

University of Northern Iowa School of Music
Comprehensive Exam Study Guide

ANALYTICAL TECHNIQUES I
1 hour exam

The exam will have four parts: 1. A section with several musical examples that will need to be identified by genre and placed in chronological order; 2. A section containing a list of terms from which you will select several and write short definitions; 3. A section containing a shorter list of terms or ideas from which you will choose two or three and write more detailed (two paragraphs or so) descriptions; and 4. One or more tonal music examples to be analyzed.

The sources for the information you will need in order to successfully prepare for the exam consist of the following- The text for the Analytical techniques I course: *The Analysis of Early Music: Major Composers and Their Styles, 1300 c.- 1700*. chapters 1-8; the extra chapter on Early Polyphony; the chapter outlines included in the Supplement; the handouts used for presentations by the instructor and students as they gave their composer reports; the study sheets you did as take home assignments or in class exercises; and the Stolba anthology (vol. 1).

How to prepare:

Go through the readings (text, handouts, etc.) and compile a list of terms for each chapter or era. Prepare concise and clear definitions for each term (either write them out or know them well).

Make sure each era is clear in your mind. Know which important composers fit into which era, for example. Make sure you know what genres each of the composers used and the names of a few important works by each composer. Know when the various genres developed and flourished.

Some terms have subcategories or can be grouped together (example: cadence types such as *clausula vera*, *phrygian*, *under-third*, *authentic*, *plagal*); they need to be understood that way. The point here is that studying for this section of the exam does not merely consist of learning short definitions for isolated terms. Make an effort to discover how these items relate to each other and how and where they fit into the various eras and compositional styles encountered during the course. Do not forget that some terms had different meanings or could be applied in different ways for different eras. Cadence types, again, will illustrate this point quite well since different cadences were favored in different eras. Another example concerns the genre "motet," which in earlier times (*Ars Nova*) was a secular piece in French that used two or more different texts simultaneously, while in later eras (16th century) it was a sacred piece in Latin with the same text for all parts. In short, study carefully, thoroughly, and consistently. It may seem to be an insurmountable task at first. It is not if one is both meticulous and organized.

Carefully review the study sheets you had as assignments or as in class exercises. Look over the music examples in the text, especially those accompanied by detailed analyses. Go to the Rod Library and look at some of the anthologies that were on reserve during the course. In particular, be familiar with the first volume of the *Historical Anthology of Music, Masterpieces of Music Before 1750, Study Scores of Musical Styles*, and the first volume of the anthology to K. Marie Stolba's *The Development of Western Music* (see above under sources). Time spent refamiliarizing yourself with these wonderful collections and the music contained in them will not only help you prepare for the comprehensive exam, it will supply you with vital information and knowledge that will be useful throughout a long career as a musician (performer, teacher, theorist, composer, or historian). Also, make sure you have reviewed the materials relevant to tonal music (Bach and later) so you are familiar with the genres and forms we covered toward the end of the course.

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ANALYTICAL TECHNIQUES II
1 hour exam

Overview

Analytical Techniques II covers representative compositional approaches from the period from Bach to the mid-20th century.

- Students will be expected to:

- Know the names, dates, and musical styles of the composers covered in class.
- Have a clear understanding of the compositional techniques and formal concepts utilized by these composers.
- Be able to apply the analytical techniques they have learned in class to excerpts of pieces not actually studied in class.

-The format of the exam will consist of 4 short analytical excerpts including:

- A fugue excerpt from Bach or one of his contemporaries
- An example from the 19th century possibly containing:
 - Chromatic predominants (Neapolitan or augmented 6th types)
 - Altered or extended dominant structures
 - Rapid and/or remote modulation
- An excerpt requiring identification of any of the following 20th-century resources:
 - Harmonic Types: Extended tertian, quartal or secundoal, added-tone, or polychordal
 - Scale types: all historical (church) modes, whole-tone, octatonic, major and minor pentatonic
- A 12-tone excerpt requiring the production of a matrix from a given P⁰, and analysis of the row forms used.

-Aside from careful study of the notes and assignment for the course, these are useful sources for studying:

Kostka, Stefan and Payne, Dorothy. *Tonal Harmony* 6th ed. (New York: McGraw-Hill, 2008).

Turek, Ralph. *Theory for Today's Musician* (New York: McGraw-Hill, 2007).

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MUSIC HISTORY
2 hour exam

The comprehensive examination in Music History is designed to assess the student's competency and understanding of the major composers, genres, and styles of Western art music (i.e. *not* popular music, jazz, or world music) in all historical periods, from antiquity to the present. The examination covers material beyond the single period course required in the Graduate Core; students are therefore encouraged to begin their preparation well before the semester in which they expect to take the exam.

Students who entered the Masters Degree Program prior to Fall 2008 will write the “old” version of the exam, or portion thereof.

The “old” version of the comprehensive exam consists of three parts: terms, an essay on vocal music, and an essay on instrumental music. Strategies for preparing for these sections are discussed in more detail below.

Students who entered the Masters Degree Program in Fall 2008 or later will write the “new” version of the exam, and should prepare for the Listening portion of the exam.

The “new” version of the comprehensive exam consists of four parts: listening, terms, an essay on vocal music, and an essay on instrumental music. Strategies for preparing for these sections are discussed in more detail below.

Please note: Students whose primary language is not English may have 30 minutes of extra time for this exam. ***Requests for extra time must be made at least one week prior to sitting for the exam*** (contact the associate director for graduate studies or Dr. Boyd to make the request). ESL students may use a printed dictionary—electronic dictionaries/translators are not permitted in the exam room.

Format and preparation:

Listening section (“new” exam only):

For this section of the exam, you will hear 20 (twenty) short excerpts (30-60 seconds in duration) representing masterworks of the Western art music canon. Each excerpt will be played *once*. For each excerpt, you are expected to identify the composer, the title of the work (titles in the original language, e.g. *Il barbiere di Siviglia*, *Quatuor pour la fin du temps*, etc.), and Opus number where applicable.

Recorded excerpts will be taken from the Listening Repertoire List (see below). Recordings may be found in the Art and Music Collection in Rod Library, and/or on Naxos. Opera excerpts will be taken from important overtures, arias, duets, ensembles.

Terms section (“old” and “new” exam):

For this section of the exam, you will be given a list of commonly used musical terms applicable to genres, styles, techniques, expression, concepts, and repertoire. From the list, you will select a specific number of terms for which you are expected to write a clear, concise definition (1-3 sentences). Each definition must be supported with a specific example of a composer and work associated with the term being defined.

To prepare for this section, consult any standard music history textbook (see recommended texts, below). Important terms and concepts are often highlighted in **bold-face type** or may be found in a glossary at the end of the book.

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Essay sections (“old” and “new” exam):

For the essay sections, you will be expected to select one topic from List A (vocal music) and one topic from List B (instrumental music). For each topic selected, you will write a concise, guided essay that addresses the questions/issues for that topic. Essays should be between 500-750 words in length (3-5 sides of lined paper), focused and well-organized, and *should not exceed* the page limit. To prepare for this section, consult any standard music history textbook (see recommended texts, below). Sample topics are given below.

Sample essay topics: note that these are “samples” only, these topics will not appear on the actual exam. You will have four topics to choose from each list on the actual exam.

List A: vocal music

- Discuss the various national styles of secular vocal music in the Renaissance. Include information on formal schemes (music and text), number of voices, melodic styles, harmonic language, rhythm, and so on. Wherever possible, give specific examples of composers and titles of works.
- Discuss the development and importance of the song cycle in the nineteenth century. How do we typically define “song cycle?” Who were its leading composers? How were these works typically performed? Give specific examples of composers and titles of works.

List B: instrumental music

- Discuss the development of the instrumental concerto during the period 1700-1800. Where was the genre cultivated? Who were the leading composers? Give specific information on the number and type of movements, scoring, performance resources, and venues. Provide specific examples of composers and works to support your discussion.
- Discuss the cultivation of large-scale orchestral music in the nineteenth century *after* Beethoven (i.e. program music *and* absolute music). What were the major trends? How did composers deal with Beethoven’s legacy? Who were the major composers? Give specific information on the titles of works, number and types of movements, performance resources, and so on, to support your discussion.

Recommended Texts:

Burkholder, Peter J. *A History of Western Music*. 8th edition. New York: W.W. Norton, 2009.

[A copy of this book is on permanent reserve in the Art and Music Collection at Rod Library. Earlier editions (6th or 7th, edited by Donald J. Grout, Claude V. Palisca, and Burkholder) are also acceptable, but students should avoid the 4th edition which has insufficient coverage of 20th century music].

Morgan, Robert P. *Twentieth-Century Music: A History of Musical Style in Modern Europe and America*. New York: W.W. Norton, 1991.

Pauly, Rheinhard G. *Music in the Classic Period*. Upper Saddle River, NJ: Prentice Hall, 2000.

Plantinga, Leon. *Romantic Music: A History of Musical Style in Nineteenth-Century Europe*. New York: W.W. Norton, 1984.

Schulenberg, David. *Music of the Baroque*. New York: Oxford University Press, 2001.

Wright, Craig, and Bryan Simms. *Music in Western Civilization*. Belmont, CA: Thomson-Schirmer, 2006.

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ORAL EXAM & SPECIALTY WRITTEN EXAMINATION PROCEDURES

In addition to written Comprehensive Exams, Oral Comprehensive Exams or written Specialty Final Comprehensive exams are required by a number of degree programs. Please see your degree program below to determine whether oral or specialty written examinations are required. Specialty exam requirements are determined by the division, for more information on scheduling and studying for specialty exams, please see your applied instructor or division head.

MM Performance - Voice

The oral exam must be completed by the student one week prior to the end of the semester in which the student wishes to graduate. The student first submits written copies of five questions to each member of the recital committee for approval. Questions should relate directly to vocal courses the student has taken at the graduate level, and might include such topics as vocal literature, opera performance/opera history, vocal pedagogy, and diction as it relates to IPA. The student should be prepared to cite specific references, if appropriate.

After the questions have been approved, the student must contact the chair of their committee to schedule a one- hour meeting with the committee in order to respond to the questions.

After the exam is completed, the chair of the committee will send the results in writing to the Director of Graduate of Studies.

MM Performance - Instrumental (woodwinds, brass, percussion, & strings)

See major professor for study guides & scheduling.

Brass students see study guide below.

MM Performance - Instrumental (piano)

The piano division administers mater's orals individually at the conclusion of the course of study for 45-60 minutes. Questions include piano literature, history of the piano, famous pianists, and areas specific to the individual's experience, e.g. accompanying, vocal literature, compositional styles.

It is advised that students consult with major professor when preparing for oral comprehensive.

MM Piano Performance and Pedagogy

Students should be familiar with materials for young children and adults in private as well as group study. Students should be familiar with educational composers and be able to address compositional style and specific pieces. Students should be familiar with supplementary materials and technology for use in teaching piano. Students should be prepared to discuss various ways to set-up a private studio.

MM Music Education

Students will take a written exam on topics in Music Education. See the Music Education study guide below.

MM Jazz Pedagogy

Students will take a written or oral specialty exam in Jazz Pedagogy. See study guide below.

MM Music History

Oral exams/Thesis defense

MA - No oral/specialty exams required

MM Conducting – No oral/specialty exams required

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MUSIC EDUCATION SPECIALTY EXAM

2-hour exam scheduled following required written comprehensive exams.

There will be two essays for this examination (one hour per question).

Part I consists of one essay question. You should know/be able to do the following:

- 1) Be familiar with the research methods common to music education research:
 - a) Philosophical method
 - b) Historical method
 - c) Descriptive method
 - d) Applied behavior analysis
 - e) Experimental Method
- 2) Be able to review and analyze a scholarly publication that contains experimental, descriptive or behavioral research. You should have examples that you collected in your research from the Research Methods class. Analysis of research will address the following aspects:
 - a) Research design
 - i. Experimental
 1. One sample
 2. Two sample
 3. Multi-sample
 - ii. Descriptive
 1. Survey
 2. Correlation
 3. Case study
 4. Longitudinal
 - iii. Behavioral
 1. Phases of behavioral program
 - a. Pinpoint
 - b. Record
 - c. Consequence
 - d. Evaluate
 2. Designs
 - a. Complete reversal ABAB
 - b. Alternating treatments
 - c. Multiple-baseline
 - d. Changing criteria
 - b) Format and structure of the article
 - i. Basic sections of an article
 - c) Credibility of the methodology
 - i. Reliability and validity issues
 - ii. Sampling issues
 - d) General comprehension of statistical or descriptive data
 - i. Data levels:
 1. Nominal
 2. Ordinal
 3. Intervallic and ratio
 - ii. Probability
 - iii. Percentages
 - iv. Ranking
 - v. Comprehension of use of common statistical and descriptive tests:

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1. Chi-square
 2. Mann-Whitney *U*
 3. *t*-Test
 4. ANOVA
 5. Spearman rank correlation
- e) Value of the findings
- i. Value for music educators
 - ii. Value for students
 - iii. Value for music education research
- 3) Know basic statistical terms related to central tendency
- a) Mean
 - b) Median
 - c) Mode
 - d) Standard deviation
 - e) Variance
- 4) Know concepts relating to research design and interpretation:
- a) Hypothesis
 - b) Validity
 - c) Reliability
 - d) Probability
 - e) Sampling
 - f) Control

In Part II, you will be asked to complete ONE essay from a choice of three or four questions. Essays will be drawn from the following topics. Be prepared to describe the topic and how it applies to music teaching.

- 1) Major historical figures and movements in music education from 1609 to the present day that impacted on the development of our profession
- 2) Principal educational philosophies, curricular initiatives, and methods that have been employed for teaching music (e.g., Reimer, Elliott, *Vision 2020*, Orff-Schulwerk, Suzuki)
- 3) Major philosophical positions in education that define pedagogical stances in our profession.
- 4) Applications of philosophy and values in music education or music education research
- 5) Contributions of prominent psychologists to learning that have had impact on music education
- 6) National Standards for Arts Education and the Iowa mandates
- 7) Major research periodicals that contribute to the field of music education
- 8) Ethical uses of behavioral learning
- 9) Essential elements of school music administration in terms of teacher and program effectiveness.
- 10) Transfer theory as it relates to music education

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Brass Study Guide

For MM – Performance Oral Comprehensive Exams

Master's degree students preparing for exams in the Brass area should consider the following questions. These questions are divided into a rather specific Major area and a broad General Brass category. Students would be remiss in studying only these questions, but a good understanding of these areas will be helpful in passing the exams(s).

Major Area

Identify the most obvious sources of practice materials for assisting brass musicians from your area of expertise (i.e., horn, trumpet, trombone, euphonium, tuba) in the development of the following categories:

- a. basics; tone, embouchure, breathing, etc.
- b. articulation
- c. multiple tonguing (if appropriate)
- d. phrasing/musicianship
- e. range/endurance
- f. contemporary rhythms/meter studies (if appropriate)
- g. transposition (if appropriate)
- h. flexibility

Be prepared to discuss the above material at beginning, intermediate (high school), and advanced (college) levels.

Identify the most important solos in your area and be prepared to discuss the historical and pedagogical importance (5-10 solos). Include solos at beginning, intermediate, and advanced levels.

Identify, and be prepared to discuss, the most (and obvious) reference sources used for gaining a historical perspective of your instrumental family.

Discuss the history and evolution of your instrument, briefly touching each style period. Cite relevant compositions where appropriate.

Discuss intonation problems which exist on your instrument. Include an explanation of compensating systems which are commonly used today.

Identify a few compositions in orchestral and band literature which have prominent parts for your instrument.

Identify at least one (preferably more) famous and/or important performer on your instrument from each of the 17th, 18th, and 19th centuries. Explain the significance of each person. Additionally, identify **at least** five performers, educators, or scholars from the 20th century who have contributed **greatly** to the advancement/enhancement of your instrumental family.

Be prepared to write the harmonic series for each valve combination/slide position on your instrument, and show why knowledge of the harmonic series is important to good performance.

General Brass Questions

Generate a moderate working knowledge of the previous questions in regards to all members of the brass family.

Horn

1. Explain “stopped” horn, both theoretically and practically.
2. Be able to identify the slides on a double horn (which will be shown to you).

Trumpet

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Discuss the use of the trumpet by Bach, Purcell, and Handel, citing examples where relevant. Include an explanation of the five so-called Bach Trumpets.

Be prepared to discuss the use, relevance, and history of the cornet, flugelhorn, and B-flat, C, D, E-flat, and piccolo trumpets.

Trombone

Discuss the use of a valve on the trombone; its purpose and practical use.

Discuss and contrast historical and present-day usage of the trombone.

Euphonium/Tuba

Explain the basic differences between baritone and euphonium.

Explain the purpose and use of the 4th, 5th, and 6th valves on the tuba, and the 4th valve on the euphonium. Be able to give the chromatic fingering pattern of the 4-valve tuba/euphonium from pedal note through 3 octaves.

What is meant by the terminology: 5/4, 4/4, 3/4 size as related to tubas?

Discuss the harmonic series as it relates to the tuba/euphonium, and, specifically, the effects this has on various notes. Discuss the relationship to alternate fingerings.

Describe the various tubas in use today, and, their applications.

More General Questions

Discuss the major manufacturers of brass instruments from the Baroque to the present.

Discuss the development of the valve and how it influenced composers of the 19th century. Be able to show knowledge of the basic valve types that were developed in the 19th century.

Identify, and be prepared to discuss, the important composers for the brass family (i.e., Hindemith wrote Sonatas for each member of the brass family).

Compare and contrast the use of brass in the orchestras of Haydn, Beethoven, Berlioz, Wagner, Hindemith, and Stravinsky.

Identify the most important reference materials for each of the brass instruments.

Identify and discuss the most important mixed chamber works for members of the brass family.

Discuss the purpose of the bell flare on present-day brass instruments.

Discuss the significance of the 19th century military bands.

Discuss the Baroque instrumental “guilds.”

Be prepared to write the correct concert pitch from any transposition normally found in the parts for brass instruments.

Be prepared to name the proper interval of transposition for parts written in any key, when played by modern instruments (i.e., horn parts in orchestral C are read a fourth down by horns in F).

Be prepared to discuss the importance and significance of terms/names normally associated with brass instruments (i.e., Weidinger, Vienna valve/Berliner pumpen, cornetto, Wieprecht, Sackbut, Bluhmel/Stolzel, buccine, stadtpfeiffer, Gottfried Reiche, Adolph Sax, etc. ---- PLEASE NOTE: this is not a comprehensive list; rather, it is a starting place!!!) Most of these terms/names will surface during the study of some of the previous questions and should already be familiar to the student.

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Study Guide for Jazz Pedagogy Portion of Comprehensive Exams

I. Jazz History

- a. Be able to identify and discuss (in chronological order) the major musical developments in the evolution of jazz style.
- b. Be able to discuss the evolution of the rhythm section and identify those instrumentalists who are responsible for major innovations.
- c. Be able to identify and discuss (in chronological order) the primary innovators of jazz style on your instrument.

II. Jazz Arranging

- a. You will be given the basic chords and melody to a phrase of a nursery rhyme. Be able to transform the line, rhythmically and melodically, into a jazz phrase (with articulation) and harmonize it in four voices for trumpet, alto sax, trombone, and baritone sax.
 1. Be able to write a *linear* (a la Dobbins) version of the above.
- b. Be able to identify and discuss the differences in approaches to *tutti* voicing (combining saxes, trumpets and trombones) among Nestico, Jones, and Brookmeyer as described by Rayburn Wright in Inside the Score.

III. Jazz Improvisation/Theory

Be able to analyze a tune for the purposes of using it as a vehicle for jazz improvisation (form, functional harmonic analysis, chord-scale possibilities--based on chord symbol, function, context, and melodic implications, guide-tone/harmonic lines, etc.).

IV. Jazz Pedagogy

- a. Be able to articulate your philosophy of jazz education.
- b. Be able to list 3-5 reference sources for the following areas:
 - 1) jazz improvisation; 2) jazz theory; 3) jazz history; 4) jazz ensemble rehearsal technique; and 5) jazz arranging.
- c. Be able to describe your approach to teaching jazz improvisation.
- d. You will be given a copy of a big band score. Prepare it for a rehearsal:
 1. Mark it appropriately (phrases, articulations, releases, dynamics, etc.) for rehearsal purposes.
 2. Indicate sections to be opened up for solos.
 3. Analysis of solo section (see III above).

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Music History Comprehensive Examination: Listening Repertoire List

Composer	Title(s) of Work(s)	Composer	Title(s) of Work(s)
Adams	<i>Shaker Loops</i> <i>Nixon in China</i> <i>Gnarly Buttons</i>	Babbitt	<i>Philomel</i>
Bach, J.S.	<i>Brandenburg Concerti</i> <i>B-Minor Mass</i> <i>Well-Tempered Clavier</i>	Bartók	<i>Music for Strings, Percussion, and Celesta</i> Concerto for Orchestra
Beach, Amy	<i>Gaelic Symphony</i>	Beethoven	<i>An die ferne Geliebte</i> Symphonies: 3, 5, & 9 Piano Sonatas: <i>Pathétique</i> , <i>Appassionata</i> , <i>Waldstein</i> , <i>Hammerklavier</i> Piano Concerto #5 “Emperor” String Quartets: Op. 59 “Razumovksy” and Op. 131 <i>Fidelio</i>
Bellini	<i>Norma</i>	Berg	<i>Altenberg Lieder</i> <i>Lyric Suite</i> <i>Wozzeck</i> <i>Lulu</i>
Berlioz	<i>Symphonie fantastique</i>	Bernstein	Mass <i>Chichester Psalms</i>
Bizet	<i>Carmen</i>	Boulez	<i>Structures</i>
Brahms	Symphonies: nos. 1 & 4 Piano Concerto no. 2 <i>Ein deutsches Requiem</i> Clarinet Sonata Op. 120, 1 & 2 Clarinet Quintet Op. 115	Britten	<i>War Requiem</i> <i>Peter Grimes</i>
Chaminade	Concertstück for Piano and Orchestra, Op. 40 Concertino for Flute and Orchestra, Op. 107	Chopin	<i>Ballade in G minor Op. 23</i> <i>Polonaise in A Major, Op. 40, no. 1 “Military”</i>
Copland	<i>Appalachian Spring</i> <i>Rodeo</i>	Corigliano	Symphony no. 1
Copland	<i>Old American Songs</i> Symphony no. 3		
Crumb	<i>Black Angels</i>	Daugherty	<i>Dead Elvis</i>
Debussy	<i>Prelude à l’après-midi d’un faun</i> <i>La Mer</i> <i>Chansons de Bilitis</i> String Quartet Op. 10	Donizetti	<i>Lucia di Lammermoor</i>
Dvóřák	Symphony no. 9	Faure	<i>La bonne Chanson</i>
Gershwin	<i>Porgy and Bess</i> <i>Rhapsodie in Blue</i>	Glass	<i>Metamorphosis</i> Symphony no. 4 “Heroes”
Gounod	<i>Faust</i>	Gubaidulina	Concerto for Bassoon and Low Strings <i>Offertorium</i>
Handel	<i>Messiah</i>	Haydn	Symphony no. 45

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	<i>Giulio Cesare Israel in Egypt</i>		“Farewell” Symphony no. 104 “London” String quartets Opp. 20 & 33 <i>The Creation</i>
Hindemith	<i>Nobilissima Visione Ludus Tonalis Kammermusik Op. 24, no. 2</i>	Honneger	<i>Pacific 231</i>
Husa	<i>Music for Prague 1968</i>	Ives	<i>Central Park in the Dark</i> “General William Booth” “At the River”
Larsen	<i>Try Me Good King: Last Words of the Wives of Henry VIII</i>	Liszt	<i>Faust Symphony</i> Piano Sonata in B minor
Lutoslawski	Symphonies nos. 3 & 4	Machaut	<i>Messe de Nostre Dame</i>
Mahler	Symphonies nos. 1, 5, & 8 <i>Lieder eines fahrenden Gesellen</i> <i>Kindertotenlieder</i> <i>Rückert Lieder</i>	Mendelssohn	<i>A Midsummer Night’s Dream</i> Symphony no. 3 “Scottish” <i>Elijah</i>
Messiaen	<i>Quatuor pour la fin du temps</i>	Monteverdi	<i>Vespers of 1610</i> <i>L’Orfeo</i> “Cruda Amarilli”
Mozart Mozart	Symphony no. 41 “Jupiter” <i>Le nozzi di Figaro</i> <i>Don Giovanni</i> <i>Die Zauberflöte</i> <i>Requiem</i> Piano Sonata in A Major, K.331 Gran Partita, K. 370a	Musgrave	Horn Concerto <i>Mary, Queen of Scots</i>
Nielsen	Quintet Op. 43	Orff	<i>Carmina Burana</i>
Palestrina	<i>Pope Marcellus Mass</i>	Penderecki	<i>Threnody for the Victims of Hiroshima</i>
Prokofiev	Symphony no. 5	Puccini	<i>La bohème</i> <i>Madama Butterfly</i>
Purcell	<i>Dido and Aeneas</i>	Rachmaninoff	Piano Concerto no. 2, Op. 18
Ravel	<i>Gaspard de la Nuit</i> <i>La Valse</i> String Quartet	Reich	Music for 18 Musicians <i>Tehillim</i> <i>New York Counterpoint</i>
Riley	<i>In C</i>	Rossini	<i>Il barbiere di Siviglia</i>
Schoenberg	<i>Pierrot Lunaire</i> <i>5 Pieces for Orchestra, Op.</i> Piano Concerto Op. 42 <i>Verklärte Nacht</i>	Schubert	Symphonies nos. 8 & 9 “Trout” Quintet String Quartet in D Minor (“Der Tod und das Mädchen”) <i>Die schöne Müllerin</i> <i>Winterreise</i> “Erlkönig”
Schumann, Clara	Trio in G minor for Piano, Violin, Cello, Op. 17 “Liebst du um Schönheit”	Schumann, Robert	Symphony no. 3 “Rhenish” <i>Papillons</i> <i>Carnaval</i>

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	“Er ist gekommen”		<i>Dichterliebe Frauenliebe-und Leben Piano Concerto in A Minor</i>
Seeger, Ruth Crawford	String Quartet	Shostakovich	Symphonies nos. 5 and 13 Violin Concerto no. 1, Op. 99
Stockhausen	<i>Zyklus Gruppen</i>	Strauss, Richard	<i>Don Juan Til Eulenspiegel Ein Heldenleben Salome Elektra</i>
Stravinsky Stravinsky	<i>Rite of Spring Firebird Petrouchka The Rake’s Progress Symphony of Psalms L’Histoire du Soldat</i>	Tchaikovsky	Symphonies nos. 4 & 5 <i>Eugene Onegin</i>
Tower, Joan	<i>Fanfares for the Uncommon Woman Made in America</i>	Varése	<i>Ionisation</i>
Verdi	<i>Rigoletto La traviata Il trovatore Aida Requiem</i>	Wagner	<i>Der fliegende Holländer Tristan und Isolde Der Ring des Nibelungen</i>
Weber	<i>Der Freischütz</i>	Webern	Kantate no. II String Quartet Op. 28
Weill	<i>Die dreigroschen Oper</i>	Williams, Ralph Vaughn	<i>Songs of Travel Dona nobis Pacem</i>
Zwilich	Symphony no. 1		