

BYU SCHOOL OF MUSIC GRADUATE APPLICANT HANDBOOK



Updated September 2022



SCHOOL OF MUSIC

MISSION STATEMENT

The BYU School of Music seeks truth in great music. We strive to lead in the composition, performance, teaching, and understanding of music and to serve the university, The Church of Jesus Christ of Latter-day Saints, and the world through this divine gift.

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GENERAL APPLICATION INFORMATION

Deadlines

Application Deadline: December 15

GEE Deadline: February 1

Students interested in pursuing any of the graduate programs in the School of Music should apply online through the BYU Graduate Studies [website](#).

An application is not considered complete and ready for consideration until all required materials are received. You are urged to apply for admission as early as possible.

Entry Dates

Fall Semester: Applicants in composition, performance, and conducting

Summer Semester: Applicants in music education

Students with a specialization in music education enter only during the summer term, but will still specify fall entry on the application.

Financial Aid

All applicants are automatically considered for financial awards and assistantships without any additional application requirements.

General Application Requirements

For a complete application, you must submit the following:

- Indicate your desired **advisor** and **area of study**
- Upload a **statement of intent**, indicating your desired program goals and anticipated graduation date



- Upload any required **supplemental application materials** for your desired specialization (this may include links to uploaded performances, essays, etc.) in the department documents section of the application
- Request **three letters of recommendation** (you may still submit your completed application if the recommenders have not yet completed their recommendations)
- Upload **transcripts** for each school attended and provide your cumulative **GPA**
- Obtain an **ecclesiastical endorsement** (start the process at endorse.byu.edu)
- Meet minimum **English proficiency** requirements ([click here](#) for exemptions and minimum test scores)
- Pay non-refundable **\$50 application fee**

International Application Requirements

In addition to the application for admission, international students must also do the following:

- Submit **contract of support**
- Send transcripts, mark sheets, diplomas, and graduation certificates to International Education Research Foundation (IERF) for a **credential evaluation**, and a **detailed report**, which you will include with your online application
- Submit **proof of English proficiency** when English is not the native language

To show English proficiency, complete an exam below. (Scores must be reported by the 15 December application deadline.)

- **TOEFL** (computer-based): A minimum score of 237 is required.
- **TOEFL iBT**: A minimum score of 85 is required (with at least 22 in Speaking and at least 21 in Listening, Reading, and

Writing).

- **IELTS:** The School of Music's requirements for the IELTS test exceed those of the university. The School of Music requires a composite band score of at least 7.0 and subscores of at least 6.5 in all four areas of writing, speaking, listening, and reading.

For more information about English proficiency, please see the BYU Graduate Studies [website](#).

These items provide the university with certification that the applicant has adequate financial support to complete a graduate program, if accepted, and information about the student's English language ability.



DEGREE INFORMATION



MM IN COMPOSITION



Supplemental Application Materials

- A **portfolio** of four compositions in various media
- A **recording** of two or more of these compositions

If the portfolio is best represented in print, supplemental materials may be mailed to the Graduate Program Manager (to be received by the application deadline):

Graduate Composition Application
c/o Graduate Program Manager
BYU School of Music
C550 HFAC
Provo, UT 84602

Program Information

The purpose of this specialization is to produce graduates who are prepared to make a significant contribution to the art form, both as composers and as teachers/scholars in composition and theory, and to provide aesthetic enrichment to those they will serve.

Program Requirements

- 32 hours of coursework
- Oral final examination
- Composition

Program Outcomes

- Demonstrate a basic knowledge of music library resource materials
- Understand how aesthetics applies to your discipline

- Articulate the historical aspects of music, particularly that of the modern era
- Compose with advanced skill and techniques
- Create a large-scale composition for your final project
- Prepare a recital of your original works



MM IN CONDUCTING



Supplemental Application Materials: Choral Emphasis

- A list of all **choral experience**, including private study, conducting, and ensembles in which applicant has sung
- Scanned **programs of concerts** where applicant has conducted
- A list of **pieces rehearsed and performed as conductor**, including composers, name of ensemble, and dates
- Include a link to your **pre-screening audition**: A video recording of representative rehearsal and performance where choir was trained and conducted by the applicant

Note: The recording must be accessible online and the link must be included in your online application. YouTube is the preferred format. Please contact the Graduate Program Manager (miriam_burton@byu.edu) if you have any questions about including links with your application.

Those who pass the preliminary screening of applicants will be notified by **January 15**, and will be invited to campus for a personal interview and audition with Professors Crane and Wells, where the applicant will be asked to conduct previously assigned pieces, sing a hymn, and demonstrate ability to play piano reductions of homophonic and polyphonic pieces.

Supplemental Application Materials: Instrumental Emphasis

- Scanned **programs of concerts** where applicant has conducted
- A list of **pieces rehearsed and performed as conductor**, including composers, name of ensemble, and dates
- Include a link to your **pre-screening audition**: A video

recording of a past solo performance showing your proficiency and technical and expressive facility on your major instrument



Note: The recording must be accessible online and the link must be included in your online application. YouTube is the preferred format. Please contact the Graduate Program Manager (miriam_burton@byu.edu) if you have any questions about including links with your application.

Program Information

Students in this program develop advanced, personal conducting skills and techniques that are precise and suited to a variety of musical needs; attain confidence, poise and clarity with the baton; learn effective rehearsal techniques; and become familiar with a variety of instrumental and choral scores representing the repertoire of various stylistic periods, including sacred and secular genres.

Students learn to convey through gesture music's power, gentleness, directness, and subtlety to both the performer and audience.

Students also select for and bring to the community the great masterpieces of the instrumental and choral literature.

This program is not available for summers-only study.

Program Requirements

- 32 hours of coursework
- Recital
- Repertoire exam
- Oral final examination

Program Outcomes

- Analyze a score in terms of phrasing structure, key centers, dynamics, articulation, and text



- Demonstrate the techniques required to lead an effective, efficient rehearsal
- Demonstrate the conducting techniques required for precision in rehearsal and performance of a score
- Conduct with convincing sense of dynamic, expressive line
- Explain the various genres of choral music and trace developments as genres pass through various stylistic periods in music history
- Give a substantial list of choral pieces or works by the major composers from each stylistic period
- Demonstrate skills for imaginative, convincing programming



MM IN MUSIC EDUCATION



Supplemental Application Materials:

- A current **résumé**
- Verification by a school administrator of **successful public/private school teaching** with appropriate **teaching licensure** (1 year minimum or equivalent required before beginning the program)
- **Two 800- to 1200-word essays** on the following topics:
 1. Discuss what you perceive to be one of the most important problems in public school music education today and propose a possible solution(s)
 2. Reflect on an area of personal interest in music teaching/learning—one that has direct connection with your own teaching—and propose how you might explore it further given the time and opportunity to do so
- A link to a recording of a representative **rehearsal or music class** taught by the applicant (approximately 15 minutes)
- A link to a representative **performance** of a group trained and conducted by the applicant (approximately 15 minutes)
- A link to a representative **solo performance** of the applicant on his/her major instrument (at least two pieces of contrasting style)

Program Information

This program is for those with an undergraduate degree in Music Education who wish to pursue further academic study as a means to develop professionally. The culminating project is the completion of a professional improvement project.



Coursework combines the study of philosophical, research-based, and theoretical views of teaching and learning music with pragmatic approaches to improving music instruction, as well as instruction on a primary/secondary instrument, conducting and/or teaching methodologies.

Efforts are made to plan a program of study based on individual students' needs and interests while maintaining standards of musical and scholarly excellence.

This program is available for full-time or summers-only study.

Program Requirements

- 32 hours of coursework
- Project prospectus
- Professional improvement project
- Comprehensive written examination
- Oral final examination
- Project report

Program Outcomes

Through coursework, comprehensive exams and final project or thesis, students will demonstrate sufficient evidence of the following to exit the program:

- They are informed, reflective educators/practitioners and professionals
- They are emerging scholars
- They are improved musicians



MM IN PERFORMANCE



Supplemental Application Materials:

- Recital programs and repertoire lists from undergraduate study and professional work.
- A performance audition at BYU (preferred) or a recording of the senior recital or equivalent performance

Program Information

The intent of this specialization is to prepare students with outstanding performance potential to be competitive in performance and teaching careers and be advocates for the arts in their communities.

Students in this program will be prepared to meet the need for skilled performers of solo and small and large ensemble music and the demand for excellent studio teachers in schools and communities.

Program Requirements

- 32 hours of coursework
- Juries
- Recital jury
- Recital
- Repertoire examination
- Oral final examination

Program Outcomes

- Increase their skill level as soloists, chamber, and large ensemble musicians to a professionally competitive level

- Grow as a musician in chamber groups and large ensembles
- Extend depth of teaching skills from further exposure to pedagogical study
- Connect their performance experience to academic research that is directly related to their recital and other performance literature
- Demonstrate knowledge of music history, performance practice, literature and theory from the academic component required for the degree



MA IN MUSIC EDUCATION



Supplemental Application Materials:

- A current **résumé**
- Verification by a school administrator of **successful public/private school teaching** with appropriate **teaching licensure** (1 year minimum or equivalent required before beginning the program)
- **Two 800- to 1200-word essays** on the following topics:
 1. Discuss what you perceive to be one of the most important problems in public school music education today and propose a possible solution(s)
 2. Reflect on an area of personal interest in music teaching/learning—one that has direct connection with your own teaching—and propose how you might explore it further given the time and opportunity to do so
- A link to a recording of a representative **rehearsal or music class** taught by the applicant (approximately 15 minutes)
- A link to a representative **performance** of a group trained and conducted by the applicant (approximately 15 minutes)
- A link to a representative **solo performance** of the applicant on his/her major instrument (at least two pieces of contrasting style)

Program Information

This program is for those with an undergraduate degree in Music Education who wish to pursue further academic study as a means to develop professionally. The culminating project is the completion of a professional improvement project.

Coursework combines the study of philosophical, research-based, and theoretical views of teaching and learning music with pragmatic approaches to improving music instruction, as well as instruction on a primary/secondary instrument, conducting and/or teaching methodologies.

Efforts are made to plan a program of study based on individual students' needs and interests while maintaining standards of musical and scholarly excellence.

This program is available for full-time or summers-only study.

Program Requirements

- 32 hours of coursework
- Project prospectus
- Professional improvement project
- Comprehensive written examination
- Oral final examination
- Project report

Program Outcomes

Through coursework, comprehensive exams and final project or thesis, students will demonstrate sufficient evidence of the following to exit the program:

- They are informed, reflective educators/practitioners and professionals
- They are emerging scholars
- They are improved musicians



MA IN MUSICOLOGY



Supplemental Application Materials:

- A sample scholarly research paper
- A list of publications, if any

Program Information

This program prepares students to be scholars who will promote musical understanding and appreciation for the arts.

Students are expected to add to the body of historical and analytical publication that has increased understanding of the history, practice, sociology, and aesthetics of the cultural heritage of Western, and to a lesser degree, non-Western music.

This effort should also increase general awareness of the cultural and historical diversity represented in concert programs and recordings.

Program Requirements

- 32 hours of coursework
- Thesis prospectus
- Language examination
- Comprehensive written examination
- Oral final exam and thesis defense
- Thesis

Program Outcomes

- Be conversant with the entire history of Western music
- Gain an in-depth understanding of most of the period styles and traits of the Western music tradition

- Master the research and study techniques that will produce original research suitable for publication in scholarly media
- Produce a thesis on a topic in historical musicology
- Be equipped for success in a doctoral program

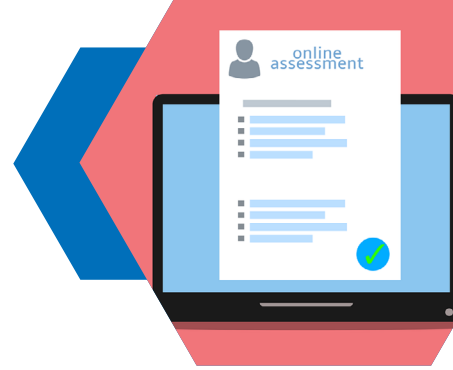




GRADUATE ENTRANCE EXAM STUDY GUIDE



GENERAL EXAM INFORMATION



Exam Overview

The music Graduate Entrance Exam (GEE) tests your skills in **music theory** and **music history**.

The exam is taken online on BYU Learning Suite. The deadline for completing the GEE is **February 1**.

The exam can be taken any time between December 15 and February 1. The exam is closed-book and closed-note.

Exam Proctor

In order to take the exam, you must have a **proctor**.

After the 15 December application deadline, you will be asked to send the name and contact information of your proctor to miriam_burton@byu.edu. The proctor must be with you in person for the duration of the exam, and will send in a report after the exam certifying that the exam was taken honestly.

The proctor must meet the following requirements:

- They are not related to you
- You are not in a position of power over them (i.e. they are not your student or employee)
- They are willing to communicate with the university promptly
- They can be with you for the duration of the exam.

Once you have submitted the name and contact info of your proctor, you will be granted access to the exam on BYU Learning Suite. You may only take the exam once per application period, so please plan accordingly.



Taking the Exam

You have **three hours** to take the exam, and you must take it in one sitting. You may not exit and re-enter the exam once you have begun.

The GEE consists of three parts:

1. **History: Listening** (50 questions)
2. **History: Score Reading** (50 questions)
3. **Theory** (50 questions)

The test gives students the opportunity to demonstrate a mastery of the fundamentals of theory, part writing, and analysis of tonal music. The history portion is multiple-choice, includes score analysis, and gives students an opportunity to demonstrate knowledge of the major historical periods, styles, composers and genres throughout the history of Western art music.

Passing Score

Students accepted into the School of Music must score **60%** or above on both the music theory and music history portions of the exam.

In exceptional cases students with scores lower than 60% may be admitted provisionally. Provisional admits will be required to take one or more courses in music theory and/or music history. Provisions must be resolved within the first two semesters of enrollment to remain in good standing.

Recommended Resources

We recommend the following books for help with study and preparation for the exam:

Paul O. Harder and Greg A. Steinke. **Basic Materials in Music Theory: A Programmed Course** (current or past editions)



J. Peter Burkholder, Donald J. Grout, and Claude V. Palisca. **A History of Western Music** (current or past editions)

J. Peter Burkholder and Claude V. Palisca. **The Norton Anthology of Western Music, vol. 1-3** (current or past editions)

J. Peter Burkholder and Claude V. Palisca. **Norton Recorded Anthology of Western Music, vol. 1-3** (current or past editions)



MUSIC THEORY STUDY GUIDE



Theory Portion Overview

The theory portion of the GEE consists of 50 multiple-choice questions.

The theory questions are informed by *Basic Materials in Music Theory: A Programmed Course* and *Norton Anthology of Western Music*, vols. 1-3.

Graduates from the BYU School of Music will recognize the questions on this exam to be comparable in form and content to the tests given in the BYU music theory sequence.

Sample Questions

On the following pages of this guide you will see excerpts from scores in the Norton Anthology of Western Music, together with the kinds of music theory questions that might be asked about such pieces.

These sample questions are designed to give you an idea of the format, level, and style of questions used on the Graduate Entrance Exam. Such a small number of questions obviously do not cover the entire range of topics found on the exam.

Sample Theory Question: Example 1

This image shows a page from a musical score, specifically measures 109 and 110. The score is written for a large orchestra and includes vocal parts. The instruments and voices listed on the left are: Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Cl. b. (Bass Clarinet), Fg. (Fagotto), Cfg. (Corno Fagotto), Cor. (Coro), Tr. (Tromba), Trb. I, II (Trumpets), Trb. III (Tuba), Timp. (Timpani), Arpa (Arpa), Vl. I, II (Violins), Vla. (Viola), Vc. (Violoncello), and Cb. (Contrabbasso). The score is in 3/4 time and features various musical notations, including dynamics (p, p senza espress), articulation (acc), and performance instructions (muto in Oboe, unis). The page number 109 is visible at the top right.

Sample Theory Question: Example 1 (continued)

1. In the first half of the first measure of the example (bar 108), the tuba and english horn are sounding _____.
 - a. In unison
 - b. In octaves
 - c. In fifths
 - d. In fourths
 - e. None of these

2. In the third bar of the example (bar 110), the clarinets and bassoons play _____.
 - a. A G-flat minor triad followed by an E-flat triad
 - b. A G-flat minor triad followed by its first inversion
 - c. A tonic triad followed by a mediant triad
 - d. An E-flat minor triad followed by its first inversion
 - e. A borrowed submediant followed by a G-flat minor triad

Sample Theory Question: Example 2

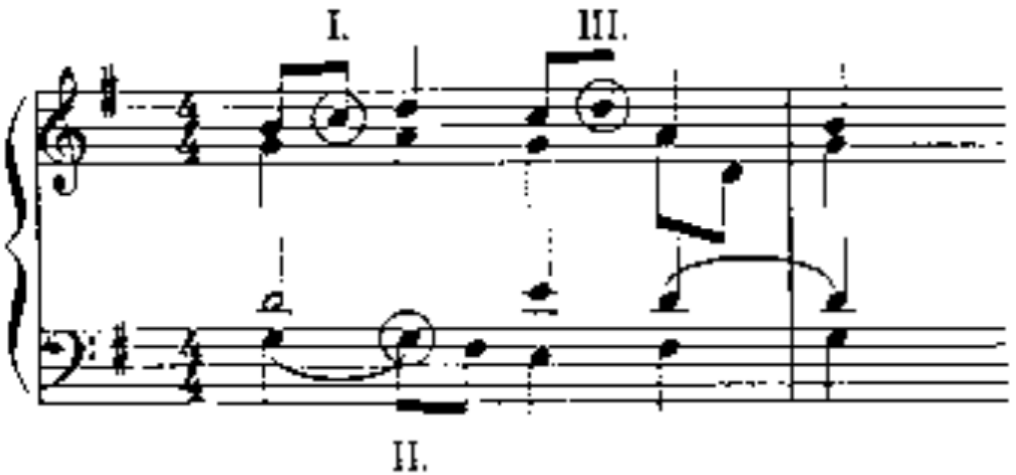
Moderato

How my love song gently comes... for the ten - der - heart with -

in your eyes. My love is a pre - ttle that nev - er dies...

1. What is the best description of this harmonic progression?
 - a. A perfect authentic cadence
 - b. Secundal progression
 - c. Fauxbourdon
 - d. Circle of fifths
 - e. Non-tonal
2. The best analysis for the downbeat of the fourth bar (1st bar, 2nd system) is _____.
 - a. German sixth
 - b. French sixth
 - c. Neapolitan
 - d. An eleventh chord
 - e. A ninth chord

Sample Theory Question: Example 3



1. Three non-harmonic tones are circled in the example below. Name them in order I-II-III.
 - a. Escape tone, passing tone, neighboring tone
 - b. Passing tone, suspension, escape tone
 - c. Appoggiatura, anticipation, passing tone
 - d. Passing tone, anticipation, escape tone
 - e. Passing tone, suspension, appoggiatura

MUSIC HISTORY STUDY GUIDE



History Portion Overview

The history portion of the GEE consists of 100 multiple-choice questions.

The first fifty questions are **listening questions**, asking you to respond to audio excerpts from recordings, while the last fifty questions are **score identification questions**, asking you to identify music based on a page or two of the score.

Both listening and score excerpts are taken exclusively from the *Norton Anthology of Western Music*, vols. 1-3.

Graduates from the BYU School of Music will recognize the questions on this exam to be comparable in form and content to the tests given in the BYU music history sequence.

Listening

There are a total of twenty-seven audio excerpts.

The first ten questions are matching questions. You are to identify the genre (opera, symphony, motet, etc.) and period (medieval, renaissance, baroque, etc.) for ten different audio excerpts.

The rest of the listening questions (Nos. 11-50) follow a regular multiple-choice format, and require you to identify what you hear according to various categories. Who is the likely composer? What is the likely genre? What is the probable form? What stylistic principles (pertaining to melody, harmony, texture, timbre, rhythm, dynamics, etc.) are at work in this excerpt? In what period was it composed? Does this piece invoke specific historical associations? In general, there will be 1-3 questions for each audio excerpt.



Score Identification

There are a total of thirty score excerpts.

The score ID questions will take a similar form to the listening questions. The first ten questions are matching by genre and period, and the remaining forty follow a regular multiple-choice format treating the same kinds of issues as before.

Sample Questions

On the following pages of this guide you will see an excerpt from one of the scores in the Norton Anthology of Western Music, together with the kinds of questions that might be asked about such a piece. (Listening questions will be very similar.)



Sample History Question: Example 1

I. (♩=62)
très sec et l'arpège très rapide et nerveux

Measures 1-5: Piano introduction with rapid arpeggiated pattern in the piano and rhythmic melody in the clarinet. Dynamics: *mf*.

Measures 6-10: Continuation of the piano introduction with a more active bass line. Dynamics: *p*.

Measure 11: Introduction of the saxophone with a rhythmic pattern. Dynamics: *mp*.

Sample History Question: Example 1 (continued)

1. Who is the likely composer of this piece?
 - a. Arnold Schoenberg
 - b. Henry Cowell
 - c. Darius Milhaud
 - d. Milton Babbitt
 - e. Steve Reich
2. The composer of this piece was part of a group of composers known as _____.
 - a. Les Six
 - b. The Mighty Handful
 - c. The Second Viennese School
 - d. The New York School
 - e. The Dirty Dozen
3. What elements suggest the influence of jazz in this excerpt?
 - a. Syncopated rhythms
 - b. Raised and lowered 3rd scale degrees
 - c. Instrumentation
 - d. All of the above
 - e. None of the above
4. The material presented by the melody instruments on this page suggests which formal procedure?
 - a. Sonata form
 - b. Rondo
 - c. Theme and variations
 - d. Isorhythm
 - e. Fugue



History Study List

On the following pages, you will find a helpful list of music history terms, concepts, individuals, topics for study, and repertory.

These questions are easiest studied using *A History of Western Music* and *The Norton Anthology of Western Music*, vol. 1-3.

The test draws from each of the following eras:

- The Middle Ages
- The Renaissance
- The Baroque Period
- The Classical Period
- The Romantic Period
- The Twentieth Century

While it is useful to know facts about these eras, it is crucial to be able to recognize the elements from each era in representative scores. *The Norton Anthology of Western Music*, vol. 1-3 are particularly helpful at preparing you for the questions that will be on the test.

The base of knowledge needed to perform successfully on the history portion of the test is quite large. It is recommended that you study for the test over a period of time, selecting a few songs and representative elements to study each day. Cramming a few days before taking the test will leave your brain overwhelmed with the amount of information.

After reviewing the musical time periods, you may find it helpful to flip to pages of scores out of context and see if you can identify the composer and significant elements you see on the page. Listen to the scores frequently so you have them in your head, which can help with score identification. Having a friend play portions of scores out of context can help prepare you for the listening portion of the exam.

The Middle Ages

Greek doctrine of Ethos
Mass
Office
Boethius
Pope Gregory
Plainchant
Antiphonal singing
Responsorial singing
Melisma
Psalm tones
Sequence
Trove
Liber usualis
Guido d'Arezzo
Hexachord system
Liturgical drama
Hildegard of Bingen
Jongleurs
Troubadours
Trouvères
Bernart de Ventadorn
Minnesingers
Meistersingers
Estampie
Organum
Musica enchiriadis
St. Martial organum
Notre Dame organum
Leonin
Perotin
Magnus liber organi
Clausula (substitute
clausula)
Discant
Cantus firmus
Conductus
Motet

Franco of Cologne
Petrus de Cruce
Ars Nova
Phillipe de Vitry
Guillaume de Machaut
Roman de Fauvel
Isorhythmic motet
Formes fixes
Trecento
Madrigal
Ballata
Caccia
Francesco Landini
Musica ficta





The Middle Ages: Topics for Study

- Types and styles of Gregorian chant in the medieval Mass
- Main genres, forms, styles, and composers associated with medieval secular monophony
- Development of the medieval motet from the Notre Dame school through Machaut
- Main composers, genres, and styles associated with the Italian Trecento, and how this music differs from French music of the same period

You should know well and be able to recognize visually and aurally:

- » Chant examples including an Introit, Gradual, and Alleluia
- » An excerpt of Notre Dame organum
- » A motet from the late 12th century
- » An isorhythmic motet by Machaut or De Vitry
- » A ballata of Landin





The Renaissance

Fauxbourdon
John Dunstable
Cantus firmus
Burgundian School
Guillaume Dufay
Chanson
Motet
Motto mass
Cantus firmus mass
L'homme armé
Renaissance
Tinctoris
Johannes Ockeghem
Canon
Prolation canon
Josquin des Prez
Parody mass
Paraphrase mass
Contrafactum
Musica reservata
Adrian Willaert
Zarlino
Clément Janequin
Lied
Quodlibet
John Taverner
Thomas Tallis
Michael Praetorius
Chest or consort madrigal
Jacob Arcadelt
Cipriano de Rore
Carlo Gesualdo
Claudio Monteverdi
Musique mesurée
Musica transalpina
Thomas Morley
Lute songs

John Dowland
Martin Luther
Chorale
Jean Calvin
Council of Trent
Palestrina
Pope Marcellus Mass
Orlando di Lasso
William Byrd
Frottola
Parisian chanson
Claudin de Sermisy





The Renaissance: Topics for Study

- Main composers and genres associated with the English and Burgundian musical styles in the 15th century
- Chief features of Josquin's masses and chansons
- Main styles and composers associated with the 16th-century madrigal
- Effects of Counter-Reformation on music of the late 16th century

You should know well and be able to recognize visually and aurally:

- » A motet by Dunstable
- » A mass movement by Dufay
- » a chanson (ballade or rondeaux) by Dufay
- » A mass movement by Josquin
- » A mass movement by Palestrina
- » A madrigal by Rore or Marenzio





The Baroque Period

Giovanni Gabrieli
Cori spezzati
Baroque
Prima prattica, seconda prattica
Church, chamber, and theater styles
Doctrine of affections
Basso continuo (thoroughbass)
Intermezzo (intermedio)
Monody
Florentine Camerata
opera
Claudio Monteverdi
Orfeo
L'incoronazione de Poppea
Ostinato bass (chaconne, passacaglia)
oratorio
Heinrich Schütz
Sonata da chiesa, sonata da camera
Cantata
Toccata
Frescobaldi
Sweelinck
Alessandro Scarlatti
Recitativo secco, recitativo accompagnato
Da capo aria
Jean-Baptiste Lully
Tragédie lyrique
Henry Purcell
Dido and Aeneas
Singspiel
François Couperin

Dietrich Buxtehude
Fugue
Suite
Arcangelo Corelli
Trio sonata, solo sonata
Solo concerto, concerto grosso
Giuseppe Torelli
Antonio Vivaldi
Johann Sebastian Bach
Well-Tempered Clavier
Brandenburg Concertos
A Musical Offering
The Art of Fugue
B Minor Mass
George Frideric Handel
Giulio Cesare
Messiah
Water Music
Ballad opera





The Baroque Period: Topics for Study

- Development of opera from Monteverdi to Handel
- Chief baroque instrumental genres, styles, and composers from 1650-1750
- Major achievements, genres, and style associated with J. S. Bach
- Major achievements, genres, and style associated with Handel

You should know well and be able to recognize visually and aurally:

- » An excerpt (several consecutive numbers) of a Monteverdi opera
- » A Corelli trio sonata
- » A Bach fugue
- » A Bach cantata
- » A Bach or Vivaldi concerto
- » An excerpt (several consecutive numbers) of an Italian opera by Handel
- » An excerpt (several consecutive numbers) of a Handel oratorio



The Classical Period

The Enlightenment
Rococo
Domenico Scarlatti
Sonata form
Sinfonia
French overture
Italian overture
G. B. Sammartini
Style gallant
C. P. E. Bach
Empfindsamer Stil
Johann Stamitz
Mannheim orchestra
J. C. Bach
Pietro Metastasio
G. B. Pergolesi
La serva padrona
C. W. Gluck
Orfeo ed Euridice
Guerre des bouffons
Opera seria
Opera buffa
Opera comique
Ballad opera
Singspiel
The Beggar's Opera
Franz Joseph Haydn
Nicholas Esterhazy
Symphonies
Minuet and trio
Sturm und Drang
Sonata-rondo
London symphonies
String quartets
Lord Nelson Mass
The Creation
The Seasons

Wolfgang Amadeus Mozart
Leopold Mozart
Chamber music
Symphonies
Piano concertos
Die Entführung aus dem
Serail
Le nozze di Figaro
Don Giovanni
Così fan tutte
La clemenza di Tito
Die Zauberflöte
Requiem
Lorenzo da Ponte



The Classical Period: Topics for Study

- Social, political, intellectual, and other cultural factors that led to the emergence of the late 18th-century classical style
- The development of opera in the second half of the 18th century, from Pergolesi to Mozart
- Gluck's involvement in opera reform during mid century
- Mozart's piano concertos, focusing especially on the structural details of first-movement concerto form
- The evolution of Haydn's style in his string quartets, focusing on Op. 20, 33, and 76

You should know well and be able to recognize visually and aurally:

- » A complete Haydn string quartet (we suggest one of Op. 33)
- » A complete Haydn symphony, preferably one of the London symphonies
- » One act from a Mozart opera buffa (Marriage of Figaro or Don Giovanni)
- » The first movement of a Mozart piano concerto



The Romantic Period

Ludwig van Beethoven
Three style periods
Sonatas
Concertos
Quartets
Symphonies (Nos. 3, 5, 6,
& 9)
Fidelio
Missa solemnis
Diabelli Variations
Romanticism
Cyclicism
Franz Schubert
Lieder
Strophic form
Throughcomposed form
Cecilian movement
Cecilian movement
Robert Schumann
Dichterliebe
Clara Schumann
Hector Berlioz
Idée fixe
Symphonie fantastique
Mendelssohn
Character piece for piano
Frédéric Chopin
Franz Lisz
Symphonic poem
Giacchino Rossini
Il barbiere di Siviglia
Giuseppe Verdi
Carl Maria von Weber
Der Freischütz
Richard Wagner
Music drama
Leitmotif

Gesamtkunstwerk
"endless melody"
Der Ring des Nibelungen
Tristan und Isolde
Johannes Brahms
Program music, absolute
music
Anton Bruckner
Nationalism
Modest Musorgsky
Pyotr Ilyich Tchaikovsky
Bedrich Smetana
Verismo
Giacomo Puccini
Hugo Wolf
Richard Strauss
Gustav Mahler





The Romantic Period: Topics for Study

- Stylistic features from the classic period compared with those of romanticism
- Musical styles, types, techniques, and main composers associated with lieder and the character piece for piano
- Italian opera (as exhibited by Verdi) compared with German opera (as exhibited by Wagner)
- Principal orchestral genres of program music

You should know well and be able to recognize visually (i.e., in score) and aurally:

- » A symphony by Beethoven (we suggest No. 3, 5, 6, or 9)
- » At least one song by Schubert
- » At least one character piece by Chopin
- » A program symphony (we suggest Berlioz's *Symphonie fantastique*) or a symphonic poem (we suggest one by Liszt or Richard Strauss)
- » An opera act each by Verdi and Wagner





The Twentieth Century

Impressionism
Claude Debussy
Prelude to the Afternoon of a Faun
Stratified textures
Block construction
Igor Stravinsky
The Rite of Spring
Octet
Neoclassicism
Expressionism
Atonality
12-tone method, serialism
Sprechstimme
Klangfarbenmelodie
Pointillism
Arnold Schoenberg
Pierrot lunaire
4th String Quartet, op. 37
Alban Berg
Wozzeck
Anton Webern
Charles Ives
Henry Cowell
Aaron Copland
Appalachian Spring
Bela Bartok
Olivier Messiaen
Pierre Boulez
Le Marteau sans Maître
Karlheinz Stockhausen
Gesang der Jünglinge
Total (or integral) serialism
Milton Babbitt
Indeterminacy, aleatory
John Cage
"Prepared Piano"

Sonatas and Interludes
4'33"
Texture music
Graphic notation
Edgard Varèse
Poème électronique
Musique concrète
Luciano Berio
Sinfonia
Minimalism
Steve Reich
Terry Riley
In C
Postmodernism





The Twentieth Century: Topics for Study

- Musical styles of Debussy, Ravel, and Satie
- Music of Schoenberg, Berg, and Webern
- Music of Stravinsky, covering all three periods of his career
- The two American compositional traditions as represented by Ives and Copland
- Main compositional trends in music after 1945

You should know well and be able to recognize visually (i.e., in score) and aurally:

- » A piece by Debussy
- » An atonal of 12-tone piece by Schoenberg
- » An extended excerpt from an early Stravinsky ballet (we suggest Petrushka or The Rite of Spring)
- » A piece by Bartok
- » A piece by Ives



GETTING HELP

Thank you for considering the BYU School of Music graduate program for your continuing education!

Please reach out to the Graduate Program Manager if you need help with the graduate application process.

We wish you every success as you study for the GEE and prepare your application!

Graduate Program Manager

Miriam Burton

miriam_burton@byu.edu

801-422-3149

E579 HFAC

