Introduction to Music

CREDIT HOURS 3
LEVEL LOWER

EXAM CODE 362
CATALOG NUMBER MUSx101

PUBLISHED NOVEMBER 2017
The most current content guides are available at:
www.excelsior.edu/contentguides
CONTENTS

Preparing for the Exam ..................................................................................... 1
Before You Choose This UExcel Exam ............................................................. 1
  Uses for the Examination .................................................................... 1
  Examination Length and Scoring .......................................................... 1
UExcel Exam Resources .................................................................................. 1
  Excelsior College Bookstore ................................................................. 1
  UExcel Practice Exams .......................................................................... 1
  Excelsior College Library ....................................................................... 2
  Online Tutoring ....................................................................................... 2
  MyExcelsior Community ......................................................................... 2
Preparing for UExcel Exams ........................................................................ 2
  How Long Will It Take Me to Study? ..................................................... 2
  Study Tips .............................................................................................. 2
  Using UExcel Practice Exams ............................................................. 3
  About Test Preparation Services .......................................................... 3
Preparing for This Exam ........................................................................... 3
  Prior Knowledge .................................................................................... 3
  Using the Content Outline ..................................................................... 3
  Using the Sample Questions and Rationales ..................................... 3
Recommended Resources for the UExcel Exam in Introduction to Music ... 4
  Textbooks ............................................................................................... 4
  Open Educational Resources ............................................................. 4
  Reducing Textbook Costs .................................................................... 4
Content Outline .......................................................................................... 5
  General Description of the Examination ............................................... 5
  Learning Outcomes ................................................................................ 5
  Content Outline ...................................................................................... 6
Sample Questions ...................................................................................... 10
Listening List ............................................................................................... 13
Rationales ..................................................................................................... 14
Taking the Exam ........................................................................................ 17
Registering for Your Exam ........................................................................ 17
  Register Online .................................................................................... 17
  Examination Administration ............................................................... 17
  Computer-Delivered Testing .............................................................. 17
On the Day of Your Exam ........................................................................... 17
  Important Reminders ........................................................................ 17
  Academic Honesty Nondisclosure Statement .................................... 17
  Information About UExcel Exams for Colleges and Universities ..... 18
Introduction to Music Exam Development Committee ...................... 18
SECTION ONE

Preparing for the Exam

Before You Choose This UExcel Exam

Uses for the Examination

• Excelsior College, the test developer, recommends granting three (3) semester hours of lower-level undergraduate credit to students who receive a letter grade of C or higher on this examination. The examination may be used to help fulfill the Introductory Music History or Literature core Requirement for the music major, as a Humanities general education course, or as a free elective for all Excelsior College degree programs that allow for free electives.

• Other colleges and universities also recognize this exam as a basis for granting credit or advanced standing.

• Individual institutions set their own policies for the amount of credit awarded and the minimum acceptable grade.

Exam-takers who have applied to Excelsior College should ask their academic advisor where this exam fits within their degree program.

Exam-takers not enrolled in an Excelsior College degree program should check with the institution from which they wish to receive credit to determine whether credit will be granted and/or to find out the minimum grade required for credit. Those who intend to enroll at Excelsior College should ask an admissions counselor where this exam fits within their intended degree program.

Examination Length and Scoring

The examination consists of approximately 120 questions, most of which are multiple choice; for samples of all the item types on this exam, see the sample items in the back of this guide. Some items are unscored, pretest items. The pretest items are embedded throughout the exam and are indistinguishable from the scored items. You will have two (2) hours to complete the examination. Your score will be reported as a letter grade.

UExcel Exam Resources

Excelsior College Bookstore

The Excelsior College Bookstore offers recommended textbooks and other resources to help you prepare for UExcel exams.

The bookstore is available online at: www.excelsior.edu/bookstore

UExcel Practice Exams

The official UExcel practice exams are highly recommended as part of your study plan. Once you register for your UExcel exam, you are eligible to purchase the corresponding practice exam, which can be taken using any computer with a supported Web browser. Each practice exam includes two forms that you may take within a 180-day period.
Excelsior College Library

Enrolled Excelsior College students can access millions of authoritative resources online through the Excelsior College Library. Created through our partnership with the Sheridan Libraries of The Johns Hopkins University, the library provides access to journal articles, books, websites, databases, reference services, and many other resources. Special library pages relate to the nursing degree exams and other selected exams. To access it, visit www.excelsior.edu/library (login is required).

Our library provides:

• 24/7 availability
• The world’s most current authoritative resources
• Help and support from staff librarians

Online Tutoring

Excelsior College offers online tutoring through SMARTTHINKING™ to connect with tutors who have been trained in a variety of academic subjects. To access SMARTTHINKING, go to www.excelsior.edu/smarthinking. Once there, you may download a copy of the SMARTTHINKING Student Handbook as a PDF.

MyExcelsior Community

MyExcelsior Community enables Excelsior College students and alumni to interact with their peers online. As members, students can participate in real-time chat groups, join online study groups, buy and sell used textbooks, and share Internet resources. Enrolled students have automatic access from their MyExcelsior page. Visit www.excelsior.edu/myexcelsiorcommunity.

Preparing for UExcel Exams

How Long Will It Take Me to Study?

A UExcel exam enables you to show that you’ve learned material comparable to one or more 15-week college-level courses. As an independent learner, you should study and review as much as you would for a college course. For a 3-credit course in a subject they don’t know, most students would be expected to study nine hours per week for 15 weeks, for a total of 135 hours.

Study Tips

Become an active user of the resource materials. Aim for understanding rather than memorization. The more active you are when you study, the more likely you will be to retain, understand, and apply the information.

The following techniques are generally considered to be active learning:

• preview or survey each chapter
• highlight or underline text you believe is important
• write questions or comments in the margins
• practice re-stating content in your own words
• relate what you are reading to the chapter title, section headings, and other organizing elements of the textbook
• find ways to engage your eyes, your ears, and your muscles, as well as your brain, in your studies
• study with a partner or a small group (if you are an enrolled student, search for partners on MyExcelsior Community)
• prepare your review notes as flashcards or create recordings that you can use while commuting or exercising

When you feel confident that you understand a content area, review what you have learned. Take a second look at the material to evaluate your understanding. If you have a study partner, the two of you can review by explaining the content to each other or writing test questions for each other to answer. Review questions from textbook chapters may be helpful for partner or individual study, as well.
Using UExcel Practice Exams

We recommend taking the first form of the practice exam when you begin studying, to see how much you already know. After taking the first practice exam, check your performance on each question and find out why your answer was right or wrong. This feedback will help you improve your knowledge of the subject and identify areas of weakness that you should address before taking the exam. Take the second form of the practice exam after you have finished studying. Analyze your results to identify the areas that you still need to review.

Although there is no guarantee, our research suggests that students who do well on the practice exams are more likely to pass the actual exam than those who do not do well (or do not take advantage of this opportunity).

About Test Preparation Services

Preparation for UExcel® exams and Excelsior College® Examinations, though based on independent study, is supported by Excelsior College with a comprehensive set of exam learning resources and services designed to help you succeed. These learning resources are prepared by Excelsior College so you can be assured that they are current and cover the content you are expected to master for the exams. These resources, and your desire to learn, are usually all that you will need to succeed.

There are test-preparation companies that will offer to help you study for our examinations. Some may imply a relationship with Excelsior College and/or make claims that their products and services are all that you need to prepare for our examinations.

Excelsior College is not affiliated with any test preparation firm and does not endorse the products or services of these companies. No test preparation vendor is authorized to provide admissions counseling or academic advising services, or to collect any payments, on behalf of Excelsior College. Excelsior College does not send authorized representatives to a student’s home nor does it review the materials provided by test preparation companies for content or compatibility with Excelsior College examinations.

To help you become a well-informed consumer, we suggest that before you make any purchase decision regarding study materials provided by organizations other than Excelsior College, you consider the points outlined on our website at www.excelsior.edu/testprep.

Preparing for This Exam

Prior Knowledge

No prior knowledge of music is required for this exam.

Using the Content Outline

Each content area in the outline includes (1) the recommended minimum hours of study to devote to that content area and (2) the most important sections of the recommended resources for that area. These annotations are not intended to be comprehensive. You may need to refer to other chapters in the recommended textbooks. Chapter numbers and titles may differ in other editions.

This content outline contains examples of the types of information you should study. Although these examples are numerous, do not assume that everything on the exam will come from these examples. Conversely, do not expect that every detail you study will appear on the exam. Any exam is only a broad sample of all the questions that could be asked about the subject matter.

Using the Sample Questions and Rationales

Each content guide provides sample questions to illustrate those typically found on the exam. These questions are intended to give you an idea of the level of knowledge expected and the way questions are typically phrased. The sample questions do not sample the entire content of the exam and are not intended to serve as an entire practice test.
Recommended Resources for the UExcel Exam in Introduction to Music

The study materials listed below are recommended by Excelsior College as the most appropriate resources to help you study for the examination. For information on ordering from the Excelsior College Bookstore, see page 1 of this guide. You may also find resource materials in college libraries. Public libraries may have some of the textbooks or may be able to obtain them through an interlibrary loan program.

You should allow sufficient time to obtain resources and to study before taking the exam.

Textbooks

These textbooks were used by the examination development committee to verify all questions on the exam.


These study materials may be purchased from the Excelsior College Bookstore. www.excelsior.edu/bookstore

Open Educational Resources

The Saylor Foundation provides free, high quality courses through online, self-paced, free learning resources.

Saylor Foundation: Introduction to Music
http://www.saylor.org/course/mus101/

Introduction to World Music, Missouri State University

MIT, Introduction to Western Music

Open Course Library, Music Appreciation
http://opencourselibrary.org/musc-105-music-appreciation/

Open Yale Courses, Listening to Music
http://ocy.yale.edu/music

For additional help with the nonwestern music covered by the content outline and textbooks, we recommend the Coursera called Listening to World Music, University of Pennsylvania, www.coursera.org/course/worldmusic

Reducing Textbook Costs

Many students know it is less expensive to buy a used textbook, and buying a previous edition is also an option. The Excelsior College bookstore includes a buyback feature and a used book marketplace, as well as the ability to rent digital versions of textbooks for as long as students need them. Students are encouraged to explore these and the many other opportunities available online to help defray textbook costs.
**General Description of the Examination**

The UExcel Introduction to Music examination is based on materially typically taught in a one-semester, three-credit, lower-level course in music appreciation. The content of the examination corresponds to course offerings such as Introduction to Music Literature, Music Appreciation, Survey of Music, and Music in the Western World.

The examination measures knowledge of facts and terminology; understanding of concepts and forms; the different stylistic periods and composers of each period, including characteristics and forms from each historical period; biographical information about major composers and technical features of their specific compositions; and the ability to apply this knowledge and understanding in listening to musical compositions.

No prior knowledge of music is required before beginning study for this exam.

**Learning Outcomes**

After you have successfully worked your way through the recommended study materials, you should be able to demonstrate the following learning outcomes:

1. Identify musical elements such as pitch, dynamics, timbre, and rhythm.
2. Identify musical forms (for example: variation, binary).
3. Distinguish among the major style periods.
4. Demonstrate knowledge of the various instrument families such as strings, woodwinds, percussion, brass.
5. Demonstrate requisite listening and concert-going skills.
6. Distinguish sacred music and secular music of the Middle Ages.
7. Recognize the major composers from each stylistic period.
8. Describe the rudiments of multimovement vocal forms such as opera and music drama.
9. Identify the major characteristics and trends of twentieth century music (for example: impressionism, neoclassicism, expressionism).
10. Discuss the history of such American musical innovations as jazz, blues, and rock.
11. Identify the characteristics of such nonwestern musical traditions as those from Africa, India, and Japan.
Content Outline

The content outline describes the various areas of the test, similar to the way a syllabus outlines a course. To fully prepare requires self-direction and discipline. Study involves careful reading, reflection, and systematic review.

The major content areas on the Introduction to Music examination, the percent of the examination, and the hours to devote to each content area are listed below.

<table>
<thead>
<tr>
<th>Content Area</th>
<th>Percent of the Examination</th>
<th>Hours of Study</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Elements</td>
<td>20%</td>
<td>27</td>
</tr>
<tr>
<td>II. Media</td>
<td>15%</td>
<td>20</td>
</tr>
<tr>
<td>III. Stylistic Periods and Composers</td>
<td>50%</td>
<td>68</td>
</tr>
<tr>
<td>IV. American Innovations and Nonwestern Music</td>
<td>15%</td>
<td>20</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>100%</strong></td>
<td></td>
</tr>
</tbody>
</table>

**NOTE:** Occasionally, examples will be listed for a content topic to help clarify that topic. However, the content of the examination is not limited to the specific examples given.

I. Elements

**20 PERCENT OF EXAM | 27 HOURS OF STUDY**

*Kamien [2015]*
Part I

*Zorn & August [2007]*
Ch. 4 and 6 and Appendix A

A. Pitch (for example: tone, interval, octave)
B. Dynamics (for example: forte, crescendo)
C. Tone color (timbre)
D. Rhythm
   1. Beat
   2. Meter
   3. Tempo (for example: allegro, moderato)
E. Notation (for example: staff, clef, notes, rest, score)
F. Melody (for example: step, leap, phrase, cadence, legato, theme)
G. Harmony (for example: dissonance, chords)
H. Key
   1. Scales (major, minor)
   2. Modulation
I. Texture (for example: homophonic, polyphonic)
J. Form (for example: repetition, variation, binary)
K. Style

II. Media

**15 PERCENT OF EXAM | 20 HOURS OF STUDY**

*Kamien Part I*
Ch. 2

*Zorn & August*
Ch. 2, 3, and 5
A. Voice types (for example: soprano, tenor)

B. Instrument families
   1. Strings
   2. Woodwinds
   3. Brass
   4. Percussion
   5. Keyboard
   6. Electronic

C. Vocal and instrumental ensembles (for example: choir, orchestra, string quartet)

D. Listening and concert-going skills

III. Stylistic Periods and Composers

<table>
<thead>
<tr>
<th>50 PERCENT OF EXAM</th>
<th>68 HOURS OF STUDY</th>
</tr>
</thead>
</table>

**Kamien**  
Parts II–VI;

**Zorn & August**  
Ch. 7–24

A. The Middle Ages (Kamien, Part II, Ch. 1; Zorn & August, Ch. 7)

1. Characteristics
   a. Textures
   b. Church modes
   c. Sacred music
      1) Gregorian chant (plainchant)
      2) Mass ordinary (Kyrie, Gloria, Credo, Sanctus, and Agnus Dei)
   d. Secular Music
      1) Estampie
      2) Troubadours and trouvères

2. Composers (for example: Hildegard of Bingen, Machaut)

B. Renaissance (Kamien, Part II, Ch. 2; Zorn & August, Ch. 7)

1. Characteristics
   a. A cappella
   b. Imitative counterpoint (polyphony)
   c. Word painting
   d. Instruments (for example: recorders, viols, lute)

2. Forms
   a. Motet
   b. Mass
   c. Madrigal
   d. Dances

3. Composers (for example: Josquin Desprez, Palestrina)

C. Baroque (Kamien, Part III; Zorn & August, Ch. 8–9)

1. Characteristics
   a. Rhythm
   b. Dynamics
   c. Basso continuo and figured bass
   d. Unity of mood (doctrine of affections)
   e. Improvisation and ornamentation
   f. Textures
   g. Ground bass
   h. Instruments (for example: violin, organ, components of the baroque orchestra)

2. Forms
   a. Instrumental forms
      1) Single movement
         a) Fugue
         b) Ritornello form (found in concerto)
      2) Multimovement
         a) Concerto (concerto grosso, solo concerto)
         b) Sonata
         c) Suite (for example: gigue, gavotte)
   b. Vocal Forms
      1) Single movement
         a) Aria
         b) Recitativo
c) Chorus

2) Multimovement
   a) Opera
   b) Oratorio
   c) Cantata

3. Composers (for example: Bach, Handel, Vivaldi, Monteverdi, Purcell, Corelli)

D. Classical (Kamien, Part IV; Zorn & August, Ch. 10–12)

1. Characteristics
   a. Rhythm
   b. Dynamics
   c. Contrast of mood
   d. Textures
   e. Melodies
   f. Balance and symmetry
   g. Instruments (for example: piano, orchestra, chamber music ensembles)

2. Forms
   a. Instrumental forms
      1) Single movement
         a) Sonata form (sonata-allegro)
         b) Theme and variations
         c) Minuet and trio (or scherzo and trio)
         d) Rondo
         e) ABA
      2) Multimovement
         a) Symphony
         b) Concerto
         c) String quartet
         d) Sonata
   b. Vocal forms

   3. Composers (Haydn, Mozart, Beethoven)

E. Romantic (Kamien, Part V; Zorn & August, Ch. 13–17)

1. Characteristics
   a. Rubato
   b. Extreme contrasts (for example: dynamic range, length of composition)
   c. Orchestration (tone color)
   d. Textures
   e. Melodies
   f. Harmony
   g. Nationalism and exoticism
   h. Program music
   i. Individuality of style

2. Forms
   a. Instrumental forms
      1) Single movement
         a) Piano pieces (for example: nocturne, etude)
         b) Concert overture
         c) Symphonic poem (tone poem)
      2) Multimovement
         a) Symphony
         b) Program symphony
         c) Incidental music
         d) Concerto
         e) Solo works (for example: sonatas and cycles)
   b. Vocal forms
      1) Single movement
         a) Art songs (for example: strophic, through-composed)
         b) Arias
      2) Multimovement
         a) Song cycles
         b) Opera and music drama
         c) Requiem
      3) Composers (for example: Schubert, Mendelssohn, Chopin, Brahms, Tchaikovsky, Mahler)
F. Twentieth Century 1900–1945
(Kamien, Part VI, Ch. 1–16; Zorn & August, Ch. 17–22)

1. Characteristics
   a. Individuality of style
   b. Harmony
   c. Rhythm
   d. Tonality, modality, and atonality
   e. Tone color and instrumentation
   f. Melody

2. Trends
   a. Impressionism
   b. Primitivism
   c. Neoclassicism
   d. Expressionism
   e. Nationalism
   f. Atonal music
   g. Serialism (twelve-tone system)

3. Composers (for example: Debussy, Stravinsky, Schoenberg, Still, Beach)

G. Twentieth Century After 1945
(Kamien, Part VI, Ch. 17–18; Zorn & August, Ch. 23–24)

1. Trends
   a. Extended serialism
   b. Chance music (aleatoric)
   c. Minimalism
   d. Musical quotation
   e. Electronic music
   f. Mixed media
   g. Return to tonality
   h. “Liberation of Sound”

2. Composers (for example: Cage, Zwilich, Adams, Varèse)

IV. American Innovations and Nonwestern Music

<table>
<thead>
<tr>
<th>15 PERCENT OF EXAM</th>
<th>20 HOURS OF STUDY</th>
</tr>
</thead>
</table>

Kamien
Part VI, Ch. 19–21 and Part VII

Zorn & August
Ch. 24–29

A. American innovations

1. Jazz
   a. Origins/roots
   b. Styles
   c. Performers (for example: Armstrong, Ellington, Parker)

2. Musical theater and film music
   a. Origins/roots
   b. Styles
   c. Composers (for example: Rodgers, Bernstein, Sondheim, Williams)

3. Rock
   a. Origins/roots
   b. Styles
   c. Performers (for example: Beatles, Presley, Rolling Stones)

B. Nonwestern music

1. Characteristics
   a. Oral tradition
   b. Improvisation
   c. Vocal styles
   d. Instruments
   e. Melody
   f. Rhythm
   g. Texture

2. Cultures
   a. Sub-Saharan Africa
   b. India
   c. Japan
The sample questions give you an idea of the level of knowledge expected in the exam and how questions are typically phrased. They are not representative of the entire content of the exam and are not intended to serve as a practice test.

Rationales for the questions can be found on pages 14–16 of this guide. In that section, the correct answer is identified and each answer is explained. The number in parentheses at the beginning of each rationale refers to the corresponding section of the content outline. For any questions you answer incorrectly, return to that section of the content outline for further study.

1. Which term indicates a fast pace?
   1) accelerando
   2) adagio
   3) allegro
   4) andante

2. How does a typical melody from the classical period sound?
   1) well balanced
   2) very disjunct
   3) very long
   4) highly ornamented

3. Which major composer wrote over 100 symphonies?
   1) Beethoven
   2) Haydn
   3) Mozart
   4) Schubert

4. Which work is an example of multimovement program music?
   1) *Erlkönig* by Schubert
   2) *The Moldau* by Smetana
   3) *Symphonie Fantastique* by Berlioz
   4) *Symphony No. 5* by Beethoven

5. Which items are characteristic of the Baroque style? Please select the 3 that apply.
   1) colorful harmony
   2) figured bass
   3) tempo rubato
   4) unity of mood
   5) terraced dynamics

6. Which musical form alternates between the full orchestra and a small solo group?
   1) cantata
   2) suite
   3) concerto grosso
   4) trio sonata

7. What Baroque form, originally used during a worship service, usually presents a sermon in music?
   1) cantata
   2) fugue
   3) oratorio
   4) sonata
8. In order to detect instrumental sound and quality, one must listen for what musical characteristic?
   1) a cappella
   2) dynamics
   3) timbre
   4) vibrato

9. What term describes the techniques a musician uses to vary the rhythmic speed in a piece of music?
   1) andante
   2) legato
   3) pizzicato
   4) rubato

10. Which musical style is found in Zwilich’s Concerto Grosso 1985?
    1) expressionism
    2) minimalism
    3) chance music
    4) musical quotation

11. Which texture is demonstrated by a musician playing chords on a piano while singing a melody?
    1) heterophonic
    2) homophonic
    3) monophonic
    4) polyphonic

12. Which voice type is the highest?
    1) alto
    2) baritone
    3) mezzo-soprano
    4) soprano

13. What are the differences between sacred music of the early Middle Ages and the sacred music of the late Middle Ages? Please select the 3 that apply.
    1) Early music is monophonic and late music is polyphonic.
    2) Early music is based on church modes while late music is based on major and minor scales.
    3) Early music employs flexible rhythm while late music employs measured rhythms.
    4) Early music was passed on largely through the oral tradition, while late music was passed on through notation.

14. Which composer wrote over 600 Lieder?
    1) Beethoven
    2) Brahms
    3) Schubert
    4) R. Schumann

15. Which type of performance could include a plot involving settlers in the American West, played by an orchestra, along with singing, dancing, and dialogue in English?
    1) a ballet
    2) a musical
    3) an opera
    4) an oratorio

16. Which instrument is the largest in an orchestra’s string section?
    1) cello
    2) bass
    3) viola
    4) violin

17. Which term refers to a sacred form used during the Renaissance?
    1) galliard
    2) madrigal
    3) motet
    4) pavane
18. Which set of characteristics describes New Orleans-style jazz?
   1) arranged music, melodies performed by entire sections of instruments, and musicians playing riffs
   2) collective improvisation, melodies based on a 12-bar blues, and musicians playing breaks
   3) complexity of delivery, extremely fast beat, and musicians playing irregular accents
   4) individual improvisation, irregular forms and patterns, and new approaches to melody

19. Who wrote the Afro-American Symphony?
   1) Charles Ives
   2) George Gershwin
   3) Aaron Copland
   4) William Grant Still

The four questions that follow are examples of a cluster of listening items. At the testing center, you would hear an excerpt from Haydn's Trumpet Concerto in E Flat major.

20. What is the featured instrument in this piece of music?
   1) oboe
   2) trombone
   3) trumpet
   4) violin

21. What is the meter of this piece of music?
   1) 2
   2) 3
   3) 5
   4) 6

22. What is the stylistic period of the composition?
   1) baroque
   2) classical
   3) renaissance
   4) romantic

23. What is the tempo of this piece of music?
   1) allegro
   2) andante
   3) grave
   4) largo
Listening List

Stravinsky—The Firebird, Finale
Ellington—C-Jam Blues
Britten—The Young Person’s Guide to the Orchestra
Chopin—Prelude in E Minor for Piano, Op. 28, No. 4
Bizet—L’Arlésienne Suite No. 2, Farandole
Anonymous—Alleluia: Vidimus stellam
Hildegard of Bingen—O successors
Anonymous—Estampie
Machaut—Notre Dame Mass, Agnus Dei
Josquin—Ave Maria . . . Virgo Serena
Palestrina—Pope Marcellus Mass, Kyrie
Weelkes—As Vesta Was Descending
Bach—“Little” Fugue in G Minor
Bach—Brandenburg Concerto No. 5 in D Major, I
Monteverdi—Orfeo, “Tu sé morta”
 Purcell—Dod and Aeneas, “Dido’s Lament”
Vivaldi—“La Primavera,” Concerto for Violin and String Orchestra, Op. 8, No. 1, I
Bach—Well-Tempered Clavier, Book 1, Prelude in C Minor
Bach—Orchestral Suite No. 3 in D Major, S. 1068, II, Air
Bach—Orchestral Suite No. 3 in D Major, S. 1068, IV, Bourée
Bach—Orchestral Suite No. 3 in D Major, S. 1068, V, Gigue
Bach—Cantata No. 140: Wachet auf, ruft uns die Stimme, I
Bach—Cantata No. 140: Wachet auf, ruft uns die Stimme, IV
Bach—Cantata No. 140: Wachet auf, ruft uns die Stimme, VII
Handel—Messiah, “Ev’ry Valley”
Handel—Messiah, “Hallelujah”

Listening questions are an integral part of the Introduction to Music exam. At the test center, you will be provided with headphones and simple instructions for using them to listen to recorded excerpts and answer questions about them. You are expected to be familiar with the musical selections listed below. All selections can be found on the CD set that accompanies the Kamien textbook.

Mozart—Symphony No. 40 in G Minor, K. 550, I
Haydn—Symphony No. 94 in G Major, (Surprise), II
Mozart—Eine kleine Nachtmusik K. 525, III
Beethoven—String Quartet, Op. 18, No. 4 in C Minor, Allegro
Haydn—Trumpet Concerto in E Flat Major, III
Mozart—Don Giovanni, K. 527, Act I: Introduction
Beethoven—Symphony No. 5 in C Minor, Op. 67, I
Schubert—Erkönig
R. Schumann—Carnaval, Reconnaisance
Chopin—Nocturne in E Flat Major, Op. 9, No. 2
C.W. Schumann—Liebst du um Schönheit
Mendelssohn—Concerto for Violin and Orchestra in E Minor, I
Berlioz—Symphonie fantastique, IV (March to the Scaffold)
Smetana—The Moldau
Puccini—La Bohème, Act I: excerpt (Mimi’s entrance through Rodolfo’s aria)
Debussy—Prélude à L’Après-midi d’un faune
Schoenberg—“Mondestrunken” from Pierrot lunaire
Schoenberg—A Survivor from Warsaw, Op. 46
Still—Afro-American Symphony, III
Copland—Appalachian Spring, Section 7: Theme and Variations on “Simple Gifts”
Varèse—Poème électronique (Opening Segment)
Zwilich—Concerto Grosso 1985, I
Adams—Short Ride in a Fast Machine
Smith—Lost Your Head Blues
Armstrong—Hotter Than That
Parker—Bloomdido
Bernstein—West Side Story, “Tonight” Ensemble
Shankar—Maru-Bihag
Mitsuzaki Kengyo—Godan Ginuta
Rationales

1.(ID3)
1) Accelerando means gradually getting faster.
2) Adagio means slowly.
*3) Allegro means fast, quick, or lively.
4) Andante means moderately slow (a walking pace).

2.(IIID1e)
1) Classical melodies are well balanced.
2) Disjunct is a characteristic of twentieth century melodies.
3) Very long melodies are characteristic of the Romantic period.
4) Highly ornamented is a characteristic of Baroque melodies.

3.(IIID3)
1) Beethoven wrote 9 symphonies.
*2) Haydn wrote more than 100 symphonies, 104 of which were published.
3) Mozart wrote 41 symphonies.
4) Schubert wrote 9 symphonies.

4. (IIIF2a)
1) "Erlkönig" is a single movement art song.
2) The Moldau is a single movement example of program music.
*3) Symphonie Fantastique is a multimovement example of program music.
4) Symphony No. 5 is a multimovement symphony and not an example of program music.

5.(IIIC1)
1) Colorful harmony is a characteristic found in the music of the Romantic period.
*2) Figured bass is used in the music of the Baroque era.
3) Tempo rubato is a characteristic of the music of the Romantic period.
*4) Unity of mood is something found in the music of the Baroque period. The mood tends to remain the same throughout a movement of music.
*5) Terraced dynamics are also found in the music of the Baroque era.

6. (IIIC2a2a)
1) The cantata is a vocal work with many movements. Cantatas can include small solos, but not using small groups of soloists.
2) A suite is a set of dance-like movements.
*3) The concerto grosso has a small solo group that alternates with a larger group throughout a performance.
4) A trio sonata features a small group of players equally.

7.(IIIC2b)
*1) Bach wrote many cantatas for Protestant church worship services to reinforce the sermon.
2) The fugue is an instrumental form with no words.
3) The oratorio was written for concert presentations.
4) The sonata is an instrumental form with no words.

*correct answer
8. (IC)
1) A cappella is unaccompanied vocal music. It does not have instruments.
2) Dynamics refers to the volume of the music. This will not distinguish the instruments from each other.
*3) Timbre refers to the qualities of a given sound that one needs to hear in order to determine which instrument or voice is performing.
4) Vibrato is the fluctuation of a single tone (in pitch or intensity) used to add beauty to a phrase.

9. (IIIE1a)
1) Andante refers to a medium tempo.
2) Legato is the term for connecting the notes in a smooth manner.
3) Pizzicato refers to plucking the strings of the instrument.
*4) Rubato is the term used for stretching the beat or pushing the beats closer together.

10. (IIIIG2)
1) Expressionism is associated with Schoenberg and his students.
2) Minimalism is associated with Adams.
3) Chance music is associated with Cage.
*4) Zwilich uses quotations from Handel.

11. (II.1)
1) Heterophonic texture is ornamented melody without chords.
*2) Homophonic texture is a main melody accompanied by chords.
3) Monophonic texture is melody only, without chords.
4) Polyphonic texture creates harmony by using simultaneous melodies rather than chords.

12. (IIA)
1) Alto is the lowest female voice type.
2) Baritone is a lower male voice.
3) Mezzo-soprano is a medium-pitched female voice.
*4) Soprano is the highest female voice.

13. (IIIa1a-c)
*1) Early medieval music consists mainly of monophonic chant while later music (beginning with organum) contains polyphonic weaving of melodies.
2) Early and late medieval music are based on church modes. Scales are not used until later periods.
*3) Chant (characteristic of the early period) has no set rhythm. After 1200 CE, triple meter and other measured rhythms become common.
*4) Notation was developed during this period.

14. (IIIE2b)
1) Beethoven wrote a smaller number of Lieder.
2) Brahms wrote approximately 200 Lieder.
*3) Schubert is well known for many of his over 600 Lieder. This is far more than any other major composer.
4) R. Schumann wrote approximately 275 Lieder.

15. (IVA2)
1) Ballet does not include singing or dialogue.
*2) All of these elements are found in a Broadway musical.
3) Opera is usually sung throughout with no dialogue.
4) Oratorio does not contain dancing or spoken dialogues. Its plots are usually religious.

*correct answer
16.(IIC)
1) A cello is a large instrument in the string section, but it is not the largest.
2) The bass is the largest instrument of the string section of the orchestra.
3) Viola is the second smallest instrument of the string section.
4) Violin is the smallest instrument of the string section.

17.(IIB2a)
1) Galliard is a secular dance form.
2) Madrigal is a secular vocal form.
3) Motet is a sacred vocal form.
4) Pavane is a secular dance form.

18.(IVA1b)
1) This describes Swing Era jazz.
2) This describes New Orleans jazz.
3) This describes bebop jazz.
4) This describes free jazz.

19.(IIIF3)
1) Ives wrote *Three Places in New England* during the same time period in which *Afro-American Symphony* was written.
2) Gershwin wrote *Rhapsody in Blue* during this same time period.
3) Copland wrote *Appalachian Spring* during this same time period.
4) Still wrote *Afro-American Symphony*.

20.(IIB3)
1) The timbre of the oboe is more nasal and less brassy.
2) The trombone, while a brass instrument, is deeper in tone and range.
3) The trumpet's timbre is brassy and matches the sound in this example.
4) While violins are heard in this orchestra, they are not as prominent as the solo trumpet.

21.(ID2)
1) An accent can be felt on every other beat.
2) Accents don't fit on every third beat.
3) Accents don't fit on every fifth beat.
4) Accents don't fit on every sixth beat.

22.(IID)
1) The Baroque rhythm is more consistent and this piece lacks a Baroque basso continuo.
2) This piece exhibits many elements of classical style including tuneful, balanced melody, flexible rhythm, and homophonic texture.
3) The Renaissance texture is polyphonic and the orchestra did not exist.
4) The Romantic style has more extreme contrasts of mood and extended harmony.

23.(ID3)
1) Allegro is a fast and lively tempo. This piece is fast and lively.
2) Andante is a moderate tempo. This piece is faster than andante.
3) Grave is an extremely slow tempo. This is a fast piece.
4) Largo is also a slow tempo. This is a fast piece.

*correct answer*
Register Online
www.excelsior.edu/examregistration
Follow the instructions and pay by Visa, MasterCard, American Express, or Discover Card.

Examination Administration
Pearson Testing Centers serve as the administrator for all Excelsior College computer-delivered exams. The Disability Services office at Excelsior College is responsible for considering requests for reasonable accommodations (exceptions for individual students with documented disabilities). If you are requesting an accommodation due to a disability, download and complete a Request for Accommodation form that can be accessed by visiting the Excelsior College website at www.excelsior.edu/disability-services.

Computer-Delivered Testing
You will take the exam by computer, entering your answers using either the keyboard or the mouse. The system is designed to be as user-friendly as possible, even for those with little or no computer experience. On-screen instructions are similar to those you would see in a paper examination booklet.

We strongly encourage you to use the online tutorial before taking your exam at a Pearson Testing Center. To access the tutorial, go to www.pearsonvue.com/uexcel and click on the Pearson VUE Tutorial link on the right hand side of the page.

On the Day of Your Exam
Important Reminders
On the day of your exam, remember to:

• dress comfortably: the computer will not mind that you’re wearing your favorite relaxation outfit
• arrive at the test site rested and prepared to concentrate for an extended period
• allow sufficient time to travel, park, and locate the test center
• be prepared for possible variations in temperature at the test center due to weather changes or energy conservation measures
• bring your ID, but otherwise, don’t weigh yourself down with belongings that will have to be kept in a locker during the test.

Academic Honesty
Nondisclosure Statement
• All test takers must agree to the terms of the Excelsior College Academic Honesty Policy before taking an examination. The agreement will be presented on screen at the Pearson VUE Testing Center before the start of your exam.
• Once the test taker agrees to the terms of the Academic Honesty Nondisclosure Statement, the exam will begin.

If you choose not to accept the terms of the agreement
• your exam will be terminated
• you will be required to leave the testing center
• you will not be eligible for a refund. For more information, review the Student Policy Handbook at www.excelsior.edu/studentpolicyhandbook.

Student behavior is monitored during and after the exam. Electronic measures are used to monitor the security of test items and scan for illegal use of intellectual property. This monitoring includes surveillance of Internet chat rooms, websites, and other public forums.

Information About UExcel Exams for Colleges and Universities

A committee of teaching faculty and practicing professionals determines the learning outcomes to be tested on each exam. Excelsior College Center for Educational Measurement staff oversee the technical aspects of test construction in accordance with current professional standards. To promote fairness in testing, we take special care to ensure that the language used in the exams and related materials is consistent, professional, and user friendly. Editorial staff perform systematic quantitative and qualitative reviews to ensure accuracy, clarity, and compliance with conventions of bias-free language usage.

Excelsior College, the test developer, recommends granting three (3) semester hours of lower-level undergraduate credit to students who receive a letter grade of C or higher on this examination. The examination may be used to help fulfill the Introductory Music History or Literature core Requirement for the music major, as a Humanities general education course, or as a free elective for all Excelsior College degree programs that allow for free electives.

Introduction to Music Exam Development Committee

Nels Leonard, Jr, PhD
(West Virginia University, Music Education, 1967)
Professor of Music, West Liberty State College

Diane Phoenix-Neal, DMA (University of North Carolina at Greensboro, Viola Performance, 2004)
Assistant Professor of Music, Fayetteville State University

Robert Prowse, DMA
(University of Cincinnati, Conducting, 1993)
Assistant Professor of Music, New Jersey City University

Lori Wacker, PhD
(Indiana University, Music Theory, 2000)
Visiting Assistant Professor, East Carolina University