

MUSIC HISTORY REVIEW GUIDE for UNIVERSITY OF FLORIDA DIAGNOSTIC EXAM

This guide has been prepared as a prompt for your thorough review of important people, terms, and concepts taught in standard undergraduate music history courses. Each section below is arranged in approximate chronological order. Graduate courses at University of Florida will assume knowledge of this material. The diagnostic exam measures your knowledge of content and your ability to communicate your understanding of the significance of the material. The diagnostic exam will consist of four main parts and each section will balance material chronologically.

Listening identification: date, genre, composer, musical characteristics, significance of the work

Score identification: date, genre, composer, musical characteristics, significance of the work

Short identification: definition or identification; date; nationality; significance; other relevant information

Essay: synthesis of large concepts; placing in context; discussion of development, significance; discussion of conflicting points of view, etc. Importance placed on organization, accuracy, and intellectual insight on the topic.

To prepare, review standard music history textbooks and anthologies for representative works and styles for each period. Terms and people in the lists below should prompt your thinking about the associated context, musical genres, styles, etc. Know important styles and genres, major composers and their works for each style period. Some genres (eg. Mass, motet, chanson, sonata, etc.) exist over long periods of time in very different styles. Understand the different styles for these genres during the different time periods. Know and be able to identify and discuss seminal works—those that initiate new stylistic or aesthetic values--as well as works representative of time, place, genre, compositional style.

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|---|----------------------------|
| TERMS-- (definition, context, example, time period/date) | isorhythm |
| monophonic | motet |
| polyphonic | clausula |
| tetrachord | conductus |
| Doctrine of Ethos | Ars subtilior |
| Greater Perfect System | Le Roman de Fauvel |
| earliest musical notation | Messe de Nostre Dame |
| troubadours/trouvères/trobairitz | hocket |
| Office | double-leading tone |
| Mass | <i>formes fixes</i> |
| neumes | madrigal |
| melismatic | <i>contenance angloise</i> |
| hexachord | fauxbourdon |
| solmization syllables | head motif |
| gamut | cyclic mass |
| mode | cantus firmus |
| musica ficta | Parisian chanson |
| trope | Lied |
| liturgical drama | Italian madrigal |
| <i>Musica Enchiriadis</i> | English madrigal |
| organum (various types) | chorale |
| Notre Dame School | toccat |
| modal rhythm/notation | temperament |
| Magnus liber organi | mannerism |
| mensural notation | basso continuo |
| | figured bass |

| | |
|--|---|
| ground bass | <i>Singspiel</i> |
| Florentine Camerata | <i>Gesamtkunstwerk</i> |
| intermedi | Caecilian movement |
| <i>Le nuove musiche</i> | Leitmotiv |
| monody | symphonic poem |
| Prima prattica | waltz |
| Secunda prattica | salon |
| recitative | ballade |
| ritornello principle | nocturne |
| sonata | <i>cavatina</i> |
| concerto | <i>cabaletta</i> |
| program music | bel canto |
| absolute music | “Viva Verdi” |
| aria | grand opera |
| cantata | opera comique |
| castrato | modernism |
| da capo aria | Avant-garde |
| French overture | pluralism |
| tragédie en musique (tragédie lyrique) | ambient music |
| opera seria | Impressionism |
| oratorio | non-functional and non-triadic scales and harmonies |
| ostinato | Primitivism |
| recitative | polytonal |
| Galant | ragtime |
| Rococo | blues |
| Empfindsamkeit | 12-bar-blues-form |
| Alberti bass | blue note |
| minuet | atonality |
| episode | Expressionism |
| sonata form and variants | Neoclassicism |
| <i>Sturm und Drang</i> | Socialist realism |
| fortepiano | <i>Sprechstimme</i> |
| intermezzo | serialism |
| opera buffa | dodecaphony |
| Requiem | pitch class |
| Romanticism | set theory |
| historicism | organicism |
| nationalism | hexachords |
| program symphony | pointillism |
| concert overture | row |
| scherzo | retrograde |
| <i>Dies irae</i> | inversion |
| Lieder | matrix |
| song cycle | combinatoriality |
| minstrel song | integral serialism |
| parlor songs | aleatory music |
| character piece | minimalism |
| reminiscence motive | postmodernism |
| music drama | |

PEOPLE

| | | |
|---|---------------------|----------------------------|
| Socrates, Plato, Pythagoras, Aristotle—ideas on music | Vivaldi | Bizet |
| Boethius | Frescobaldi | Johann Strauss II |
| Charlemagne | Buxtehude | Sousa |
| Guido of Arezzo | F. Couperin | Tchaikovsky |
| Hildegard von Bingen | Handel | Liszt |
| Petrus de Cruce | Purcell | Richard Strauss |
| Franco of Cologne | Metastasio | Mahler |
| Leonin | A. and D. Scarlatti | John Cage |
| Perotin | Carissimi | Pierre Boulez |
| Francesco Landini | J.S. Bach | Claude Debussy |
| Guillaume de Machuat | CPE Bach | Charles Ives |
| Johannes Cicconia | JC Bach | Igor Stravinsky |
| Philippe de Vitry | Stamitz | Sergei Diaghilev |
| Du Fay | Pergolesi | Scott Joplin |
| Ockeghem | Gluck | Duke Ellington |
| Tinctoris | Haydn | Béla Bartók |
| Dunstable | Mozart | Darius Milhaud |
| Josquin des Prez | William Billings | Henry Cowell |
| Ottaviano Petrucci | Beethoven | Schoenberg |
| Isaac | Schubert | Berg |
| Lassus | Berlioz | Webern |
| Marenzio | Fanny Mendelssohn | Prokofiev |
| Palestrina | Felix Mendelssohn | Weill |
| Rore | Clara Schumann | Bartok |
| Sermisy | Robert Schumann | Messaien |
| Byrd | Mahler | Shostakovich |
| Dowland | Rosssini | Cole Porter |
| Monteverdi | Brahms | Leonard Bernstein |
| Giulio Caccini | Stephen Foster | Elizabeth Sprague Coolidge |
| Francesca Caccini | Mussorgsky | Pendercki |
| Barbara Strozzi | Chopin | Babbit |
| Lully | Paganini | Cage |
| Purcell | Gottschalk | Berry |
| Bach | Rossini | Coleman |
| Rameau | Verdi | Gubaidulina |
| Schütz | Weber | Corigliano |
| Corelli | Wagner | Musgrave |
| | Meyerbeer | León |
| | Gounod | Larsen |

CONCEPTS TO REVIEW:**General**

Style periods

What are they? What are the musical hallmarks of each?

What definitive stylistic breaks lead to style period categorization?

Relationship between music and text

Concepts and styles of sacred and secular music (concept applies in different ways in different time periods)

Nature of careers composers and musicians in different styles periods and for different individuals

Place of music within social context (religious, political, etc); understand differences during different periods

Note different ways of disseminating music in different periods—oral tradition, manuscript, print, recordings, internet—and how each reflects its time, how each affects the type of music created during each time period

To 1600

Role of memory and improvisation in performed music

Quadrivium and the place of music in it

Influence of theory on successive centuries—how was it transmitted? What is the relationship of the actual content of Greek theory and Medieval theory?

Principle ideas of Pythagoras

Notation—Development—when, where, why, how, who?

The authority of chant—its power and permanence as a repertory

Expansion of plainchant

Troping and the resulting musical practices

Use of chant as the basis for early polyphony

Other practices of musical borrowing

What is humanism? How does it affect the development of music?

1600-1800

How do the ideals of the Renaissance continue in the 17th century?

What ideals of the Greeks are sought after in later periods?

How do the new developments in music and drama in the 17th c. relate to the development of the madrigal in the 16th century?

What distinguishes national styles during the Baroque period?

How do the practices of opera influence other musical genres?

How does music reach a larger public in this period?

Characteristic features and functions of genres such as mass, motet, cantata, oratorio during the 18th century

Types of keyboard instruments

Idiomatic writing for instruments in the Baroque period

Instrumental genres and ensembles in the Baroque period

Formal structures—emergence and standardization

Relationship of instrumental genres to vocal genres

Elements and procedures of sonata form

Characteristics of development sections in sonata form

Antecedents to the classical sonata form

Impact of the Mannheim Orchestra

Compositional techniques that create unity within multi-movement structures

What are some technical developments in instruments that furthered the development of instrumental music?

Opera reform: circumstances, people, problems, goals and solutions

What social commentary does Mozart make through *Don Giovanni*? How does the opera make a serious social statement while still entertaining the audience?

How do the conventions of opera change over time? What is the relationship of opera to society?

1800-present

How do the conventions of opera change over time? What is the relationship of opera to society?

Changing concepts of originality

What important change is introduced in harmonic writing in the 19th century?

Beethoven's three style periods—

a. Why is this a useful concept?

b. What are the three, what are their dates, and how is each characterized?

How is the increasing importance of unifying the movements of a cyclical work manifested?

How did Beethoven's music act as a catalyst for new developments in instrumental music?

Why is instrumental music considered the highest form of the musical art in the 19th century?

Berlioz's concepts of orchestration

Beethoven's freedom within established forms

Dualities in the Romantic period:

Classical/Romantic

Public/Private

Individual/Society

Amateur/Professional

Verdi's use of dramatic realism

Growing continuity in conventions of operatic forms; larger units of dramatic organization

How does German opera create a style distinct from the Italian tradition?

How does Wagner use purely musical means to convey drama?

Large scale forms and genres of choral music flourishing in the 19th century. Historical roots of these forms; composers and works that exemplify these genres.

Composers' awareness of tradition, legacy, musical history, and the effect of this awareness on them.

Late 19th century manifestations of the values and principles of sonata form

New orchestral capabilities

Scholarship in music and historical awareness

Functions of music in 20th century society

Challenges to tonality

Growth of popular music

Transition from tonality to atonality; steps along the way

How are forms, idioms, and styles from previous eras adapted to a new tonal language and new aesthetic agenda in the 20th century?

How do composers adapt and use folk, ethnic, and national idioms in the 20th century?

How do composers document musically important issues? What do they convey about these events?

How are styles from previous eras adapted in the 20th c?

What kinds of aesthetic and technical issues do composers address? How?

What was Babbitt's point in "Who Cares If You Listen?"

What new genres and media emerge?

How do performers affect the relationship between music and its audience?