



WAYNE STATE  
UNIVERSITY

Department of Music

## GRADUATE PLACEMENT EXAMINATION IN MUSIC HISTORY

### STUDY GUIDE

The Graduate Placement Examination in Music History is designed to ascertain whether incoming graduate students have a knowledge of music history commensurate with an undergraduate degree in music. It is typically offered prior to the first day of classes each semester. Students are asked to identify important historical figures, define important terms, compose a brief essay, and draw conclusions from a musical score. Some knowledge of musical traditions beyond the Western/European classical traditions, including topics such as “world music,” “folk music,” and “popular music,” is also expected.

The ninety-minute examination comprises the following sections:

1. identification of composers and schools of composition (choose from a list provided during the exam); worth 25 points, allow approximately 20 minutes
2. identification of terms (choose from a list provided during the exam); worth 25 points, allow approximately 20 minutes
3. essay (choose a topic from a list provided during the exam); worth 30 points, allow approximately 30 minutes
4. score identification, including: historical period and approximate date of composition; genre, its important stylistic features, and how/where they can be seen in the piece; and the name of the likely composer; worth 20 points, allow approximately 20 minutes.

This study guide provides lists, organized by historical era (with approximate dates), of major figures, genres, and terms from music history. They are not necessarily complete or comprehensive lists of items that will appear on the test. For further review, the faculty recommend consulting the textbook (and accompanying scores and recordings) used in the undergraduate core music history sequence in the Department of Music. At the time of this writing, that is *A History of Western Music*, by J. Peter Burkholder, Donald Jay Grout, and Claude V. Palisca, 10<sup>th</sup> edition, published in 2019 by W.W. Norton.

For details regarding the Department of Music policy on Graduate Placement Examinations, please refer to the Graduate Student Handbook, available on the Department’s website. If you have further questions about the Graduate Placement Examination in Music History, please contact the Director of Graduate Studies in the Department of Music.

### Medieval Period (European)

(1150–1400)

Hildegard von Bingen	Ars nova
Pope Gregory I	cantus firmus
Guillaume Machaut	Gregorian chant
Meistersingers	<i>Liber usualis</i>
Notre Dame School	madrigal
troubadours	Mass Ordinary, Mass Proper
Trouvères	modes: medieval, rhythmic
Phillipe de Vitry	motet: isorhythmic
	neume
	notation, mensural
	organum: melismatic, parallel
	plainsong
	psalmody: antiphonal, responsorial
	Roman Mass and Office
	settings: melismatic, neumatic, syllabic
	solmization
	vox: principalis, organalis

### Renaissance Period (European)

(1400–1600)

Jacob Arcadelt	chanson: Parisian/French
William Byrd	contrafactum
John Dowland	fauxbourdon
Guillaume Dufay	Florentine Camerata
John Dunstable	humanism
Johannes Ockeghem	madrigal: English, Italian
Ottaviano Petrucci	Mass: cantus firmus, imitation, plainsong
Josquin des Prez	motet
Claudio Monteverdi	Reformation, Counter Reformation
Orlando di Lasso	
Giovani Pierluigi da Palestrina	
Thomas Tallis	
Johannes Tinctoris	
Gioseffo Zarlino	

### Baroque Period (European)

(1600–1750)

Johann Sebastian Bach	aria, da capo
Dietrich Buxtehude	cantata: sacred, secular
François Couperin	chaconne
George Friedrich Handel	concertato style
Jean-Baptiste Lully	continuo, basso
Johann Mattheson	Doctrine of the Affections
Claudio Monteverdi	fugue, prelude and
Henry Purcell	ground bass
Jean-Philippe Rameau	opera: seria
Barbara Strozzi	oratorio
Antonio Vivaldi	passacaglia
	prattica: prima, seconda
	recitativo secco/accompagnato
	ritornello
	sonata: da camera, trio
	toccata

### Classical Period (Euro-American)

(1750–1830)

C.P.E. Bach	concerto
J.C. Bach	divertimento
Ludwig van Beethoven	Enlightenment
William Billings	form: binary, minuet and trio, sonata,
F.J. Haydn	ternary, theme and variations
W.A. Mozart	opera: ballad, buffa, comique, reform
Chevalier de Saint-Georges	quartet, string
Domenico Scarlatti	rondo, sonata rondo
	scherzo
	sonata
	style: Empfindsam, galant, Sturm und
	Drang
	symphony

### Romantic Period (Euro-American)

(1830–1900)

Amy Beach	absolute/program music
Ludwig van Beethoven	bel canto
Hector Berlioz	character piece
Johannes Brahms	colonialism
Frédéric Chopin	Gesamtkunstwerk
Antonin Dvořák	idée fixe
Stephen Foster	Leitmotiv
Jenny Lind	Lied
Franz Liszt	march
Gustav Mahler	minstrelsy, blackface; minstrel song
Lowell Mason	nationalism
Fanny Mendelssohn	opera: comique, grand, lyrique
Felix Mendelssohn	parlor song
Giacomo Meyerbeer	poem, tone/symphonic
Modest Mussorgsky	song cycle
Giacomo Puccini	
Gioacchino Rossini	
Heinrich Schenker	
Franz Schubert	
Clara Schumann	
Robert Schumann	
John Philip Sousa	
Richard Strauss	
Piotr Tchaikovsky	
Giuseppe Verdi	
Richard Wagner	

**Twentieth & Twenty-First Century (Euro-American)**  
(1900–)

Milton Babbitt	atonality
Béla Bartók	chance music
Nadia Boulanger	colonialism
Pierre Boulez	electronic music
John Cage	expressionism
Aaron Copland	Great Migration
Claude Debussy	Harlem Renaissance
George Gershwin	impressionism
Phillip Glass	indeterminacy
Charles Ives	Klangfarbenmelodie
Pauline Oliveros	minimalism, post-minimalism
Olivier Messiaen	modernism, ultramodernism
Florence Price	musique concrete, tape music
Sergei Prokofiev	neo-classicism
Steve Reich	postmodernism
Ruth Crawford Seeger	primitivism
Arnold Schoenberg	serialism, twelve-tone method
Dmitri Shostakovich	Sprechstimme
William Grant Still	
Igor Stravinsky	
Edgard Varèse	
(Second) Viennese School	

### Folk / Popular / World

Louis Armstrong	African/Black American traditions and
The Beatles	genres: blues, gospel, hip hop, jazz
Chuck Berry	(bebop, swing), ragtime, rap,
Beyoncé Knowles	rhythm and blues, spiritual
James Brown	culture, appropriation, folkloric,
Francis James Child	resistance, UNESCO
Frances Densmore	backbeat
Bob Dylan	ballad
Duke Ellington	Bollywood
Eminem	colonialism, post-colonialism,
Aretha Franklin	indigenous
Berry Gordy	country music
Grandmaster Flash	ethnography, transcription
Woody Guthrie	format, recording/distribution:
DJ Kool Herc	compact disc, gramophone, L.P.,
Mahalia Jackson	MP3, phonograph, radio, record,
Michael Jackson	single, (cassette) tape
Robert Johnson	gamelan
Scott Joplin	globalization
Umm Kulthum	migration: diaspora, emigration,
Ladysmith Black Mambazo	immigration
Alan Lomax	multiple and problematic definitions
Bob Marley	of “folk,” “popular,” and “world”
Dolly Parton	music
Elvis Presley	Muslim Call to Prayer
Pussy Riot	musicology, ethnomusicology, music
Jimmie Rodgers	theory
Charles Seeger	music video
Pete Seeger	nationalism
Frank Sinatra	reggae
	ritual
	rock, rock ‘n’ roll
	Tin Pan Alley