MMA Admission Exam SPRING 2014
Part I: Listening & Score Identifications

Please label your blue book with *only your ID number*, answer all questions legibly in the blue book only.

As best as you can, please identify the exact/likely composer, *and approximate date of composition* for each of the five listening excerpts and five score excerpts. Additionally, please describe the stylistic features and musical parameters that account for your answers. If you happen to know the titles of works, please include them.

The five listening excerpts will be heard at the beginning of the hour and again at 40 minutes past the hour. Be sure to label your answers as LISTENING ID 1-5 and SCORE ID 1-5. Please separate the two sets of answers in the blue book.
Wer auf den Wegen
Who on life's sea would

schliefste, ein sanft gewegtes Kind,
slumber as rocked in infant's cot,

kennt nicht des Lebens Tiefe, vor süssen Träumen
knows not of griefs, that enumber the dreams of mortal

poco rit.
Doch wen die Stürme
But who mid tem-pests
fasten zu wildem Tanz und
has fought with all his
Fest, wom hoch auf dunklen
an hon-est war-fars
Strassen die falsche Welt vern.
Dass der Lerns sich wache.

Death's image never.

führt, durch Nacht und Klippen.

fearest, with strong right arm and

lernet der Hand, mit God.

his vessel.

fühlen mit sichrem, ernstem Sinn.

steering, he'll guide her safe to land.
Pausans ascendit per unum tonum
D. M. A. Admission Exam. 1 March 2014.

PART II. History

Write your ID number (not your name!) on the blue book, and answer all questions in the blue books.

1. Identify six of the following ten items. State when they were written or flourished, and name some works and/or individuals related to each. (30 points, 15 minutes)

Dodecachordon  
Empfindsamkeit  
Essays before a Sonata  
Franconian notation  
In Search of a Concrete Music  
Letter on French Music  
Notes inégaless  
On the Sensations of Tone as a Physiological Basis for the Theory of Music  
Sketch of a New Esthetic of Music  
Sonata da chiesa

2. For six of the following ten works, name the composer of each, give the approximate date when each was written, and identify a salient feature of each. (30 points, 15 minutes)

Banchetto musicale  
Choralis Constantinus  
Das Buch der hängenden Gärten  
Der fliegende Holländer  
“Farewell” Symphony  
Idomeneo  
Il canto sospeso  
Les goûts réunis  
Magnus liber organi  
The Dream of Gerontius
3. Answer the following question in essay form. (40 points, 30 minutes)

"Music, even in the most terrible situations, must never offend the ear, but must please the hearer, or in other words must never cease to be music." Thus did Mozart describe the act of composition. Indeed, much thought about music has embraced the idea that decorum—be it respect for convention, fashion, or tradition—is the path to true musical creation. Discuss two examples of such an approach as regards either composition or theory and aesthetics, one from before 1800 and one from after, examining both the composers and/or musical thinkers involved as well as the compositions or writings about music that resulted.
Attached is an excerpt from the slow movement of Mozart's Symphony No. 41, K. 551. You will hear a recording of the excerpt at the beginning of the hour and again after 30 minutes. Label all materials to be handed in with your ID number, NOT your name.

**Part A. Diagram (35%).** In your blue book or on the manuscript paper provided, create a diagram that shows the principal phrases and cadences in the excerpt. For each phrase, indicate the measure numbers of its endpoints and specify any important sub-phrases. For each cadence, indicate the cadence type and specify the local tonic that the cadence suggests (e.g., perfect authentic cadence on IV, half cadence in I). Your diagram should also clarify the relative weight of all phrases and cadences by grouping them together into larger units. Feel free to use phrase-related terminology such as period, sentence, etc.

**Part B. Short Essay (65%).** Referring to the diagram from Part A when convenient and using specific measure numbers, write a focused essay of roughly three well-structured paragraphs on ONE of the following topics:

1. **Structure and Mode.** Discuss how brief and extended passages in the minor mode contribute to the formal and affective shape of the excerpt. In the process, explain how the excerpt is organized: which phrases or sub-phrases are harmonically stable, which are transitional, and what large-scale harmonic trajectory is traced by the whole.

OR

2. **Structure and Non-Pitch Parameters.** Discuss how instrumentation, dynamics, and texture contribute to the formal and affective shape of the excerpt. In the process, explain how the excerpt is organized: which phrases or sub-phrases are harmonically stable, which are transitional, and what large-scale harmonic trajectory is traced by the whole. Be sure to address each instrument group (strings, winds, brass).
DMA admission examination:
Part IV

You are presented with *Accenti* from Luigi Dallapiccola’s piano work *Quaderno Musicale di Annalibera*. The piece will be heard twice at the beginning of the hour and twice again after half an hour.

Answer the following two questions in your blue book, labeled with your ID no. and NOT including your name. If you wish, make use of the piece of manuscript paper which should also be headed by your ID no. The second question should receive most of your time, and doesn’t presume the answer to the first. Note that although this work uses the 12-tone method of composition, you are NOT required or even encouraged to count the notes of the row forms.

1. Briefly describe the relations between the pitch structures of mm. 1, 8, 9 and 16. Include the relationship between the four pitch class collections as well as observations about rhythm, register and spacing in the four measures. Your answer can involve a list or diagram and need not be expressed in complete sentences. (25%)

2. Write a well-shaped essay about the phrase structure and rhythmic organization of this 16-measure work. Optionally, engage your answer to 1. as a factor in your discussion. (75%)
N. 2 - ACCENTI

Allegro; con fuoco (L. 112)

PART I. Score and Listening IDs

Write your ID number (not your name!) on the blue book, and answer all questions in it.

Identify the approximate date of composition of each of the following five recorded excerpts and five score excerpts. Describe the stylistic features that account for your choices—these must be given even if you know the piece—and, based on these features, identify a likely composer.
DMA EXAMINATION, 2017 — PART 2: HISTORY

Answer all questions in the blue book, and label the book with your ID number, NOT your name.

Part A. Short Answer (30 minutes, 10 IDs x 5 points = 50 points). Provide the information requested below. Complete sentences are not required, but details are essential. You will be judged based on both the accuracy and the specificity of your answers.

1. Styles, Genres, and Techniques (4 IDs). Select four of the following. Define the style, genre, or technique, state when and where it flourished, and name at least one composer and one composition with which it is associated.
   - allemande
   - array
   - imitation mass (sometimes called parody mass)
   - modes of limited transposition
   - music drama
   - tragédie lyrique

2. Documents and Treatises (2 IDs). Select two of the following. Describe the document or treatise, name its author, state when and where it originated, and name at least one composer and one composition with which it is associated.
   - L’Art de toucher le clavecin (The Art of Playing the Harpsichord)
   - Roman de Fauvel
   - Vom musikalisch-Schönen (On the Beautiful in Music)

3. Composers (2 IDs). Select two of the following. State when and where the composer flourished, name two contrasting compositions in different genres by him/her, and describe at least one specific stylistic feature of each.
   - Benjamin Britten
   - Claudio Monteverdi
   - Anton Webern

4. Works (2 IDs). Select two of the following. Name the composer, give an approximate date of completion, and describe at least two salient and specific features of the work.
   - Guillaume Tell
   - Sonatas and Interludes
   - String Quartet No. 1 in C minor, Op. 51 No. 1

Part B. Short Essay (30 minutes, 50 points). Answer the following question in essay form, using complete sentences and logically structured paragraphs.

Since at least the seventeenth century, composers have incorporated into new music stylistic traits that were already considered antiquated. Choose passages from three works that would have been understood by their contemporaries as evocative of earlier styles; the works should represent three different periods (1500-1750, 1750-1900, 1900-present). Your essay should: 1) explain what would have made each passage seem deliberately old-fashioned at the time of its composition; 2) discuss the expressive potential generated by the older styles in each passage; and 3) consider for what audiences each passage was designed, and what kinds of meanings each conveyed.
2017 DMA exam: Part 3

You are given the score to the theme and first variation of the 3rd movement of Brahms' Sextet, op. 36. You will hear the music twice at the beginning of the exam period and once again after 30 minutes.

Write a short essay in which you:
1) explain the phrase structure and basic design of the theme; and
2) compare the variation to the theme, taking into account elements that the variation retains unchanged from the theme and elements that are new to the variation.

You are free to discuss cadence, harmony, bass line, texture, rhythm and meter or any other factors which are most salient in this music. Be sure to refer to passages by measure number.

All parts of your answer should be in the blue book, and this blue book should only have your ID number, NOT your name.
DMA Exam Part IV, SPRING 2017

Please answer all questions in the blue book provided; be sure to label the book with your ID number only, NOT your name. You will hear the movement played three times at the opening of the hour, and twice at the 30-minute point.

You will hear *Bransle Gay* from the ballet, *Agon*, by Igor Stravinsky.

Write a short essay in which you discuss the rhythmic and pitch organization of this movement, referring to both the work's essential building blocks and its phrase structures. Support your assertions with specific references to the music.