



Department of Music

Study Guide

Graduate Diagnostic Examination in Music History

The Music History segment of the Graduate Diagnostic Examination is designed to ascertain if entering graduate students have a basic understanding of music history. Students are expected to identify composers and schools of composition and to define terms covered in standard undergraduate music history courses. They should also be able to write clearly and intelligently about major developments in music history.

This study guide is intended to help students prepare for this examination. For each era of music history there are two lists: 1) major and schools of composition, and 2) significant terms.

- 1) Major Figures and Schools of Composition
 - a) Composers and Schools: approximate dates/historical era, stylistic characteristics (compositional techniques, important contributions and innovations), and genres with which each is most associated.
 - b) Other Figures: (patrons, theorists, librettists, etc.): approximate dates/historical era, importance in music history.
- 2) Terms: definition, characteristics, and composers with which each is associated.

The examination comprises four parts:

- 1) Identifications of composers and schools of composition (choose 5 out of 9): 25 pts
- 2) Identifications of terms (choose 5 out of 9): 25 pts
- 3) Long essay (choose 1 out of 2): 30 pts
- 4) Score identification: 20 pts (period, possible/probable composer, stylistic features)

Students will have 90 minutes to complete the exam and should budget their time accordingly. Allow approximately 25 minutes for Part 1, 25 minutes for Part 2, 30 minutes for Part 3, and 20 minutes for Part 4.

It is important that all writing be clear, well-organized, and correct in grammar, syntax, and spelling. Be sure to give appropriate examples of composers and works whenever possible.

Early Medieval Music

Pope Gregory I	plainsong
Guido d'Arezzo	Gregorian Chant
Bernart da Ventadorn	antiphonal psalmody
Adam de la Halle	responsorial psalmody
jongleurs	neume
troubadours	syllabic setting
Trouveres	neumatic setting
Minnesingers	melismatic setting
Meistersingers	medieval modes
	hexachord
	solmisation
	Roman Mass and Office
	<u>Liber usualis</u>
	psalm tone
	jubilus
	sequence
	trope
	liturgical drama
	chanson de geste

Late Medieval Music (to 1400)

Aquitanian polyphony	<u>Musica enchiriadis</u>
Notre Dame School	organum
Leonin	vox principalis
Perotin	vox organalis
Franco of Cologne	cantus firmus
Petrus de Cruce	<u>Winchester Trooper</u>
Phillipe de Vitry	parallel organum
Francesco Landini	melismatic organum
	rhythmic modes
	discant-style clausula
	motet
	polyphonic conductus
	hocket
	mensural notation
	<u>Roman de Fauvel</u>
	Ars nova
	Trecento
	isorhythm

isorhythmic motet
Messe de Notre Dame
formes fixes
ballade
rondeau
virelai
madrigal
caccia
ballata
Landini cadence
double leading-tone cadence
musica ficta

Early Renaissance (to 1500)

Leonel Power	Old Hall Manuscript
John Dunstable	carol
Burgundian School	fauxbourdon
Gilles Binchois	chanson
Johannes Ockeghem	plainsong Mass
Antoine Busnois	cantus firmus Mass
Jacob Obrecht	“imitation” Mass
Josquin des Prez	motet
Heinrich Isaac	frottola

Later Renaissance (16th Century)

Ottaviano Petrucci	musica reservata
Adrian Willaert	<u>Harmonice Musices Odhecaton</u>
Jacob Arcadelt	Italian madrigal
Cipriano de Rore	English madrigal
Luca Marenzio	<u>Musica transalpina</u>
Carlo Gesualdo	Parisian (French) chanson
Claudio Monteverdi	Lied
Orlando di Lasso	Reformation
Giovanni Pierluigi da Palestrina	psalter
Claudin de Sermisy	chorale tune
Michael Praetorius	contrafactum
Tomas Luis de Victoria	Counter Reformation
John Dowland	ricercar
Thomas Morley	canzona
William Byrd	toccata
John Bull	fantasia

Thomas Tallis
Giovanni Gabrielli

variations
Dodechachordon
cori spezzati
Sonata pian' e forte

Baroque Vocal Music

Florentine Camerata
Giulio Caccini
Jacopo Peri
Vincenzo Galilei
Claudio Monteverdi
Francesco Cavalli
Giacomo Carissimi
Heinrich Schutz
Dietrich Buxtehude
Jean-Baptiste Lully
Alessandro Scarlatti
Henry Purcell
Johann Sebastian Bach
Jean-Phillipe Rameau
George Friedrich Handel

basso continuo
Doctrine of the Affections
intermedio
madrigal comedy (or cycle)
prima prattica
seconda prattica
Le nuove musiche
monody
L'Orfeo
secular cantata
sacred cantata
oratorio
Passion
motet
Roman opera
Venetian opera
Neopolitan opera
bel canto
recitativo secco
recitativo accompagnato
arioso
da capo aria
ground bass
tragedie lyrique
opera-ballet
sacred concerto
concertato style
Traite de l'harmonie

Baroque Instrumental Music

Girolamo Frescobaldi
Johann Jakob Froberger
Francois Couperin
Jean Phillippe Rameau
Archangelo Corelli
Giuseppe Torelli
Antonio Vivaldi

ricercar
canzona
chaconne
passacaglia
suite
toccata
fugue

Dietrich Buxtehude
Johann Sebastian Bach
Georg Telemann
George Frideric Handel

prelude and fugue
trio sonata
sonata da chiesa
sonata da camera
chorale prelude
concert grosso
solo concerto
ritornello
French Overture
Italian Overture
agreements
style brise
tablature
temperament
concertato style

Classical Period

Domenico Scarlatti
North German School
C.P.E. Bach
Giovanni Sammartini
Mannheim School
Johann Stamitz
Viennese School
J.C. Bach
Giovanni Pergolesi
Jean-Jacques Rousseau
Gay and Pepusch
Christoph Willibald Gluck
W.A. Mozart
Lorenzo da Ponte
F.J. Haydn
Muzio Clementi
Ludwig van Beethoven

Enlightenment
rococo
style galant
emfindsamer Stil
Sturm and Drang
sonata
symphony
concerto
classical orchestra
divertimento
string quartet
binary form
sonata form
ternary form
minuet and trio
scherzo
rondo
sonata rondo
theme and variations
intermezzo
opera buffa
opera comique
Singspiel
ballad opera
opera reform

Romantic Period

Ludwig van Beethoven	cyclic form
Franz Schubert	absolute music
Felix Mendelssohn	program music
Hector Berlioz	idée fixe
Robert Schumann	thematic transformation
John Field	tone (symphonic) poem
Frederic Chopin	Lied
Franz Liszt	ballad
Johannes Brahms	song cycle
Anton Bruckner	character piece
Antonin Dvorak	grand opera
Peter Tchaikovsky	opera comique
Cesar Franck	opera lyrique
Gioacchino Rossini	music drama
Vincenzo Bellini	Gesamtkunstwerk
Gaetano Donizetti	Leitmotiv
Giuseppe Verdi	Romantic orchestra
Carl Maria von Weber	
Richard Wagner	
Giacomo Meyerbeer	
Georges Bizet	

Late Romanticism and Nationalism

Hugo Wolf	nationalism
Gustav Mahler	verismo
Richard Strauss	symphonic (tone) poem
Mikhail Glinka	
The Mighty Handful	
Modest Mussorgsky	
Nicolai Rimsky-Korsakov	
Alexander Scriabin	
Bedrich Smetana	
Antonin Dvorak	
Leos Janacek	
Edvard Grieg	
Jean Sibelius	
Edward Elgar	
Manuel de Falla	
Camille Saint-Saens	
Gabriel Faure	
Giacomo Puccini	

Twentieth Century

Claude Debussy	impressionism
Maurice Ravel	expressionism
Erik Satie	neo-classicism
Les six francais	atonality
Darius Milhaud	dodecaphony
Arthur Honegger	serialism
Francis Poulenc	Sprechstimme
Gustav Holst	Klangfarbenmelodie
Bela Bartok	polytonality
Zoltan Kodaly	pandiatonicism
Carl Orff	primitivism
Ralph Vaughn Williams	musique concrete
Benjamin Britten	electronic music
Gian-Carlo Menotti	Gebrauchmusik
Sergei Prokofiev	indeterminacy
Dmitri Shostakovich	minimalism
Charles Ives	
Arnold Schoenberg	
Alban Berg	
Anton Webern	
Paul Hindemith	
Igor Stravinsky	
Aaron Copland	
Elliot Carter	
Virgil Thomson	
Iannis Xenakis	
Olivier Messiaen	
Pierre Boulez	
Karlheinz Stockhausen	
Edgar Varese	
Milton Babbitt	
John Cage	
Luciano Berio	
George Crumb	
Gyorgy Ligeti	
Krzystof Penderecki	
Steve Reich	
Terry Riley	
Philip Glass	

Revised: 3.4.10