Samuel*</td>
<td>Crumb, George*</td>
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<td>Bartok, Bela*</td>
<td>Dallapiccola, Luigi</td>
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<td>Beatles</td>
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<td>Berg, Alban*</td>
<td>Davies, Peter Maxwell</td>
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<td>Berio, Luciano</td>
<td>Debussey, Claude*</td>
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<td>Bernstein, Leonard*</td>
<td>Del Tredici, David*</td>
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<td>Boulanger, Nadia</td>
<td>Elgar, Edward</td>
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<td>Boulez, Pierre</td>
<td>Falla, Manuel de</td>
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<td>Brecht, Bertolt</td>
<td>Gershwin, George*</td>
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<td>Britten, Benjamín</td>
<td>Ginastera, Alberto</td>
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<td>Busoni, Ferruccio</td>
<td>Glass, Philip*</td>
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<td>Cage, John*</td>
<td>Hynrik Gorecki</td>
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<td>Carter, Elliott*</td>
<td>Henze, Hans Werner</td>
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</table>
Hindemith, Paul
Holst, Gustav
Honegger, Arthur
Ives, Charles*
Janacek, Leos
Kodaly, Zoltan
Ligeti, Gyorgy*
Lutoslawski, Witold
Mahler, Gustav*
Messiaen, Olivier*
Milhaud, Darius
Nancarrow, Conlon*
Nijinsky, Vaslav
Nono, Luigi
Oliveros, Pauline*
Orff, Carl
Part, Arvo
Parch, Harry
Penderecki, Krzysztof
Poulenc, Francis
Prokofiev, Sergey
Rachmaninov, Sergey
Ravel, Maurice
Reich, Steve*
Riley, Terry*

Rochberg, George
Satie, Erik
Schnittke, Alfred
Schoenberg, Arnold*
Sessions, Roger
Shostakovich, Dmitry
Sibelius, Jean
Skryabin, Alexander
Sondheim, Stephen
Stockhausen, Karlheinz*
Strauss, Richard
Stravinsky, Igor*
Szymanowski, Karol
Thomson, Virgil
Tippett, Michael
Varese, Edgard*
Vaughan Williams, Ralph
Villa-Lobos, Heitor
Walton, William
Webern, Anton
Weill, Kurt
Xenakis, Iannis
Zappa, Frank*
Zorn, John*
Zwilich, Ellen Taaffe

TERMINOLOGY

12-tone technique*
aleatory*
atonality
Ballets Russes
Blues
Expressionism*
gebrauchsmusik
Hauptstimme
Impressionism*
Institut de Recherche et de Coordination
Acoustique/Musique (IRCAM)
klangfarben*
minimalism*
Monsieur Croche
musical quotations
musique concrete
Mystic Chord
nationalism*
nebenstimme
neo-classicism*
notes/microtones
octatonic Scale
planing*
pointillism*
polytonality*
postmodernism*
Second Vienna School*
series/serial*
sound mass
sprehstimmme*
Substance vs. manner
tonal Expansion
tonal Modification
Tone clusters
Whole-Tone
ESSAYS TO CONSIDER:

Babbitt, Who Cares If They Listen?
Boulez, Schoenberg is Dead!
Busoni, Sketch of a New Esthetic of Music
Cage, Silence
Cardew, Cornelius, Scratch
Ives, Essays Before a Sonata
Schoenberg, Theory of Harmony (1911)

RECOMMENDED REPERTOIRE OF TWENTIETH CENTURY MUSIC

165** Gustav Mahler: Kindertotenlieder: No. 1, Nun will die Sonn’ so hell aufgeh’n
167** Claude Debussy: Nocturnes: No. 1, Nuages
168 Maurice Ravel: Le tombeau de Couperin: Third movement, Menuet
170** Alexander Scriabin: Vers la flamme, Op. 72
171 Erik Satie: Embryons desséchés: No. 3, de Podophthalma
172** Arnold Schoenberg: Pierrot lunaire, Op. 21: Excerpts
   (a) No. 8: Nacht
   (b) No. 13: Enthauptung
   (a) Prelude
   (b) Menuet and Trio
176 Igor Stravinsky: The Rite of Spring: Excerpts
   (a)** Danse des adolescents
   (b) Danse sacrale
177 Igor Stravinsky: Symphony of Psalms, First movement
178** Béla Bartók: Mikrokosmos, No. 123, Staccato and Legato
179** Béla Bartók: Music for Strings, Percussion and Celesta: Third movement, Adagio
185 Darius Milhaud: La création du monde, Op. 81a: First tableau
186** Kurt Weill: Die Dreigroschenoper: Prelude, Die Moritat von Mackie Messer
187 Paul Hindemith: Symphony Mathis der Maler: Second movement, Grablegung
188** Sergey Prokofiev: Alexander Nevsky, Op. 78: Fourth movement, Arise, Ye Russian People
189 Dmitri Shostakovich: Symphony No. 5, Op. 47: Second movement, Allegretto
190** Heitor Villa-Lobos: Bachianas Brasileiras: No. 5, Aria (Cantilena), Adagio, for Soprano and orchestra of violoncelli
191 Silvestre Revueltas: Homenaje a Federico García Lorca: First part, Baile (Dance)
192 Edgard Varèse: Hyperprism
193 Henry Cowell: The Banshee
201** Olivier Messiaen: Quartet for the End of Time: First movement, Liturgie de
cristal
202 Pierre Boulez: Le marteau sans maître: Sixth movement, Bourreaux de solitude
205** George Crumb: Black Angels: Thirteen Images from the Dark Land: Excerpts
   (a) Image 4: Devil-music
   (b) Image 5: Danse macabre
206** Edgard Varèse: Poème électronique
208 Krzysztof Penderecki: Threnody to the Victims of Hiroshima
211 György Ligeti: Étude No. 9, Vertige
212 Arvo Pärt: Seven Magnificat Antiphons: Excerpts
   (a) No. 1: O Weisheit
   (b) No. 6: O König aller Völker
213** Sofia Gubaidulina: Rejoice! Sonata for Violin and Violoncello: Fifth movement, Listen to the still small voice within
214 Alfred Schnittke: Concerto Grosso No. 1: Second movement, Toccata
215 Bright Sheng: Seven Tunes Heard in China, for solo cello: No. 1, Seasons
216** Kaija Saariaho: L’amour de loin, opera: Act IV, Scene 3
217 Osvaldo Golijov: La pasión según San Marcos: Excerpts
   (a) No. 24: Scorn and Denial
   (b) No. 25: The Rending of the Robe
   (c) No. 26: Colorless Moon—Aria of St. Peter’s Tears

ADDITIONAL SUGGESTED LISTENING AND SCORE STUDY NOT IN NAWM/NRAWM

Beatles, Sergeant Pepper’s Lonely Hearts Club Band.
Berg, Lulu; Lyric Suite; Violin Concerto.
Berio, Sinfonia.
Boulez, Structures I.
Debussy (late 19th-early 20th): orchestral works: Prélude à l’après-midi d’un faune; La mer; Images; opera: Pelléas et Mélisande; piano works: Préludes; Images; Estampes; L’isle joyeuse; Children’s Corner Suite.
Elgar, “Enigma” Variations
Mahler, Das Lied von der Erde.
Messiaen, Catalogue d’oiseaux; Chronochromie
Orff, Carmina Burana
Prokofiev, Classical Symphony; Visions fugitives
Rachmaninov, Piano Concerto No. 2; Rhapsody on a Theme of Paganini.
Schoenberg, Five Orchestral Pieces; Moses und Aron; String Quartet No. 2; Verklarte Nacht.
Sibelius, Symphony No. 4
Skryabin, Poem of Ecstasy.
Stockhausen, Gesang der Junglinge; Gruppen, Piano Pieces XII.
Strauss, R., Elektra; Der Rosenkavalier.
Stravinsky, The Fairy’s Kiss; The Firebird; Histoire du Soldat; Petrushka; Pulcinella; The Rake’s Progress.
Varese, Ionisation; Poeme electronique.
Vaughan Williams, Fantasia on a Theme by Thomas Tallis, London Symphony; Pastoral Symphony. 
Webern, Concerto for Nine Instruments; Five Orchestral Pieces.

**AMERICAN MUSIC**

**STUDY CONCEPTS**
Consider when American music forged an identity independent of European traditions—or has it? What attributes are and are not uniquely “American”? How does American music and musical traditions fit into the larger history of Western and World musics? How has American music influenced other musics and cultures? What genres, styles, and traditions are uniquely American? How important is the Louisville Symphony Orchestra to history of modern “Art” music?

**INNOVATORS**

Adams, John  
Antheil, George  
Armstrong, Louis  
Babbitt, Milton  
Barber, Samuel*  
Basie, “Count”*  
Beach, Amy  
Berlin, Irving  
Bernstein, Leonard*  
Billings, William*  
Bristow, George  
Burleigh, Harry  
Cage, John*  
Carter, Elliott*  
Carter Family*  
Chadwick, George  
Child, Francis  
Christy’s Minstrels  
Coltrane, John*  
Copland, Aaron*  
Cowell, Henry*  
Davis, Miles*  
Dorsey, Thomas  

Dylan, Bob* (R. Zimmerman)  
Ellington, “Duke”*  
Foote, Arthur  
Foster, Stephen*  
Fry, William Henry  
Gershwin, George*  
Glass, Philip*  
Gottschalk, Louis*  
Harris, Roy  
Heinrich, Anthony Phillip*  
Hermann, Bernard  
Hopkinson, Francis*  
Ives, Charles*  
Joplin, Scott*  
Kern, Jerome  
Lomax Alan/John*  
MacDowell, Edward  
Mason, Lowell*  
Bill Monroe  
Oliveros, Pauline  
Parker, Charlie*  
Partch, Harry  
Porter, Cole  
Presley, Elvis  
Read, Daniel  
Reich, Steve
Rodgers, Jimmie  
Schickele, Peter*  
Schuman, William*  
Seeger, Ruth Crawford  
Sondheim, Stephen  
Still, William Grant*  
Thomas, Theodore

Thomson, Virgil  
Tufts, John  
Watts, Isaac  
Williams, Hank  
Zappa, Frank*  
Zorn, John*  
Zwilich, Ellen Taaffe*

**TERMINOLOGY**

Anthem*  
ASCAP  
Ballad  
ballad opera*  
ballad  
bebop*  
bluegrass  
blue note*  
blues  
boogie woogie  
break  
bridge (release)  
broadside  
camp meeting  
comping*  
country dance  
country music  
Dwight's Journal of Music*  
fiddle tunes  
film score  
fuging tune*  
gospel  
head  
heterophony  
hillbilly  
hocket*  
jam*  
march  
minimalism*  
minstrel show*  
modal jazz  
musical comedy*  
musical theatre*  
plain tune  
psalm meters  
psalmody  
riff  
scat  
sectional form  
shape note hymnody*  
shout chorus  
singing school*  
swing  
syncopation*  
32-bar pop song form  
Tin Pan Alley*  
trading fours  
vaudeville*  
walking bass

**RECOMMENDED REPertoire: American Music**

131 Stephen Foster: *Jeanie with the Light Brown Hair* 372
137 Louis Moreau Gottschalk: *Souvenir de Porto Rico (Marche des Gibaros), Op. 31* (419)
164 Scott Joplin: *Maple Leaf Rag*
180** Charles Ives: *General William Booth Enters into Heaven*
181** George Gershwin: *I Got Rhythm*, from *Girl Crazy*
182** Bessie Smith: *Back Water Blues*
183** King Oliver: *West End Blues*
   (a) Original sheet music
   (b) Transcription of recording by Louis Armstrong and His Hot Five
184** Duke Ellington: *Cotton Tail*
194** Ruth Crawford Seeger: String Quartet 1931: Fourth movement, Allegro possible
195** Aaron Copland: *Appalachian Spring*: Excerpt with Variations on 'Tis the Gift to Be Simple
196** William Grant Still: *Afro-American Symphony*, First movement, Moderato assai
197 Charlie Parker and Dizzy Gillespie: *Anthropology*
  (a) Lead sheet
  (b) Transcription of Charlie Parker’s solo
198 Leonard Bernstein: *West Side Story*: “Cool” fugue
199 Vincent Persichetti: *Symphony for Band* (Symphony No. 6): First movement
200 Benjamin Britten: *Peter Grimes*: Act III, Scene 2, To hell with all your mercy!
203** John Cage: *Sonatas and Interludes*: Sonata V
204 John Cage: *Music of Changes*: Book I
207** Milton Babbitt: *Philomel*: Section I
209 Steve Reich: *Tehillim*: Part IV
210 John Adams: *Short Ride in a Fast Machine*
218 Elliott Carter: *Caténaires*, for piano
219** John Adams: *Doctor Atomic*: Act I, conclusion, Batter my heart
220 Jennifer Higdon: *blue cathedral*: Opening section

**ADDITIONAL SUGGESTED LISTENING AND SCORE STUDY NOT IN NAWM/NRAWM**

Babbitt, Composition for Four Instruments.
Copland, Billy the Kid; Rodeo.
Cowell, The Aeolian Harp.
Del Tredici, Final Alice.
Gershwin, Rhapsody in Blue.
Glass, Einstein on the Beach.
Ives, Over the Pavements; Symphony No. 4; The Unanswered Question; The Alcotts.
Riley, In C.
Schickele, Fuga Meshuga, Beethoven’s 5th Symphony (A Sportscast).
Sondheim, Sunday in the Park with George.