

**MM Comprehensive Exam: Score Identification Portion**

Name: \_\_\_\_\_

Score ID example no.: 1 2 3 4  
(circle one)

Genre of sample piece: \_\_\_\_\_

Possible composer(s): \_\_\_\_\_

Historical period: \_\_\_\_\_ Approx. date(s) of composition: \_\_\_\_\_  
(date or range of dates)

Using markings on the score and written comments in the spaces below, cite as many specific features of the score and musical style as possible to support the answers you provided above. Aspects of the score you might consider include melody, harmony, rhythm, texture, dynamics, form, orchestration, instrumentation, tempo markings, font, appearance of the music on the page, and names in the score (characters, etc.). If you need more space for any answer, feel free to continue writing on the back of this sheet. Please note that in order to receive credit for your response, you must include written comments on specific features of the score; simply filling in the information at the top of this form and circling features in the score (with no commentary) is not sufficient.

1.

2.

3.

4.

5.

6.

7.

8.

General information on preparing for a comprehensive exam in music (geared especially toward answering questions in music theory and/or discussing unidentified scores):

Comprehensive exams (especially music theory portions, and to some extent score identification portions, if applicable) ask you to focus on broad theoretical and/or stylistic topics that you're expected to know as a literate musician with a graduate degree in music. For example, in the course of the exam you might demonstrate knowledge of:

classical forms in music, commonly in use in the 18th and 19th centuries (sonatas, rondos, binaries, ternaries, sonata-rondos, variations, etc.)

forms and procedures more common in Baroque music (da capo arias, ritornello designs, fugues, preludes and related procedures, etc.)

forms and techniques common the early part of the 20th century (free atonality, 12-tone composition, uses of alternate scale and pitch collections, different kinds of rhythmic and metric techniques, etc.)

common kinds of harmonic procedures found in common-practice-era music (basic functional tonality and chord progressions, some chromatic techniques—augmented sixth chords, Neapolitans, and the like, etc.)

important procedures and devices in pre-common-practice-era music, such as Renaissance and medieval music (Renaissance polyphony and related issues in form and harmony, isorhythm in medieval music and related issues, important genres in Renaissance and medieval music, etc.)

for all topics, a knowledge of specific composers, their contributions, and a knowledge of specific pieces that you can refer to as examples of more general points you try to make

These portions of the exam normally consist of you studying one or more scores (unidentified, in a score identification portion) that illustrate one or more of the forms/techniques/concepts listed above, then answering guided questions that test your fluency with the music, the style, and the procedures in use in that piece of music. For each score, you should be able to identify basic elements such as the form of the piece, be able to discuss specifically what this form entails, and say how you know this piece exemplifies the form (i.e., very generally speaking, “this is a sonata form because there is a double bar line 100 measures into the piece, the music is in a different key at this double bar line, and there is a long unstable area after this double bar followed by a return of material from the beginning of the piece, all in the tonic key”). You might also be expected to discuss the composer’s harmonic procedures in a certain limited number of measures that are important to the piece or that illustrate some kind of standard

harmonic technique (a modulation, a cadential progression at an important moment, an augmented sixth chord, a dominant prolongation, etc.). You might also discuss the genre of the piece (symphony, sonata, quartet, for example), say something about text (if there is any), and explain the performing forces called for in the score.

You should also be able to discuss specific elements of the piece that might be unique to a specific composer or a specific style (and thus, if the score is unidentified, say who might have written the piece, and when). You might discuss ways in which the given piece does or does not adhere to stylistic conventions that you expect, given the supposed composer and era in which the piece was written. For example, if you see a piece for the piano called "Sonata" that has a double bar line somewhere in the middle, and before this double bar you see a modulation to a key other than the dominant or the relative major (to the submediant, for example), you might say something along the lines of (again, very generally speaking) "the modulation in this piece would be somewhat unusual in a classical sonata form, but not in a romantic sonata form," and, if the score is unidentified, "therefore this piece was probably written some time in the early romantic period, probably in the first half of the 19th century, and possibly by Schubert." Or, for another score from the late Renaissance or early Baroque: "this piece appears to be densely polyphonic, but the striking dissonance in the third and fourth measures and large leaps through dissonant intervals in the vocal line are not common in the style

For post-common-practice-era scores—those from the early 20th century, for example—consider focusing on how the traditions of the common-practice tonal era are treated in new and different ways. What's left over in the score from earlier periods, and what's new or different? A piece might look like a fugue, for example, and you might discuss how this particular fugue is different from earlier, Baroque or Classical fugues. What's happening tonally, for example, or what's happening in terms of consonant and dissonant sonorities and intervals? Are there cadences? Is there a meter (or more than one meter)? Is there a pitch center, and if there is, how does it look like it's being established? For all elements that differ from common-practice procedures, be able to explain what new procedures are being invoked by the composer. Also, as in the common-practice section of the exam, and especially if the score is unidentified, you might consider focusing on elements of the piece that point to the style of a specific composer, or a specific time period (1910s–20s atonality, for example, or 1900s–1910s impressionism), or a specific stylistic movement (minimalism, for example).

To practice these kinds of tasks, I normally recommend getting a good anthology and using it as a resource for scores and literature from different eras and styles. The Charles Burkhart anthology is a good one for this, as is the Norton Anthology. Pick a few pieces from each era, listen to them, read something on them from a general history text (like the Grout/Palisca/burkholder text, for example), and practicing looking at the score and pointing important stylistic features—as specifically as you can. Do this both with scores you know (i.e., ones that are identified for you) and ones you don't know—

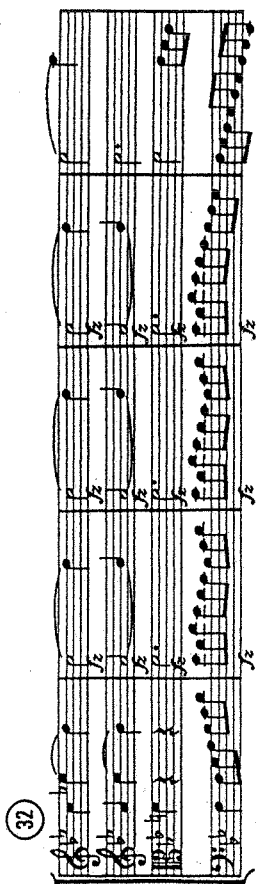
i.e., ones that are unidentified (open the Burkhardt to some page, have a friend cover up the page header information, and see what kinds of things you can say about the score on that page).

Keep in mind the amount of time in which the exam is supposed to be completed (this will depend on what exam you're taking), and that you will have questions from multiple faculty members. So no portion of the exam can be truly comprehensive, even though this is called a "comprehensive exam." The bottom line is that you should be able to demonstrate literacy and fluency as an educated musician: be able to intelligently discuss different eras, different genres, important composers and what's significant about them, and name specific pieces to support points you are making about styles and/or composers.

MM comps study session. Key to scores discussed.

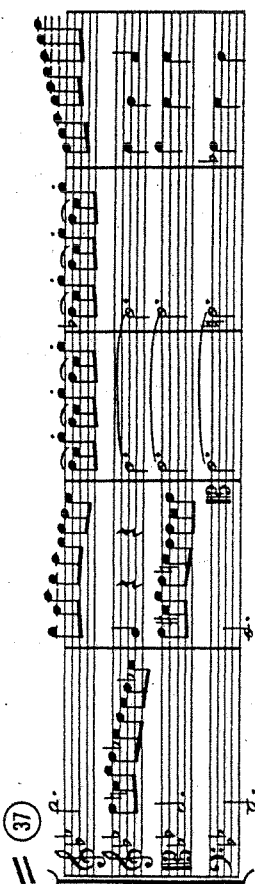
- 1) Haydn quartet in G minor op. 74 no. 3, end of exposition and beginning of development. 1793. Classical chamber movement.
- 2) Strauss, from the end of *Salome* (beginning of the monologue). 1905. Late-nineteenth/early-twentieth-century chromatic tonality.
- 3) Schubert, end of *Der Muller und der Bach* from *Winterreise*. 19th-century German Lied.
- 4) end of Handel, "He smote the first born," no. 9 from *Israel in Egypt*, 1738. Baroque vocal/orchestral.
- 5) end of part 1, part 2, and return to part 1 of the first binary form in Haydn, minuet and trio movement (III) of the symphony 101 in D major, 1794. Standard classical symphony (minuet and trio movement).
- 6) Stravinsky, from the *Concerto for Piano and Winds*, mvt I. 1924. Twentieth-century orchestral music.
- 7) Stravinsky, "Round of Spring" from *Le Sacre du Printemps*, 1912. Twentieth-century orchestral music.
- 8) Verdi, "Questo o quella," no. 2 from *Rigoletto*, 1851. 19th-century Italian opera.
- 9) Victoria, Kyrie from the *O magnum mysterium*, late sixteenth century. High Renaissance polyphony.
- 10) Mozart, overture to *Così fan tutte*, from the recapitulation. Standard high classical symphonic movement.

32



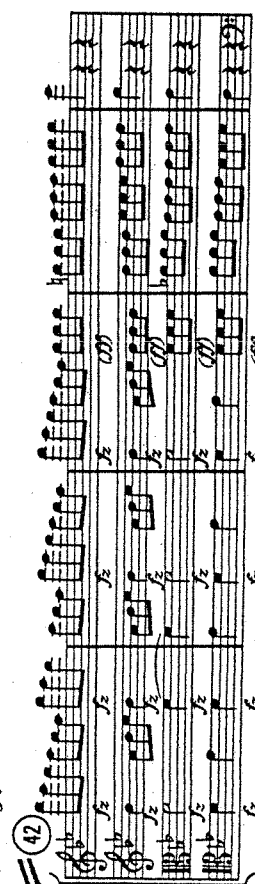
Handwritten musical score system 32, featuring a treble and bass staff with various musical notations including notes, rests, and dynamic markings.

37



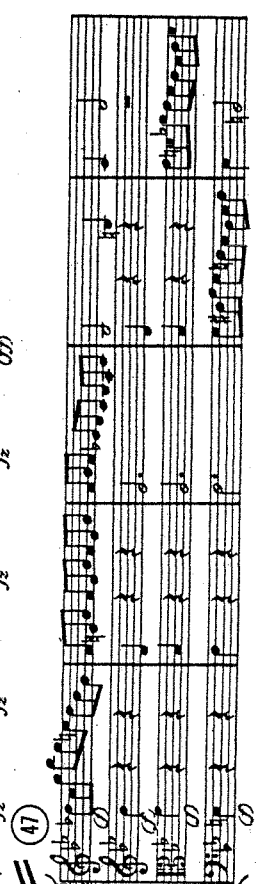
Handwritten musical score system 37, featuring a treble and bass staff with various musical notations including notes, rests, and dynamic markings.

42



Handwritten musical score system 42, featuring a treble and bass staff with various musical notations including notes, rests, and dynamic markings.


47



Handwritten musical score system 47, featuring a treble and bass staff with various musical notations including notes, rests, and dynamic markings.

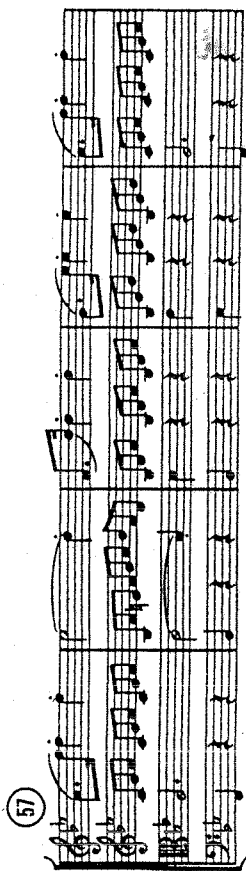
52

supra una corda



Handwritten musical score system 52, featuring a treble and bass staff with various musical notations including notes, rests, and dynamic markings. The instruction "supra una corda" is written above the staff.

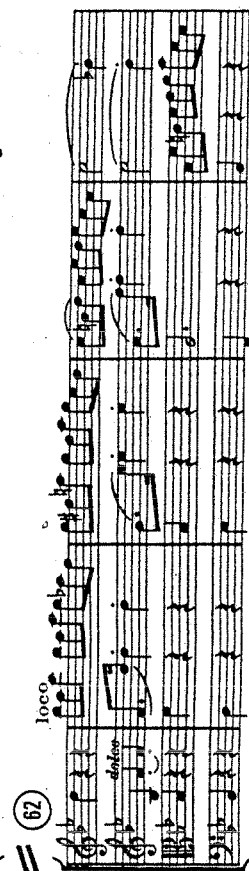
57



Handwritten musical score system 57, featuring a treble and bass staff with various musical notations including notes, rests, and dynamic markings.

62

loco



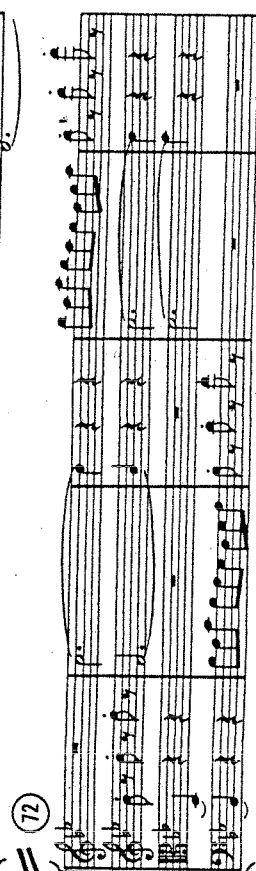
Handwritten musical score system 62, featuring a treble and bass staff with various musical notations including notes, rests, and dynamic markings. The instruction "loco" is written above the staff.

67



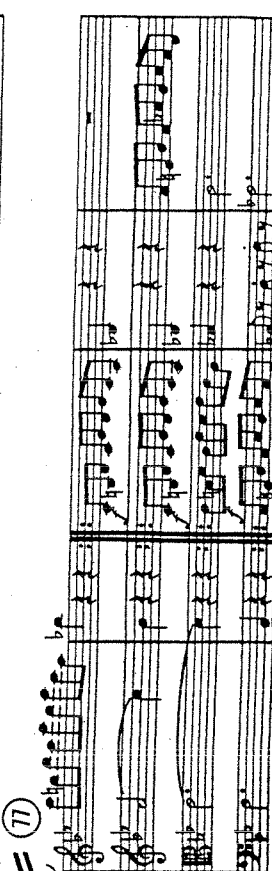
Handwritten musical score system 67, featuring a treble and bass staff with various musical notations including notes, rests, and dynamic markings.

72



Handwritten musical score system 72, featuring a treble and bass staff with various musical notations including notes, rests, and dynamic markings.

77



Handwritten musical score system 77, featuring a treble and bass staff with various musical notations including notes, rests, and dynamic markings.

48

Score 4



(Der Müller.)

Er - de her. ab.  
Ach, Bäch - lein, liebes Bächlein, du meinst es so

gut, ach, Bäch - lein, a - ber weisst du wie Lie - be thut? Ach,  
un - ten, da un - ten die köh - le. Ruh, — ach, Bäch - lein, liebes Bächlein, so  
sin - ge - nur zu, ach, Bäch - lein, liebes Bächlein, so sin - ge - nur zu!



(46)

smote the chief of all their strength, He smote the  
chief of all their strength, He smote the  
chief of all their strength, He smote the  
chief of all their strength,

[illegible]

55

The musical score is written for a four-part choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. It consists of five systems of staves. The first system begins with a treble clef and a key signature of one sharp (F#). The lyrics 'Egypt, the chief of all their strength,' are written under the first two staves. The second system continues the lyrics 'E-gypt, the chief of their strength, of their strength, the chief of all'. The third system features a piano marking 'marc.' and the lyrics 'He smote all the first-born, the chief of all,'. The fourth system continues with 'He smote all the first-born of E - Egypt,'. The fifth system concludes with 'marc.' and a final melodic flourish. The piano accompaniment is written in the right hand of the first system and continues throughout the piece.

Egypt, the chief of all their strength,

E-gypt, the chief of their strength, of their strength, the chief of all

*marc.* He smote all the first-born, the chief of all,

He smote all the first-born of E - Egypt,

*marc.*

59

the chief of all — their strength, the chief of all — of all their strength, the chief of all — the chief of all, of all their strength, Hesmote all the

63

(63)

The musical score consists of four systems of staves. Each system has two parts: a vocal melody (treble clef) and a piano accompaniment (bass clef). The lyrics are written below the vocal staves.

first-born of E - gypt, the chief, the chief of all their strength.  
first-born of E - gypt, the chief, the chief of all their strength.  
first-born of E - gypt, the chief, the chief of all their strength.  
first-born of E - gypt, the chief, the chief of all their strength.

67

The musical score for 'The Rose Tree' is presented on a single page. It features a treble clef and a key signature of one flat (B-flat). The score is divided into two systems. The first system consists of four staves, each containing a single note, likely representing a vocal or instrumental part. The second system consists of two staves, each containing a single note, likely representing a vocal or instrumental part. The notes are written in a simple, clear font, and the staves are connected by a vertical line. The page number '67' is located in the bottom left corner.

36

Fl. Ob. Cl. Fg. Vl. I Vl. II Via. Vlc. e Cb.

17

Fl. Ob. Cl. Fg. Cor. Tr. Timp. Vl. I Vl. II Via. Vlc. e Cb.

46

Fl. Ob. Cl. Fg. Cor. Tr. Timp. Vl. I Vl. II Via. Vlc. e Cb.

26

Fl. Ob. Cl. Fg. Cor. Tr. Timp. Vl. I Vl. II Via. Vlc. e Cb.

199

Flac.  
 Fl. 1.2  
 Ob. 1.2  
 Clav. 1.2  
 Fag. 1  
 C-fag.  
 Piano  
 1.2  
 3  
 Cor.  
 4  
 Ba 1  
 ac 1  
 tuba  
 Imp.  
 B.

205

205

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Fag. 1

Piano

1. 2

Cor.

3. 4

Tr. 1, 2

C. B.

*Rec. rim.*

*mp, marc.*

*f*

*ma lediero*

*pizz.*

210

1

55

Fl. picc. 2  
Fl. gr. 2  
Fl. alto 2  
Ob. 2  
Cl. picc. in A 2  
Cl. in S<sup>b</sup> 2  
Cl. bar. in S<sup>b</sup> 2  
Fag. 2  
C. Picc. 2  
Cor. in F 2  
Tr. in D<sup>b</sup> 2  
Trbn. 2  
Tbn. 2  
Timp. 2  
G.C. 2  
Vl. I 2  
Vl. II 2  
Vcl. 2  
Cb. 2

This page contains measures 55 through 60 of a musical score. The instrumentation includes two parts each for Flute piccolo, Flute grand, Flute alto, Oboe, Clarinet piccolo in A, Clarinet in S<sup>b</sup>, Clarinet baritone in S<sup>b</sup>, Bassoon, Cor Anglais in F, Trumpet in D<sup>b</sup>, Trombone, Tuba, Timpani, Gong/Cymbal, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is written in 2/4 time with a key signature of one flat. Measures 55-60 show a complex orchestral texture with various melodic and harmonic developments across the sections.

Fl. picc. 2  
Fl. gr. 2  
Fl. alto 2  
Ob. 2  
Cl. picc. in A 2  
Cl. in S<sup>b</sup> 2  
Cl. bar. in S<sup>b</sup> 2  
Fag. 2  
C. Picc. 2  
Cor. in F 2  
Tr. in D<sup>b</sup> 2  
Trbn. 2  
Tbn. 2  
Timp. 2  
Vl. I 2  
Vl. II 2  
Vcl. 2  
Cb. 2

This page continues the musical score from the previous page, starting at measure 61. The instrumentation remains the same. The score continues with various musical notations, including dynamics like *sf* (sforzando) and *f* (forte), and articulation marks. The page ends at measure 66.

Ob.  
Clar.  
in Do  
Fag.  
Corni  
in Mi♭  
D.  
Viol.  
V.le  
Ve.  
Cb.

que - sta - mi tor-na gra - di - ta, for-se u - n'al - tra, for - seu - n'al - tra

Ob.I.  
Clar.  
in Do  
Fag.  
D.  
Viol.  
V.le  
Ve.  
Cb.

do-ma-ni-o sa - ra, u - n'al - tra, for-se u - n'al - tra do-man-lo sa -

Fl.  
Ott.  
Ob.  
Clar.  
in Do  
Fag.  
in Mi♭  
Corni  
in La♭  
D.  
Viol.  
V.le  
Ve.  
Cb.

ra.

rinforz.

D.  
Viol.  
V.le  
Ve.  
Cb.

La co - stan - za ti-ran-na del co - re, de - te - stia - mo qual

[illegible]

24

[illegible]

23

Soprano  
Alto  
Tenor  
Bass

Ky-ri - e - lei - son,  
Ky-ri - e - lei - son,  
Ky-ri - e - lei - son,  
Ky-ri - e - lei - son,



230

Fl. Ob. Clar. in C Fag. Cor. in G Tr. in C Timp. Viol. I Viol. II Viola Vc. Ch.

231

Fl. Ob. Clar. in C Fag. Cor. in G Tr. in C Timp. Viol. I Viol. II Viola Vc. Ch.

233

Fl. Ob. Clar. in C Fag. Cor. in G Tr. in C Timp. Viol. I Viol. II Viola Vc. Ch.

Fl. Ob. Clar. in C Fag. Cor. in G Tr. in C Timp. Viol. I Viol. II Viola Vc. Ch.

237

Fl. Ob. Clar. in C Fag. Cor. in G Tr. in C Timp. Viol. I Viol. II Viola Vc. Ch.

239

Fl. Ob. Clar. in C Fag. Cor. in G Tr. in C Timp. Viol. I Viol. II Viola Vc. Ch.

2A