

GRADUATE PLACEMENT EXAM IN MUSIC HISTORY

All entering graduate students of the Eastman School of Music are required to take a placement examination in the history of music during the orientation period preceding the first day of classes. The candidates may prepare themselves for this examination in various ways, but it is suggested at least that they study standard histories of music along with representative scores, such as:

A History of Western Music, J. Peter Burkholder, Donald Jay Grout, Claude V. Palisca (New York: Norton); *Norton Anthology of Western Music* (New York: Norton); *Study and Listening Guide for A History of Western Music*, J. Peter Burkholder (New York: Norton).

Students whose music history background is found to be deficient will be required to make up for this in a manner which may vary from individual to individual. Some will be required to take a review course that does not carry credit toward any degree (MHS 119); others may be required to take MHS 420 courses in certain periods of music history (e.g., MHS 423, Music in the Baroque Era; MHS 424, Music in the Classic Period; etc.). Those entering the DMA program with a Masters' Degree from Eastman should have achieved passing scores on the Medieval and Renaissance portions of the placement exam when first taken. Deficiencies in these areas will be evaluated at the time of admission to the DMA, and students will be advised as to recommended or required courses as needed.

THE PLACEMENT EXAMINATION IS IN TWO PARTS:

- 100 multiple-choice questions concerning the entire range of Western music from Gregorian chant to the present.
- An essay chosen from among two or three topics concerning important issues in the history of Western music.

SAMPLE QUESTIONS FOR PART I

1. Stamitz was a composer active in the musical center
 - a. Venice
 - b. Mannheim
 - c. Rome
 - d. London
2. The following pairs of composers-poets are well known for their collaboration in operatic projects EXCEPT
 - a. Richard Strauss – Hofmannsthal
 - b. Lully – Quinault
 - c. Henze – W.H. Auden
 - d. Schoenberg – Hesse
3. Burgundy was a highly prominent center of musical life during the
 - a. 14th Century
 - b. 15th Century
 - c. 16th Century
 - d. 17th Century

SAMPLE QUESTIONS FOR PART II ESSAY (Choose one)

- a. Discuss the development of the concerto, 1720-1780
- b. Compare Wagner and Verdi as representative composers of opera in the 19th Century.
- c. Discuss the aesthetic ideals of prima vs. seconda prattica in the early 17th century.

THIS TEST IS NORMALLY TAKEN ONE TIME ONLY. Students are urged to prepare well for them. “Retakes” of all or part of the exam are given only in exceptional circumstances, with permission of the chair of Musicology.