

WAYNE STATE UNIVERSITY

Department of Music

Study Guide for the Music History Segment of the Graduate Entrance Examination

The Music History segment of the Graduate Entrance 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
Guido d'Arezzo
Bernart da Ventadorn
Adam de la Halle
jongleurs
troubadours
Trouveres
Minnesingers
Meistersingers

plainsong
Gregorian Chant
antiphonal psalmody
responsorial psalmody
neume
syllabic setting
neumatic setting
melismatic setting
medieval modes
hexachord
solmisation
Roman Mass and Office
Liber usualis
psalm tone
jubilus
sequence
trope
liturgical drama
chanson de geste

Late Medieval Music (to 1400)

Aquitanian polyphony
Notre Dame School
Leonin
Perotin
Franco of Cologne
Petrus de Cruce
Phillipe de Vitry
Francesco Landini

Musica enchiriadis
organum
vox principalis
vox organalis
cantus firmus
Winchester Trooper
parallel organum
melismatic organum
rhythmic modes
discant-style clausula
motet
polyphonic conductus
hocket
mensural notation
Roman de Fauvel
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	variations
Giovanni Gabrieli	<u>Dodechachordon</u>

cori spezzati
Sonata pian' e forte

Baroque Vocal Music

Florentine Camerata	basso continuo
Giulio Caccini	Doctrine of the Affections
Jacopo Peri	intermedio
Vincenzo Galilei	madrigal comedy (or cycle)
Claudio Monteverdi	prima prattica
Francesco Cavalli	seconda prattica
Giacomo Carissimi	<u>Le nuove musiche</u>
Heinrich Schutz	monody
Dietrich Buxtehude	<u>L'Orfeo</u>
Jean-Baptiste Lully	secular cantata
Alessandro Scarlatti	sacred cantata
Henry Purcell	oratorio
Johann Sebastian Bach	Passion
Jean-Phillipe Rameau	motet
George Friedrich Handel	Roman opera
	Venetian opera
	Neapolitan opera
	bel canto
	recitativo secco
	recitativo accompagnato
	arioso
	da capo aria
	ground bass
	tragedie lyrique
	opera-ballet
	sacred concerto
	concertato style
	<u>Traite de l'harmonie</u>

Baroque Instrumental Music

Girolamo Frescobaldi	ricercar
Johann Jakob Froberger	canzona
Francois Couperin	chaconne
Jean Phillippe Rameau	passacaglia
Archangelo Corelli	suite
Giuseppe Torelli	toccata
Antonio Vivaldi	fugue
Dietrich Buxtehude	prelude and fugue
Johann Sebastian Bach	trio sonata

Georg Telemann
George Frideric Handel

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
Maurice Ravel
Erik Satie
Les six francais
Darius Milhaud
Arthur Honegger
Francis Poulenc
Gustav Holst
Bela Bartok
Zoltan Kodaly
Carl Orff
Ralph Vaughn Williams
Benjamin Britten
Gian-Carlo Menotti
Sergei Prokofiev
Dmitri Shostakovich
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

impressionism
expressionism
neo-classicism
atonality
dodecaphony
serialism
Sprechstimme
Klangfarbenmelodie
polytonality
pandiatonicism
primitivism
musique concrete
electronic music
Gebrauchmusik
indeterminacy
minimalism

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