THE UNIVERSITY OF KENTUCKY
DIVISION OF MUSICOLGY

A CORE LITERACY LIST OF
BIBLIOGRAPHIC SOURCES, SIGNIFICANT PEOPLE,
MUSICAL TERMS, REPERTOIRE, AND SELECTED SCHOLARS

PREAMBLE:
This document represents a central core of musical literacy extending from
the Medieval period through contemporary times. This is not intended to
be an exhaustive listing but, rather, a suggested framework of the most
prominent musicians, repertoire, music terms, and scholars in the field of
Western art music (although some popular, world, and traditional music is
represented as well). Although this is largely in “list” format, please
understand that knowledge is not just about retention of facts in list form.
It is important to contextualize and synthesize this information. The
musicology comprehensive exams will not simply ask fact or list-based
questions--students will be expected to make historical associations that are
not evident through the itemizing of names and terms.

CAVEAT:
Please let us emphasize that this list is intended only as a beginning guide
to assist you in preparing for the examinations. This document is not
intended as an inclusive list of all the things that you need to know for the
exams. Additional musicians, terms, repertoire, scholarship, and concepts
not contained on the list can, and will be represented on the
comprehensive examinations.

HOW TO USE THIS LIST:
Basic Research Sources and Tools. For each of these, you should be
familiar with its purpose, contents, and scope, as well as its
limitations. Where appropriate, you should also be aware of the source's
history and authorship/editorship.

Significant People (composers, performers, theorists, etc.). For each of
these men or women, you should know the sort of material you would find
in a music encyclopedia: biography (in general terms, not in every
detail, and without the necessity of memorizing precise dates),
principal works (both by genre and by name), and significance in the
history of music.
Terms. You should be able to define each of these terms. Where appropriate (names of genres, for instance) you should be able to give examples. When the terms are in languages other than English, you should be able to provide an English equivalent. Be aware that some terms are listed in more than one period, and may have different meanings in different contexts.

Works/Repertoire. Listed here are works that can be considered part of the basic repertoire of any musicologist or educated musician. Many of these will already be familiar to you, and for these you should simply refresh your memory. Others might be new to you; you should listen to each of these, ideally with a score. You should be aware of the essential history of the work, and, more importantly, be familiar with the music itself (that is, a level of knowledge beyond simply being aware of its existence). You should be able, within reason, to discuss the work should it be relevant to a question on your qualifying examinations, and should it come up in conversations with colleagues. You should also view these as examples to illustrate musical and historical points that you might need to make, and be able to talk about basic aspects of the work's style and structure, its reflection of period aesthetics and genre traits, and relevant associations to other works of the composer or the composer's milieu. (not just, “oh I recognize that tune...”)

Scholars. Included here are some of the major contributors to the musicological literature, the men and women whose work is essential to our field, from both past and present. You should be familiar with their work. You should know their fields of expertise, their major contributions to musicology, and their principal publications.

NOTE: “This document is still under construction. In order to help you integrate the bare facts and frame larger conceptual issues, a series of more conceptual questions will be added to this web site in the future.

BASIC RESEARCH SOURCES AND TOOLS

Arts and Humanities Citation Index (on line)
Dissertation Abstracts
Doctoral Dissertations in Musicology/DDM-Online (formerly, “Adkins & Dickinson”)


International Index to Music Periodicals
The Jazz Index
OCLC
Popular Music Periodical Index (POMPI)
The Music Index (print and online)
Répertoire international d’iconographie musicale (RIIDIM)
Répertoire international de littérature musicale/International Repertory of Music Literature (RILM Abstracts) (print and online)
Répertoire international de la presse musicale (RIPM)
Répertoire international des sources musicales (RISM): contents and usefulness of A & B series (including the online A, Part II); C as library directory, supplanted by online directory.

World Cat

MUSIC DICTIONARIES AND ENCYCLOPEDIAS
The New Grove Dictionary of Music and Musicians (I and II, plus New Grove offshoots and the previous Grove editions)
Die Musik in Geschichte und Gegenwart (MGG) (new and old editions)

Early Dictionaries and Encyclopedias
Tinctoris, Johannes. Terminorum musicae diffinitionum
Brossard, Sébastien de. Dictionnaire de musique
Walther, Johann. Musikalisches Lexikon
Grassineau, James. Musical Dictionary
Rousseau, Jean-Jacques. Dictionnaire de musique
Gerber, Ernst-Ludwig. Historisch-biographisches Lexikon der Tonkünstler
Koch, Heinrich Christoph. Musikalisches Lexikon
Choron, Alexandre Etienne, and Francois Joseph Marie Fayolle, Dictionnaire historique des musiciens
Fétis, Francois-Joseph. Biographie universelle des musiciens et bibliographie générale de la musique
PERIODICALS

Early Periodicals
Allgemeine musikalische Zeitung
Neue Zeitschrift für Musik
La Revue musicale/La Gazette musicale/La Revue et gazette musicale de Paris
Le Ménestrel
The Musical Times
Dwight’s Journal of Music

Modern Musicology Journals
Acta musicologica
American Music
Journal of the American Musicological Society (JAMS)
Archiv für Musikwissenschaft
Cambridge Opera Journal
Current Musicology
Early Music
Early Music History
The Journal of Musicology: A Quarterly Review of Music Criticism, Analysis, and Performance Practice
Musica disciplina
Music and Letters
The Musical Quarterly
Nineteenth-Century Music
Opera Quarterly
Perspectives of New Music
La Revue musicale
Revue de musicologie
Rivista Italiana di musicologica
Journal of the Royal Musical Association
Journal of Seventeenth-Century Music (online)
Symposium (Journal of the College Music Society)

Ethnomusicology Journals
Asian Music
Ethnomusicology
International Traditional Music Council, Yearbook
The World of Music

Journals of Library Associations
Fontes artis musicae
Notes: Quarterly Journal of the Music Library Association
Modern Theory Journals
Journal of Music Theory
Music Theory Spectrum
Music Theory On Line

Modern Music Education Journals
Bulletin of the Council for Research in Music Education
Journal for Research in Music Education (Music Educators National Conference)

Historical Sets and Monuments of Music
Corpus mensurabilis musicae (CMM)
Corpus of Early Keyboard Music (CEKM)
Das Chorwerk
Das Erbe deutscher Musik, Ser. I and II
Denkmäler der Tonkunst in Oesterreich
Denkmäler Deutscher Tonkunst
Denkmäler der Tonkunst in Bayern
Documenta musicologica, Ser. II (facsimiles)
Earlier American Music
Early English Church Music
English Lute Songs, 1597-1632 (facsimiles)
Garland: Early Romantic Opera series
Garland: Italian Opera facsimiles
Garland: Symphony series
Istituzioni e monumenti dell’arte musicale italiana
Les maîtres musiciens de la renaissance française
Masters and Monuments of the Renaissance
Monumenta musicae byzantinae
Monuments of Renaissance Music
Musica Britannica
Nineteenth-Century American Musical Theater
Paléographie musicale (facsimiles)
Polyphonic Music of the Fourteenth Century
Publikationen älterer praktischer und theoretischer
Le pupitre
Recent Researches in . . . (A-R Editions)
Summa musicae medii aevi
The English Madrigal School

Series containing editions of theorists:
### Significant People, Terms, Repertoire and Scholarship According to Period

#### Medieval

**Significant People**

<table>
<thead>
<tr>
<th>Significant Person</th>
<th>Significant Person</th>
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</thead>
<tbody>
<tr>
<td>Adam de la Halle</td>
<td>Adam of St. Victor</td>
</tr>
<tr>
<td>Alcuin</td>
<td>Alfonso the Wise</td>
</tr>
<tr>
<td>Anonymous IV</td>
<td>Augustine of Hippo</td>
</tr>
<tr>
<td>Bernart de Ventadorn</td>
<td>Boethius</td>
</tr>
<tr>
<td>Charlemagne</td>
<td>Johannes Ciconia</td>
</tr>
<tr>
<td>Baude Cordier</td>
<td>John Dunstaple</td>
</tr>
<tr>
<td>Franco of Cologne</td>
<td>Hildegard of Bingen</td>
</tr>
<tr>
<td>Jacques de Liège</td>
<td>Jacopo da Bologna</td>
</tr>
<tr>
<td>Johannes Afflighemensis</td>
<td>Johannes de Garlandia</td>
</tr>
<tr>
<td>Johannes de Grocheo</td>
<td>Johannes de Muris</td>
</tr>
<tr>
<td>Francesco Landini</td>
<td>Leonin</td>
</tr>
<tr>
<td>Guillaume de Machaut</td>
<td>Notker Balbulus</td>
</tr>
<tr>
<td>Perotin</td>
<td>Petrus de Cruce</td>
</tr>
<tr>
<td>Leonel Power</td>
<td>Ptolemy</td>
</tr>
<tr>
<td>Philippe de Vitry</td>
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</table>

**Musical Terms**

<table>
<thead>
<tr>
<th>Term</th>
<th>Term</th>
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</thead>
<tbody>
<tr>
<td>Ad Organum faciendum</td>
<td>Ambrosian chant</td>
</tr>
<tr>
<td>antiphonal psalmody</td>
<td>antiphoner</td>
</tr>
<tr>
<td>antiphon</td>
<td>Aquitaine</td>
</tr>
<tr>
<td>Ars Nova</td>
<td>Ars Subtilior</td>
</tr>
<tr>
<td>ballade</td>
<td>ballata</td>
</tr>
<tr>
<td>Bamberg codex</td>
<td>caccia</td>
</tr>
<tr>
<td>Calixtinus Codex</td>
<td>Cantigas de Santa Maria</td>
</tr>
<tr>
<td>cantilena style</td>
<td>carmina burana</td>
</tr>
<tr>
<td>carol</td>
<td>centonization (centonate chant)</td>
</tr>
<tr>
<td>chant</td>
<td>chant dialect</td>
</tr>
<tr>
<td>chant mass</td>
<td>choirbook format</td>
</tr>
<tr>
<td>Cistercian</td>
<td>clausula</td>
</tr>
</tbody>
</table>
Because much of what we have preserved of Medieval music is anonymous and repertories are extensive, we recommend that you choose one or more representative examples from the following list, unless the reference is to a specific piece.

Gregorian Mass Propers from a specific Mass (i.e., Introit, Gradual, Alleluia, Offertory, Communion). Easter Sunday or Christmas would be good choices. (use Liber Usualis or various anthologies of
Medieval Music

One set of Ordinary chants (Kyrie, Gloria, Credo, Sanctus, and Agnus Dei)

Tropes: Quem queritis (trope and Introit), would be a good one to know

Sequences: a sequence by Notker (e.g., Congaudent angelorum or Sancti Spiritus Assit); Victimae paschali laudes; a sequence by Adam of St. Victor

Organum, examples of parallel and modified parallel organum (Musica enchiriadis)

free organum
florid or melismatic organum (St. Matial and Santiago de Compostela)
Notre Dame organum, by Leonin and Perotin
conductus
cantiga, Alfonso the Wise
a conductus
Bernart de Ventadorn, troubadour song
a troubador or trouvere song
Hans Sachs, Lied
a Machaut song or hocket
a Landini ballata
a Machaut or de Vitry motet
motets, early, Franconian Petronian, ars nova
motet by either Machaut or deVitry
Machaut Mass
The Sumer canon
A work by Hildegard
Adam de la Halle (e.g., Jeu de Robin et de Marion)
Roman de Fauvel
Landini, Ballata
Baude Cordier, chanson
Dunstable, “Quam pulcra es”

Scholars

Gordon Anderson Pierre Aubry
Manfred Bukofzer Charles Edmond deCoussemaker
Margaret Bent Richard Crocker
Robert Eitner Martin Gebert
David Hiley Richard Hoppin
Helmut Hucke Janet Knapp
Kenneth Levy Friedrich Ludwig
James McKinnon Dom Mocuereau
Christopher Page Nino Pirrotta
Alejandro Planchart  
Gilbert Reaney  
Yvonne Roksett  
Albert Seay  
Bruno Staeblein  
Leo Treitler  
Peter Wagner  
Craig Wright  
Harold Powers  
Gustave Reese  
Leo Schrade  
Bruno Staeblein  
Reinhard Stromm  
Hans Tischler  
Hendrik van der Werf  
Jeremy Yudkin

RENAISSANCE

SIGNIFICANT PEOPLE
Jacques Arcadelt  
Antoine Brumel  
Antoine Busnois  
Marco Cara  
Charles the Bold  
Josquin Desprez  
Guillaume Dufay  
Andrea Gabrieli  
Carlo Gesualdo  
Heinrich Glarean  
Heinrich Isaac  
Claude Janequin  
Luca Marenzio  
Thomas Morley  
Heinrich Obrecht  
Ottaviano Petrucci  
Giovanni Pierluigi da Palestrina  
Ludwig Senfl  
Thomas Tallis  
Nicola Vicentino  
Giaches de Wert  
Gioseffo Zarlino  
Gilles de Binchois  
John Bull  
William Byrd  
Antonio de Cabezon  
Johannes Ciconia  
John Dowland  
Franc, Martin le  
Giovanni Gabrieli  
Orlando Gibbons  
Nicholas Gombert  
Claude Le Jeune  
Orlande de Lassus  
Cristobal de Morales  
Johannes Mouton  
Johannes Ockeghem  
Pierre de La Rue  
Cipriano de Rore  
Claudin de Sermisy  
Johannes Tinctoris  
Thomas Weelkes  
Adrian Willaert

MUSICAL TERMS
alternatim  
ballet  
basse danse  
canzona  
anthem  
ballett  
cantus firmus mass  
canzonet
<table>
<thead>
<tr>
<th>Term</th>
<th>Term</th>
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<tbody>
<tr>
<td>carnaval song</td>
<td>carol</td>
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<tr>
<td>chansonnier</td>
<td>choirbook format</td>
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<tr>
<td>color</td>
<td>consort song</td>
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<tr>
<td>contenance angloise</td>
<td>Council of Trent</td>
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<tr>
<td>Elizabethan madrigal</td>
<td>faburden</td>
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<tr>
<td>falsobordone</td>
<td>fauxbourdon</td>
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<tr>
<td>formes fixes</td>
<td>frottola</td>
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<tr>
<td>head motive</td>
<td>l’homme armé</td>
</tr>
<tr>
<td>imitation</td>
<td>intonazione</td>
</tr>
<tr>
<td>isorhythm</td>
<td>lauda</td>
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<tr>
<td>lute song</td>
<td>madrigal</td>
</tr>
<tr>
<td>musica reservata</td>
<td>musique mesurée</td>
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<tr>
<td>Odhecaton</td>
<td>Old Hall ms</td>
</tr>
<tr>
<td>panisorhythm</td>
<td>parody mass (imitation mass)</td>
</tr>
<tr>
<td>partbook</td>
<td>ricercar</td>
</tr>
<tr>
<td>rondeau</td>
<td>service</td>
</tr>
<tr>
<td>tablature</td>
<td>talea</td>
</tr>
<tr>
<td>Tenorlied</td>
<td>virelai</td>
</tr>
<tr>
<td>virginal</td>
<td>white notation</td>
</tr>
</tbody>
</table>

**Repertoire**

Dunstaple, “Quam pulcra es”
Dufay, chanson (e.g. “Reveilles vous” or “Adieu ces bons vins” or “Adieu m’amour”)
Dufay, “Nuper rosarum flores”
Dufay, mass (Missa Se la face ay pale or Missa L’homme armé)
Ockeghem, mass (Prolationem, MiMi)
Josquin, “Ave Maria”
Josquin, Missa Pange lingua
Josquin / La Rue, “Absalon fili mi”
Isaac, “Innsbruck ich muss dich lassen”
Janequin, La guerre or Le chant des oiseaux
Rore, a madrigal (e.g. “Da le belle contrade”)
Lasso, prologue to Prophetae sibyllarum
Marenzio, a madrigal (e.g. “Solo e pensoso”)
Gesualdo, a madrigal (e.g. “Moro lasso”)
Le Jeune, a chanson (e.g. “Revecy venir du printemps”)
Palestrina, Missa Papae Marcelli
Palestrina, a motet
Victoria, “O magnum mysterium”
Victoria, Missa O magnum mysterium
G. Gabrieli, canzona
Tallis, an anthem
Byrd, Latin sacred work
an Anglican service (Byrd or contemporary)
Gibbons, “This is the record of John” (or other verse anthem)
Morley, ballett (“This is the month of maying” or “Sing we and chant it”)
Weelkes or Wilbye, madrigal
Dowland, lute song (“Now o now I needs must part” or “In darkness let me dwell”)
Byrd, “Browning”

**SCHOLARS**

<table>
<thead>
<tr>
<th>Howard Mayer Brown</th>
<th>Manfred Bukofzer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alfred Einstein</td>
<td>Robert Eitner</td>
</tr>
<tr>
<td>Charles Hamm</td>
<td>James Haar</td>
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<tr>
<td>Joseph Kerman</td>
<td>Lewis Lockwood</td>
</tr>
<tr>
<td>Edward Lowinsky</td>
<td>Jessie Ann Owens</td>
</tr>
<tr>
<td>Leeman Perkins</td>
<td>Gustave Reese</td>
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<tr>
<td>H. Colin Slim</td>
<td>Robert Stevenson</td>
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<tr>
<td>Craig Wright</td>
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</tbody>
</table>

**BAROQUE**

**MUSICAL TERMS**

<table>
<thead>
<tr>
<th>air de cour</th>
<th>aria</th>
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<tbody>
<tr>
<td>arioso</td>
<td>ballet de cour</td>
</tr>
<tr>
<td>ballad opera</td>
<td>basso continuo</td>
</tr>
<tr>
<td>basso segue</td>
<td>camerata</td>
</tr>
<tr>
<td>cantata</td>
<td>canzona</td>
</tr>
<tr>
<td>chaconne</td>
<td>chorale</td>
</tr>
<tr>
<td>chorale prelude</td>
<td>concertino</td>
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<tr>
<td>concerto grosso</td>
<td>da capo aria</td>
</tr>
<tr>
<td>fantasia</td>
<td>French overture</td>
</tr>
<tr>
<td>fugue</td>
<td>monody</td>
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<tr>
<td><em>Le nuove musiche</em></td>
<td>oratorio</td>
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<tr>
<td>ordre</td>
<td>passacaglia</td>
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<tr>
<td>recitative</td>
<td>ripieno</td>
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<tr>
<td>ritornello</td>
<td>sacred concerto</td>
</tr>
<tr>
<td>scordatura</td>
<td>seconda prattica</td>
</tr>
<tr>
<td>sinfonia</td>
<td>sonata</td>
</tr>
<tr>
<td>sonata da camera</td>
<td>sonata da chiesa</td>
</tr>
</tbody>
</table>
stile concitato
strophic variation
theorbo
tragédie lyrique
well tempered

stile recitativo
suite
toccata
trio sonata

**Significant People**

Giovanni Maria Artusi
Count Giovanni dei Bardi
John Blow
Francesca Caccini
Giacomo Carissimi
Francesco Cavalli
Marc-Antoine Charpentier
Francois Couperin
Johann Jacob Froberger
Vincenzo Galilei
George Frideric Handel
Jean-Baptiste Lully
Biagio Marini
Claudio Monteverdi
Michael Praetorius
Jean-Philippe Rameau
Domenico Scarlatti
Barbara Strozzi
Giuseppe Torelli
Antonio Vivaldi

Johann Sebastian Bach
Heinrich Ignaz Franz von Biber
Dietrich Buxtehude
Giulio Caccini
Emilio de’ Cavalieri
Antonio Cesti
Arcangelo Corelli
Girolamo Frescobaldi
Giovanni Gabrieli
Denis Gaultier
Giovanni Legrenzi
Marin Marais
Johann Mattheson
Jacopo Peri
Henry Purcell
Alessandro Scarlatti
Heinrich Schütz
Jan Pieterszoon Sweelinck
Ludovico Grossi da Viadana

**Repertoire**

Caccini, “Amarilli mia bella”
Monteverdi, “Cruda Amarilli”
Monteverdi, [concerted madrigals, book 8]
Barbara Strozzi, a cantata
Monteverdi, *Orfeo*
Monteverdi, *L’incoronazione di Poppea*
Alessandro Scarlatti, an operatic aria
Handel, an Italian opera
Pergolesi, *La serva padrona*
Giovanni Gabrieli, “In ecclesiis”
Monteverdi, *Vespers of 1610*
Vivaldi, “Gloria”
Carissimi, *Jephtha* 
Schütz, sacred works 
Purcell, an anthem or ode 
Lully, a *tragédie lyrique* (*Alceste* or *Armide*) 
Rameau, a *tragédie lyrique* 
Purcell, *Dido and Aeneas* 
Handel, *Messiah* and another oratorio 
Corelli, a trio sonata 
Biber, a violin sonata 
Corelli, a concerto grosso 
Vivaldi, *Four Seasons* and another solo concerto 
Handel, *Water Music* 
Marais, a viola da gamba suite 
Frescobaldi, a toccata 
Frescobaldi, a canzona for harpsichord 
Couperin, an *ordre* for harpsichord 
Buxtehude, an organ prelude 
Domenico Scarlatti, a pair of sonatas 
Bach, a sacred cantata 
  - St. Matthew or St. John Passion 
  - B minor mass 
  - a motet 
  - a secular cantata 
  - Brandenburg concertos 
  - an orchestral suite 
  - a solo concerto 
  - a solo violin sonata 
  - a solo violin partitua 
  - a solo cello suite 
  - a sonata for violin and harpsichord 
  - a harpsichord suite 
  - *Goldberg Variations* 
  - *Italian Concerto* 
  - Well-tempered Clavier 
  - Inventions 
  - chorale prelude for organ 
  - prelude and fugue for organ 
  - Passacaglia in c minor 
  - trio sonata for organ 
  - *Musical Offering* 
  - *Art of Fugue*
SCHOLARS
James Anthony		Alfred Dürr
Jeffrey Kurtzman		Alfred Mann
Frederick Neumann		Claude Palisca
Nino Pirrotta		Ellen Rosand
Howard Smither		Phillip Spitta
Michael Talbot		Christoph Wolff

CLASSIC PERIOD
Abel, Carl Friedrich	Alberti, Domenico
Bach, Carl Philipp Emanuel (C.P.E.)	Bach, Johann Christian
Bach, Wilhelm Friedemann	Cannabich, Christian
Dittersdorf, Carl Ditters von	Galuppi, Baldassare
Gassmann, Leopold	Gluck, Christoph Willibald
Gossec, François-Joseph	Graun, Carl Heinrich
Graun, Johann Gottlieb	Grétry, André Ernest Modeste
Hasse, Johann Adolph	Haydn, Franz Joseph
Haydn, Michael	Jommelli, Niccolò
Martini, Padre Giovanni Battista	Méhul, Étienne
Monn, Georg Matthias	Mozart, Wolfgang Amadeus
Paisiello, Giovanni	Pergolesi, Giovanni Battista
Piccinni, Niccolo	Quantz, Johann Joachim
Rousseau, Jean-Jacques	Salieri, Antonio
Sammartini, Giovanni Battista	Scarlatti, Domenico
Soler, Antonio	Stamitz, Carl
Stamitz, Johann	Traetta, Tommaso
Wagenseil, Georg Christoph

CLASSIC-ROMANTIC OR EARLY 19TH-CENTURY COMPOSERS
Beethoven, Ludwig van	Cherubini, Luigi
Clementi, Muzio	Dussek, Jan Ladislav
You should know representative chamber, orchestral, keyboard, vocal, and operatic works by these composers.

**THEORISTS AND/OR WRITERS ABOUT MUSIC**

- Bach, C.P.E.
- Fux, Johann Joseph
- Koch, Heinrich Christoph
- Reichardt, Johann Friedrich
- Forkel, Johann N.
- Kirnberger, Johann
- Quantz, Johann Joachim
- Rousseau, Jean-Jacques

**CENTERS OF MUSIC**

- Court of Esterházy
- Mannheim School
- Paris
- Court of Frederick the Great
- London
- Vienna

**TERMS**

- Alberti bass
- aria / da capo aria
- cadenza
- concertato
- concerto
- continuo / basso continuo
- dal segno
- dramma gioco
- Empfindsamkeit or empfindsamer Stil
- Enlightenment
- Eszterháza (and Eszterházy)
- first-movement form (Koch’s description)
- French overture
- fortepiano
- gallant
- Heiligenstadt Testament
- Hoboken (Hob.); Koechel (K. or KV) [and other cataloguers and abbreviations]
- intermezzo
- libretto
- military and/or hunt style
- minuet and trio
- number opera
- opera buffa / opera seria
- overture
- period / periodicity
- Querelle des bouffons
- rondo form
- Sonata
- sonata form (sonata-allegro)
- symphonie concertante
- sinfonia / symphony
- rococo
- string quartet
- Türkische Art (alla turca)
- Sturm und Drang

**REPERTOIRE**

Selected symphonies of early Classic composers (e.g., Abel, J.C. Bach, Sammartini)
Selected symphonies of Mannheim School (e.g., Johann and Carl Stamitz)
Gluck: *Orfeo ed Euridice*

Haydn:
- symphonies: no. of extant works; selected works of early to late periods, from the early trilogy *Le Matin, Le Midi, Le Soir* to so-called *Sturm und Drang* symphonies; Paris Symphonies; London Symphonies
- keyboard sonatas: selected works
- choral works: including oratorios *Die Schöpfung (The Creation)*; *Die Jahreszeiten (The Seasons)*
- awareness of other genres, such as keyboard trios, operas

Mozart:
- symphonies: no. of extant works; selected works of early to late periods (e.g., K. 385, K. 425, K. 504, K. 543, K. 550, K. 551)
- string quartets: selected works (esp. one of the “Haydn Quartets”)
- other selected chamber works
- piano concertos: no. of extant works; selected works (e.g., K. 271, K. 453, K. 466, K. 467, K. 488, K. 491, K. 503)
- selected keyboard sonatas
- operas: *Le nozze di Figaro; Don Giovanni; Così fan tutte; Die Zauberflöte*

Pergolesi: *La serva padrona*
Scarlatti, Domenico: selected keyboard sonatas

Beethoven:
- 9 symphonies
- *Egmont, Leonore* overtures
- other selected chamber works
- piano concertos (esp. Nos. 1, 3, 5)
- opera: *Fidelio*
- choral works: *Missa Solemnis*
- awareness of other genres: lieder, etc.

Selected keyboard works of Clementi, Dussek, and contemporaries

**Selected Scholars**
Allanbrook, Wye Jamison  Bonds, Mark Evan
<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Brook, Barry</td>
<td>Brown, A. Peter</td>
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<td>Bukofzer, Manfred</td>
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<td>Wolf, Eugene K.</td>
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**ROMANTIC PERIOD OR NINETEENTH CENTURY**

**EARLY TO LATE ROMANTIC OR 19TH-CENTURY COMPOSERS**

<table>
<thead>
<tr>
<th>Composer</th>
<th>Composer</th>
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<tbody>
<tr>
<td>Auber, Daniel (-François-Esprit)</td>
<td>Balakirev, Mily</td>
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<td>Beach, Amy Cheney (Mrs. H.H.A.)</td>
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<td>Berlioz, Hector</td>
<td>Bizet, Georges</td>
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<td>Gounod, Charles</td>
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<td>Hérold, Ferdinand</td>
<td>Holst, Gustav</td>
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<td>Janáček, Leos</td>
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<td>Composer</td>
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<td>Schumann, Clara</td>
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<td>Smetana, Bedrich</td>
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<td>Strauss, Johann, Jr.</td>
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<td>Strauss, Richard</td>
<td>Thomas, Ambroise</td>
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<td>Von Weber, Carl Maria</td>
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<td>Williams, Ralph Vaughan</td>
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</table>

**REPERTOIRE** (American works listed separately)

You should know representative chamber, orchestral, keyboard, vocal, and operatic works by these composers.

- **Auber**: *La Muette de Portici*
- **Bellini**: *Norma*
- **Berlioz**: *Symphonie fantastique; Harold en Italie; Les Troyens; Requiem; selected overtures*
- **Bizet**: *Carmen; Les pêcheurs des perles; Symphony in C*
- **Brahms**:  
  - 4 symphonies;  
  - selected chamber works (including string quartets; piano trios; violin sonatas; Piano Quintet in F Minor, Op. 34, Horn Trio in Eb, Op. 40)  
  - selected piano works (including sonatas, variations, intermezzi, capriccios, rhapsodies, waltzes)  
  - *Ein deutsches Requiem*  
  - selected Lieder
- **Bruckner**: selected symphonies and choral works
- **Chopin**: selected piano works (including nocturnes, etudes, ballades, polonaises, scherzi, waltzes, mazurkas, sonatas)
- **Debussy** (late 19th-early 20th)  
  - **orchestral works**: *Prélude à l’après-midi d’un faune; La mer; Images; Nocturnes*  
  - **opera**: *Pelléas et Mélisande*  
  - **piano works**: *Préludes; Images; and selected others*
- **Donizetti**: *Lucia di Lammermoor; L’elisir d’amore*
- **Dvořák**: selected orchestral works, including *New World Symphony and Slavonic Dances*; selected chamber works
- **Franck**: selected piano, organ, and chamber music
- **Gounod**: *Faust*
- **Grieg**: *Peer Gynt Suite*
- **Halévy**: *La Juive*
- **Holst**: *The Planets*
Janácek: one opera and one instrumental work
Liszt: Sonata in B Minor; other selected piano works (including *Années de pèlerinage*; études, Hungarian rhapsodies; transcriptions and arrangements)
Selected symphonic poems (e.g., *Mazeppa, Hamlet, Les préludes*)
*Faust Symphony*
Mahler: selected symphonies; *Das Lied von der Erde*
Massenet: *Manon* or *Werther*
Mendelssohn: selected symphonies; selected overtures; Incidental music for *A Midsummer Night’s Dream*; Octet for Strings and other chamber works; *Lieder Ohne Worte*; and selected oratorio
Mendelssohn Henselt: selected piano works and Lieder
Meyerbeer: *Les Huguenots*
Musorgsky: *Night on Bald Mountain; Pictures at an Exhibition; Boris Godunov*
Offenbach: *Les contes d’Hoffmann*; selected opera bouffe or operette
Puccini: *Madama Butterfly; La bohème; Tosca; Turandot*
Rachmaninoff: selected piano works and piano concertos; *Rhapsody on a Theme of Paganini*
Rimsky-Korsakov: *Scheherazade*
Rossini: one opera seria; one opera buffa (esp. *Le barbiere di Siviglia, L’Italiana in Algeri*); *Guillaume Tell*
Schubert: “Unfinished” Symphony; “the Great” C Major Symphony; other selected symphonies
selected chamber works, including “Death and the Maiden” Quartet; “Trout” Quintet
selected piano works, including *Fantasie, sonatas, impromptus* no. of Lieder, and selections from (including: “Gretchen am Spinnrade,” “Der Erlkönig,” “Der Wanderer,” “Die Forelle,” “Der Tod und das Mädchen”)
song cycles: *Die schöne Müllerin; Die Winterreise*
be aware of operas, melodramas, and other genres
Schumann, Clara: selected piano works and Lieder
Schumann, Robert: selected symphony; selected chamber works;
Piano works, including sets of character pieces (e.g., *Carnival; Papillons; Fantasiestücke; Davidsbundlertänze*); *Fantasie in C* selected Lieder and song cycle *Dichterliebe*
Sibelius: selected symphonies and symphonic poems (esp. *Finlandia, The Swan of Tuonela*)
Skyrabin: selected piano sonatas and other piano works; selected orchestral works
Smetana: *The Bartered Bride; Má vlast*
Spohr: *Faust;* selected chamber or orchestral works
Spontini: *La vestale*
Strauss, Johann, Jr.: selected waltzes
Strauss, Richard (late 19th, early 20th): tone poems (e.g., *Tod und Verklärung; Also sprach Zarathustra; Till Eulenspiegels lustige Streiche; Don Quixote; Ein Heldenleben*)
operas (e.g., *Salome; Elektra; Der Rosenkavalier; Ariadne auf Naxos*)
Tchaikovsky: selected symphonies; *Romeo and Juliet*
one opera (e.g., *Eugene Onegin; The Queen of Spades* )
Verdi: selected operas (esp. *Rigoletto; Il trovatore; La traviata; Un ballo in maschera; Aida; Otello*)
Von Weber: *Der Freischütz;* selected chamber and orchestral works
Wagner: *Der fliegende Holländer; Tannhäuser; Lohengrin; Der Ring des Nibelungen (Das Rheingold, Die Walküre, Siegfried, Götterdämmerung); Tristan und Isolde; Parsifal*
Wolf: selected Lieder; *Spanisches Liederbuch or Italienisches Liederbuch*

**THEORISTS AND/OR WRITERS ON MUSIC**
Berlioz, Hector Fétis, Francois-Joseph
Hanslick, Edouard Hoffmann, E.T.A.
Liszt, Franz (with co-authors Marie d’Agoult and Caroline Sayn-Wittgenstein)
Marx, Adolf Bernhard Reicha, Antoine
Schumann, Robert Wagner, Richard

**TERMS**
absolute music Allgemeine musikalische Zeitung
arioso Bayreuth
cabaletta
cavatina
coloratura
Dies irae
double aria/ Rossinian prototype 1848 revolutions
etude Eusebius/Florestan/Raro
French grand opera German romantic opera
Gesamtkunstwerk Goethe, Johann Wolfgang von
Heckelphone Hugo, Victor
idée fixe July Monarchy/July Revolution
leitmotif (or leitmotive) Lied/Lieder
mazurka melodrama, melodrame, melodramma
music drama
Neue Zeitschrift für Musik
Ode to Joy (An die Freude)
opéra-comique
prelude
program symphony
recurring motive
Revue et gazette musicale de musique
Romanticism
Sax, Adolphe
scherzo and trio
Scott, Sir Walter
song cycle
symphonic poem / tone poem
thematic transformation
Wagnerism
Napoleon Bonaparte
nocturne
ophicleide
orientalism/exotism
program or programmatic music
Paganini
Requiem
Risorgimento
rubato or tempo rubato
saxhorn
Schiller, Friedrich
Singspiel
strophic form/modified strophic
tempo d’attacco/tempo di mezzo
through-composed
Wagner tuba

SCHOLARS
Abbate, Carolyn
Bloom, Peter
Charlton, David
Dahlhaus, Carl
Deathridge, John
Frisch, Walter
Holloway, Robin
Kramer, Lawrence
Longyear, Rey M.
Pestelli, Giorgio
Hepokoski, James
Samson, Jim
Youens, Susan
Barzun, Jacques
Budden, Julian
Chusid, Martin
Daverio, John
Floros, Constantine
Gossett, Philip
Holoman, D. Kern
Locke, Ralph
Parker, Roger
Plantinga, Leon
Macdonald, Hugh
Todd, R. Larry

TWOIETH CENTURY

SIGNIFICANT PEOPLE
Albeniz, Isaac
Anderson, Laurie
Babbitt, Milton
Barber, Samuel
Bartók, Béla
Beatles
Berg, Alban
Berio, Luciano
Bernstein, Leonard
Boulanger, Nadia
Boulez, Pierre
Brecht, Bertolt
Britten, Benjamín
Busoni, Ferruccio

Cage, John
Carter, Elliott

Chávez, Carlos
Copland, Aaron

Cowell, Henry
Crumb, George

Dallapiccola, Luigi
Davidovsky, Mario

Davies, Peter Maxwell
Del Tredici, David

Elgar, Edward
Falla, Manuel de

Gershwin, George
Ginastera, Alberto

Glass, Philip
Górecki, Hynrik

Henze, Hans Werner
Hindemith, Paul

Holst, Gustav
Honegger, Arthur

Ives, Charles
Janácek, Leos

Kodály, Zoltán
Ligeti, György

Lutoslawski, Witold
Mahler, Gustav

Messiaen, Olivier
Milhaud, Darius

Nancarrow, Conlon
Nijinsky, Vaslav

Nono, Luigi
Oliveros, Pauline

Orff, Carl
Pärt, Arvo

Partch, Harry
Penderecki, Krzysztof

Poulenc, Francis
Prokofiev, Sergey

Rachmaninov, Sergey
Ravel, Maurice

Reich, Steve
Riley, Terry

Rochberg, George
Satie, Erik

Schnittke, Alfred
Schoenberg, Arnold

Sessions, Roger
Shostakovich, Dmitry

Sibelius, Jean
Skryabin, Alexander

Sondheim, Stephen
Stockhausen, Karlheinz

Strauss, Richard
Stravinsky, Igor

Szymanowski, Karol
Thomson, Virgil

Tippett, Michael
Varese, Edgard

Vaughan Williams, Ralph
Villa-Lobos, Heitor

Walton, William
Webern, Anton

Weill, Kurt
Xenakis, Iannis

Zappa, Frank
Zorn, John

Zwilich, Ellen Taaffe

Musical Terms

aleatory
atonality

Ballets Russes
blues

Expressionism
Gebrauchsmusik
Hauptstimme
Impressionism
Institut de Recherche et de Coordination Acoustique/Musique (IRCAM)
neo-classicism
octatonic scale
Monsieur Croche
musique concrète
nationalism
planing
polytonality
row, series, serial
Sprechstimme
tonal Expansion
tone clusters
whole-tone scale

I Ching
Klangfarbenmelodie
notes/microtones
minimalism
musical quotations
“Mystic Chord”
Nebenstimme
pointillism
postmodern
sound mass
“substance vs. manner”
tonal Modification
12-tone technique

REPERTOIRE
Babbitt, Composition for Four Instruments; Philomel
Bartók, Concerto for Orchestra; Mikrokosmos; Music for Strings, Percussion, and Celesta
Beatles, Sergeant Pepper’s Lonely Hearts Club Band
Berg, Lulu;., Lyric Suite; Violin Concerto; Wozzeck
Berio, Sinfonia
Bernstein, West Side Story
Boulez, Le Marteau sans maître; Structures I
Britten, Peter Grimes; War Requiem
Cage, Book for Prepared Piano; Fontana Mix; 4’33”; HPSCHD
Copland, Appalachian Spring; Billy the Kid; Rodeo
Cowell, The Aeolian Harp; The Banshee
Crumb, Ancient Voices of the Children; Vox balaenae
Debussy, La cathédrale engloutie; Jeux; La mer; Pelléas; “Prélude à L apres-midi d’un faune
Del Tredici, Final Alice
Elgar, “Enigma” Variations
Gershwin, Rhapsody in Blue
Glass, Einstein on the Beach
Górecki Symphony of Sorrowful Songs
Hindemith, Ludus tonalis; Mathis der Maler
Ives, Over the Pavements; Symphony No. 4; The Unanswered Question
Mahler, Das Lied von der Erde
Messiaen, Catalogue d’oiseaux; Chronochromie
Orff, Carmina Burana
Penderecki, *Threnody for the Victims of Hiroshima*
Prokofiev, “Classical” Symphony; *Visions fugitives*
Rachmaninov, Piano Concerto No. 2; *Rhapsody on a Theme of Paganini*
Ravel, Bolero; *Daphnis et Chloe*; Sonatina; *Le Tombeau de Couperin*
Reich, *Clapping Music; Come Out*
Riley, *In C*
Rochberg, *Nach Bach*
Satie, *Gymnopédie; Parade*
Schoenberg, Five Orchestral Pieces; *Moses und Aron*; Piano Suite, *Pierrot Lunaire*; String Quartet No. 2; *Verklärte Nacht*
Shostakovich, *Lady Macbeth of the Mtsensk District; Symphony No. 5*
Sibelius, Symphony No. 4
Skryabin, *Poem of Ecstasy*
Sondheim, *Sunday in the Park with George; Sweeney Todd*
Stockhausen, *Gesang der Jünglinge; Gruppen*, Piano Pieces XII
Strauss, *Elektra; Der Rosenkavalier; Salome*
Stravinsky, *The Fairy’s Kiss; The Firebird; Histoire du Soldat; Petrushka; Pulcinella; The Rake’s Progress; The Rite of Spring; Symphony of Psalms*
Thomson, *Four Saints in Three Acts*
Varèse, *Ionisation; Poème électronique*
Vaughan Williams, Fantasia on a Theme by Thomas Tallis, London Symphony; Pastoral Symphony
Villa-Lobos, *Bachianas Brasileiras*
Webern, Concerto for Nine Instruments; Five Orchestral Pieces; Symphony Op. 21
Weill, *Die Dreigroschenoper*

**Scholars**

Theodor Adorno  
J. Peter Burkholder  
Robert Craft  
Allen Forte  
George Perle  
Carol Oja  
Roger Sessions  
Richard Taruskin  
Eric Walter White  
William Austin  
Edward T. Cone  
Carl Dalhaus  
H. Wiley Hitchcock  
Vivian Perlis  
Jim Samson  
Halsey Stevens  
Virgil Thomson

**Essays:**

Babbitt, “Who Cares If They Listen”  
Boulez, “Schoenberg is Dead!”  
Busoni, *Sketch of a New Esthetic of Music*
Cage, *Silence*
Cardew, Cornelius, *Scratch*
Ives, *Essays Before a Sonata*
Schoenberg, Harmony,

**AMERICAN MUSIC (NATIONAL MUSIC)**
(Music of the Americas represented in Ethnomusicology and World Music categories)

**SIGNIFICANT PEOPLE**

<table>
<thead>
<tr>
<th>John Adams</th>
<th>George Antheil</th>
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<tr>
<td>Louis Armstrong</td>
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<td>Virgil Thomson</td>
<td>John Tufts</td>
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Isaac Watts
Henry Clay Work
John Zorn
Hank Williams
Frank Zappa
Ellen Taaffe Zwilich

**Musical Terms**

- anthem
- ballad
- Bay Psalm Book
- Bluegrass
- blues
- break
- broadside
- comping
- country music
- fiddle tunes
- fuging tune
- head
- hillbilly
- hocket
- march
- minstrel show
- musical comedy
- plain tune
- psalmody
- riff
- sectional form
- shout chorus
- singing school
- syncopation
- Tin Pan Alley
- walking bass
- ASCAP
- ballad opera
- bebop
- blue note, blues scale
- boogie woogie
- bridge (release)
- camp meeting
- country dance
- Dwight's Journal of Music
- film score
- gospel
- heterophony
- hip hop
- jazz
- minimalism
- modal jazz
- musical theatre
- psalm meters
- ragtime
- scat
- shape note hymnody
- swing
- 32-bar pop song form
- trading fours
- vaudeville

**Reertoire**

- Adagio for Strings (Barber)
- “Amazing Grace”
- America Independent (The Temple of Minerva)
- “Anacreon in Heaven”
- Appalachian Spring (Copland)
- Baby Doe (Barber)
- Ballet Mécanique (Antheil)
- The Banjo (Gottschalk)
- The Banshee (Cowell)
Bay Psalm Book
“Beautiful Dreamer” (Foster)
“Barbara Allen”
“Blue Yodel #9” (Rogers)
“Chester” (Billings)
Concord Sonata (Ives)
Easy Instructor
Einstein on the Beach (Glass)
Fanfare for the Common Man (Copland)
Gaelic Symphony (Beach)
“Grandfather Clock” (Work)
“Grandpa’s Spells” (Morton)
“Hard Times” (Foster)
“Harlem Airshaft” (Ellington)
“Hellhound on my Trail” (Johnson)
“I Wonder As I Wander” (Niles)
“Maple Leaf Rag” (Joplin)
“Molly and Tenbrooke” (Monroe)
“Mood Indigo” (Ellington)
“My Days Have Been So Wondrous Free” (Hopkinson)
“Night in Tunisia” (Parker)
Nixon in China (Adams)
Oklahoma (Rodgers and Hammerstein)
The Ornithological Combat of Kings (Heinrich)
Overture to Candide (Bernstein)
Porgy and Bess (Gershwin)
Rhapsody in Blue (Gershwin)
Rip Van Winkle (Bristow)
Rodeo (Copland)
Sacred Harp
Shaker Loops (Adams)
Souvenir de Puerto Rico (Gottschalk)
“Stars and Stripes Forever” (Sousa)
Sternhold and Hopkins Psalter
Sweeney Todd (Sondheim)
Symphonic Sketches (Chadwick)
“Take My Hand, Precious Lord” (Dorsey)
Three Places in New England (Ives)
Treemonisha (Joplin)
Unanswered Question (Ives)
“West End Blues” (Armstrong)
West Side Story (Bernstein)
SCHOLARSHIP
Gilbert Chase    Richard Crawford
Charles Hamm    H. Wiley Hitchcock
Irving Lowens    Oscar Sonneck
Eileen Southern  Charles Seeger
MUSA  New Grove Dictionary of American Music

ETHNOMUSICOLOGY AND WORLD MUSIC

SCHOLARS OR SCIENTISTS
John Blacking    Margaret Mead
Alexander J. Ellis Alan Merriam
Mantle Hood      Bruno Nettl
Eric M. von Hornbostel Curt Sachs
Jaap Kunst       Charles Seeger
Alan Lomax

MODERN COMPOSERS AND THEIR INTERESTS IN WORLD MUSIC
Béla Bartók       Alan Hovaness
Benjamin Britten  Olivier Messiaen
John Cage         Colin McPhee
Chou, Wen-Chung   Steve Reich
Claude Debussy    Toru Takemitzu

TERMS
acculturation    iconography
bi-musicality    marginal survival
cantometrics     organology
comparative musicology polyphonic stratification
ethnomusicology  Sachs-Hornbostel system
field work       semiotic
heterophony      world music

GENRES OR ENSEMBLES
Balinese gamelan  klezmer
capoeira          legong
central Javanese gamelan mariachi
gagaku           noh
hula             pansori
jingxi (Peking opera) sanjo
kabuki sizu (Silk and Bamboo)
kecak wayang kulit

INSTRUMENTS

akadinda koto
angklung mbira (sanza; kalimba)
balafon qin
balalaika quatro
bandura nay (ney)
berimbau pipa
biwa shakuhachi
changgo (changku) shamisen
charango santur
cymbalon sarod
daff shanai (shenei)
di (dizi) sitar
djembe tabla
sheng tabla
didjrido (yidaki) “talking”drum (dundun, donno)
dulcimer tampura (tambura)
erhu ‘ud
guitarron veena (vina)
hurdy-gurdy zheng
kayagum zurna
kora

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