

**Study Guide for Graduate Music History Diagnostic Exam  
Colorado State University  
School of Music, Theatre, and Dance**

Note: This study guide is intended for all resident students entering the Master of Music degree programs in music education, conducting, and performance.

**Recommended Texts for Review:**

Burkholder, Grout, and Palisca – *A History of Western Music* (7<sup>th</sup> edition or later)

Burkholder and Palisca – *Norton Anthology of Western Music*, 3 vols. (5th edition or later)

**General Information:**

All entering graduate students are required to take a music history diagnostic exam prior to beginning classes their first semester of graduate study. Students may not register for graduate level music history courses until they have achieved a grade of 75% or better on the diagnostic exam or completed remediation.

To remediate a non-passing diagnostic exam grade a student should enroll in and pass undergraduate survey courses MU 334 and/or MU335 (as deemed appropriate from exam results) with a grade of C or better. Please note that these courses do not count toward the M.M. degree. Students who so desire may retake the exam one time before the beginning of their second semester of study (at a time and place determined by the graduate coordinator). However, students should be advised that MU334 and MU335 are offered only once per year and waiting to retake the exam may add significant time to their course of study. Consultation with advisor and/or graduate coordinator is recommended.

**Exam Description:**

The music history diagnostic exam assesses entering graduate students' knowledge and understanding of

- 1.) Western art music history and literature prior to 1750 and
- 2.) Western art music history and literature from 1750 to present.

**Format:**

This two-hour exam contains listening identification, score identification, and objective and/or essay question sections designed to test students' knowledge and understanding of all six historical periods, composers, repertoire, forms, genres, terms, and concepts.

**Historical Periods:**

Medieval  
Renaissance

Baroque  
Classical

19<sup>th</sup> Century  
Post-1900

**Terms/Composers for study:**

(Please note - this guide is intended as a sample of the type of terms and persons you should know. It is not all-inclusive and does not include names of specific works. The student, however, is expected to make connections in identification of composers, historical periods, and genres and to be able to provide titles, approximate dates, and information on specific representative works and related terms.)

**Selected Composers:** Know who they were, where they mainly worked, what their primary genres/styles were, and several representative pieces that they composed, with an understanding of how each reflects the composer's style.

Hildegard of Bingen	Antonio Vivaldi	Richard Wagner
Leoninus/Perotinus	Francois Couperin	Richard Strauss
Guillaume de Machaut	Jean-Philippe Rameau	Claude Debussy
Francisco Landini	Johann Sebastian Bach	Alexander Scriabin
John Dunstable	Georg Phillip Telemann	Sergei Rachmaninoff
Guillaume du Fay	George Frederick Handel	Arnold Schoenberg
Johannes Ockeghem	Giovanni Battista Pergolesi	Alban Berg
Heinrich Isaac	Christoph Willibald Gluck	Anton Webern
Josquin des Prez	William Billings	Igor Stravinsky
William Byrd	Domenico Scarlatti	Bela Bartok
Giovanni da Palestrina	Johann Stamitz	Charles Ives
Jacques Arcadelt	Carl Philipp Emanuel Bach	Les Six
Carlo Gesualdo	Johann Christian Bach	Kurt Weill
Claudin de Sermisy	Franz Joseph Haydn	Paul Hindemith
Thomas Morley	Wolfgang Amadeus	Dmitri Shostakovich
Thomas Weelkes	Mozart	Sergei Prokofiev
John Dowland	Ludwig van Beethoven	Edgard Varese
Giovanni Gabrieli	Franz Schubert	Henry Cowell
Claudio Monteverdi	Robert Schumann	Aaron Copland
Barbara Strozzi	Clara Schumann	Benjamin Britten
Giacomo Carissimi	Felix Mendelssohn	Olivier Messiaen
Heinrich Schütz	Giacomo Meyerbeer	John Cage
Girolamo Frescobaldi	Fryderyk Chopin	Morton Feldman
Jean-Baptiste Lully	Franz Liszt	Karlheinz Stockhausen
Henry Purcell	Louis Gottschalk	Pierre Boulez
Alessandro Scarlatti	Hector Berlioz	Harry Partch
Arcangelo Corelli	Gioachino Rossini	Iannis Xenakis
Dietrich Buxtehude	Giuseppe Verdi	Krzysztof Penderecki

John Adams

**Terms and Genres:**

chant  
chanson  
troubadour  
trouvere  
minnesinger  
church modes  
organum  
mass  
offices  
motet  
chorale  
organ mass  
madrigal (14<sup>th</sup> c./16<sup>th</sup> c.)  
trope  
sequence  
*formes fixes*  
estampe  
rhythmic modes  
*vox organalis*  
*vox principalis*  
ars subillior  
*haut/bas*  
*Ars nova*  
*musica ficta*  
isorhythm  
humanism  
temperament  
partbooks  
*countenance angloise*  
faburden/fauxbourdon  
superius  
point of imitation  
madrigalism  
Council of Trent  
contrafactum  
metrical psalm  
psalter  
full anthem  
verse anthem  
tablature  
*cori spezzati*  
polychoral motet

Tan Dun

*secunda practica*  
recitative style  
intermedio  
masque  
monody  
opera  
cantata  
sacred concerto  
oratorio  
*Passionsonata*  
opera  
ritornello  
*stile concitato*  
chorale prelude  
basso continuo  
figured bass  
suite  
fugue  
*tragédie en musique*  
divertissement  
zarzuela  
trio sonata  
sonata da camera  
sonata da chiesa  
solo concerto  
concerto grosso  
orchestral concerto  
fugue  
ordres  
church cantata  
prelude  
chorale prelude  
oratorio  
opera seria  
intermedi  
intermezzo  
opera buffa  
opéra comique  
ballad opera  
Singspiel  
string quartet  
symphony

Jennifer Higdon

*Vingt-quatre Violons du Roi*  
French overture  
notes inégales  
overdotting  
agréments  
clavecin  
concertino  
tutti/ripieno  
stadtpeifer  
*Abendmusik*  
conservatories  
*il preto rosso*  
Pio Ospedale della Pietà  
ritornello form  
Concert Spirituel  
collegium musicum  
galant style  
*emfindsamer stil*  
Enlightenment  
periodicity  
da capo aria  
*Querelle des bouffons*  
fuging tunes  
pianoforte  
binary forms  
sonata form  
variations  
minuet and trio  
rondo  
symphonie concertante  
Mannheim  
cadenza  
concerto  
sonata rondo  
scherzo  
topics  
Eszterháza  
*Heiligenstadt Testament*  
program music  
absolute music  
virtuoso  
lied/art song

song cycle  
piano cycle  
waltz  
mazurka  
polonaise  
nocturne  
ballade  
concert etude  
program symphony  
symphonic poem  
character piece  
strophic  
étude  
recital  
*Neue Zeitschrift für  
Musik*  
conductor  
*idée fixe*  
nationalism  
exoticism  
bel canto  
cabaletta  
grand opera  
post-tonal  
avant-garde  
symbolism  
impressionism  
modernism  
expressionism  
atonality

twelve-tone method  
emancipation of  
dissonance  
developing variation  
chromatic saturation  
Sprechstimme  
row  
prime  
inversion  
retrograde  
retrograde inversion  
Second Viennese  
School  
Klangfarbenmelodie  
primitivism  
neoclassicism  
neotonicity  
serial music  
ethnomusicology  
experimental music  
polytonal  
cumulative form  
New Objectivity  
*Gebrauchsmusik*  
socialist realism  
formalist

ultramodernist  
sound masses  
tone clusters  
modes of limited  
transposition  
third stream  
prepared piano  
chance  
indeterminacy  
performance art  
Fluxus  
Darmstadt  
total serialism  
metric modulation  
musique concrète  
Theremin  
minimalism  
synthesizer  
ragtime  
blues  
Dixieland  
bebop  
Third Stream  
Swing  
minstrelsy  
Sacred Harp