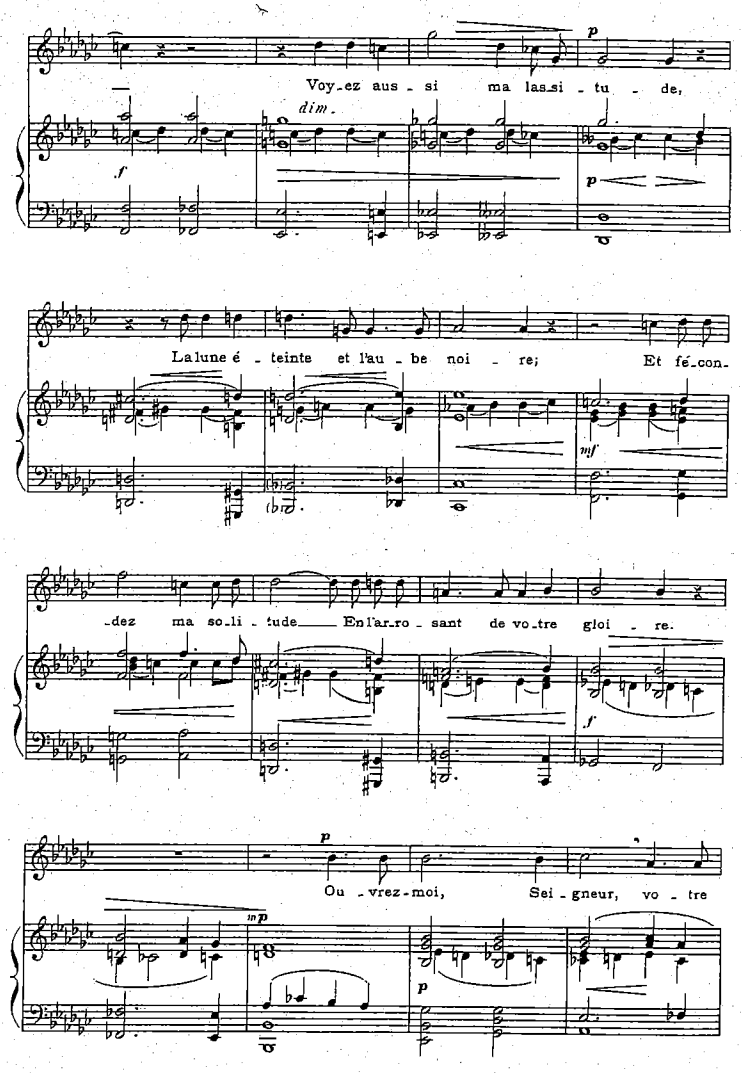
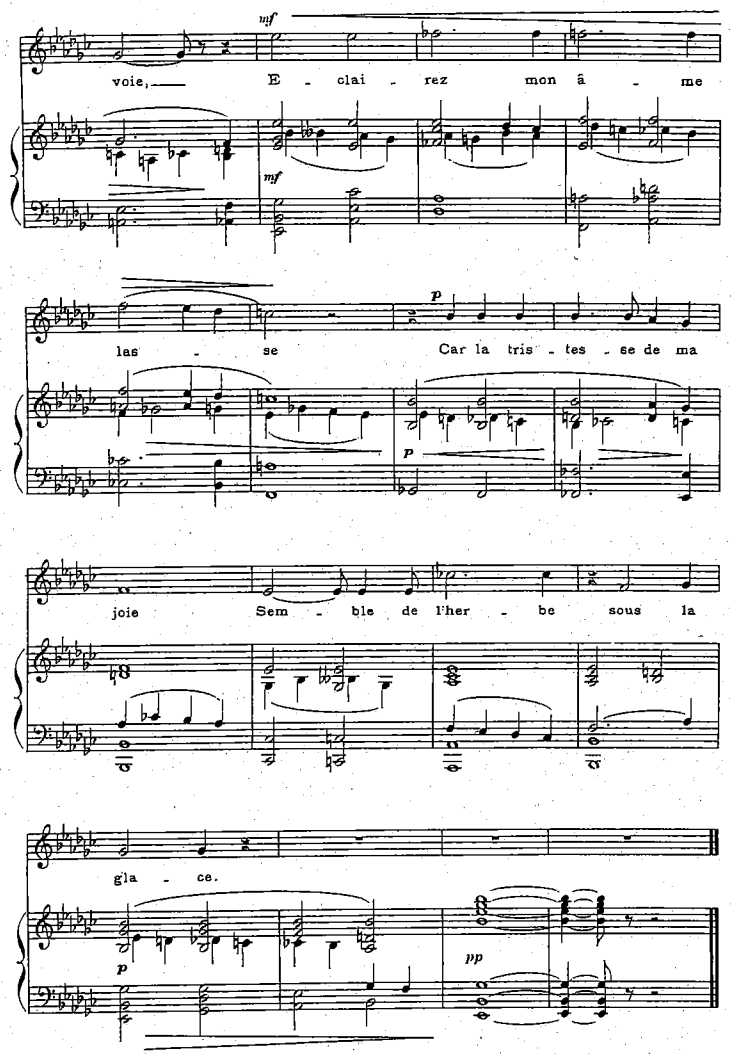
D. M. A. Admission Exam. 25 February 2017.

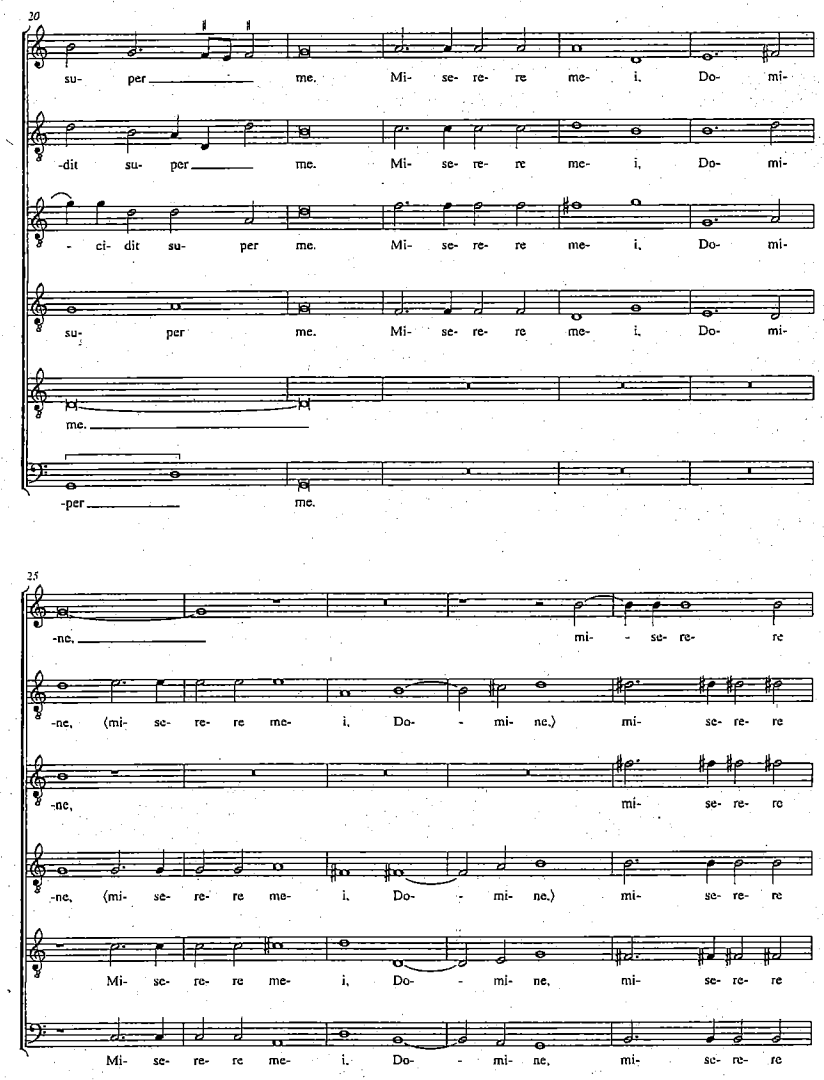
PART I. Score and Listening IDs

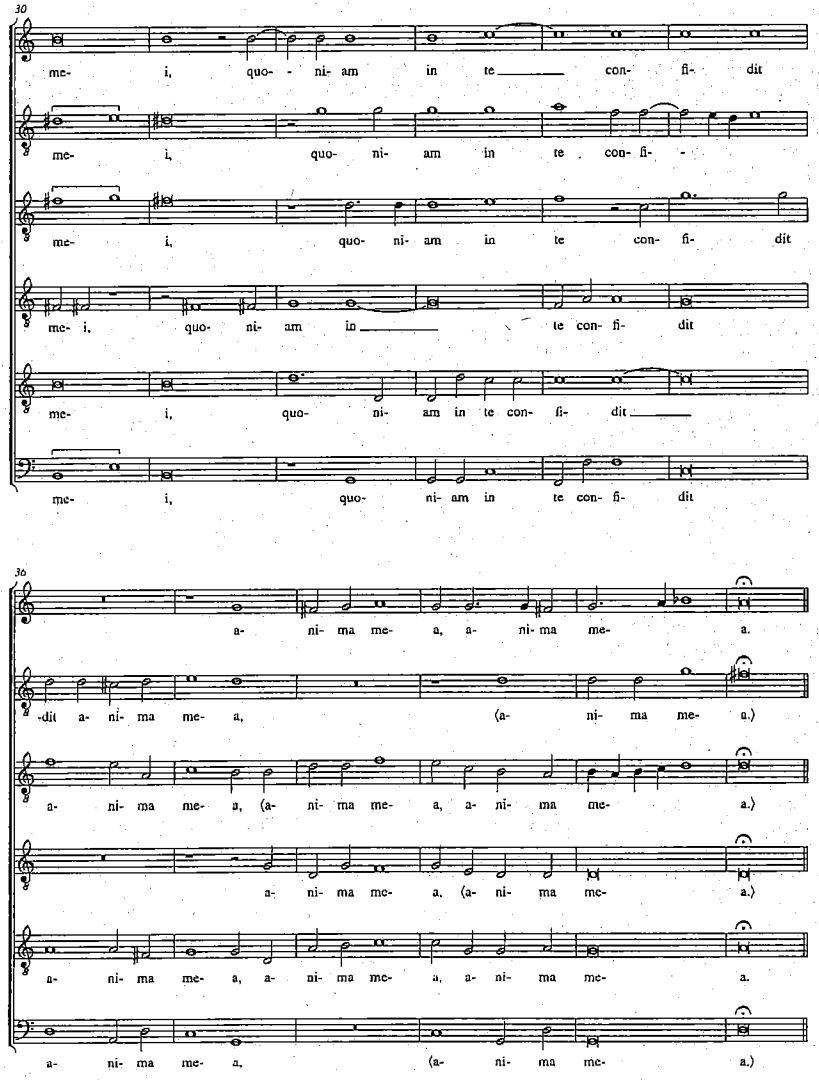
Write your ID number (*not your name!*) on the blue book, and answer all questions in it.

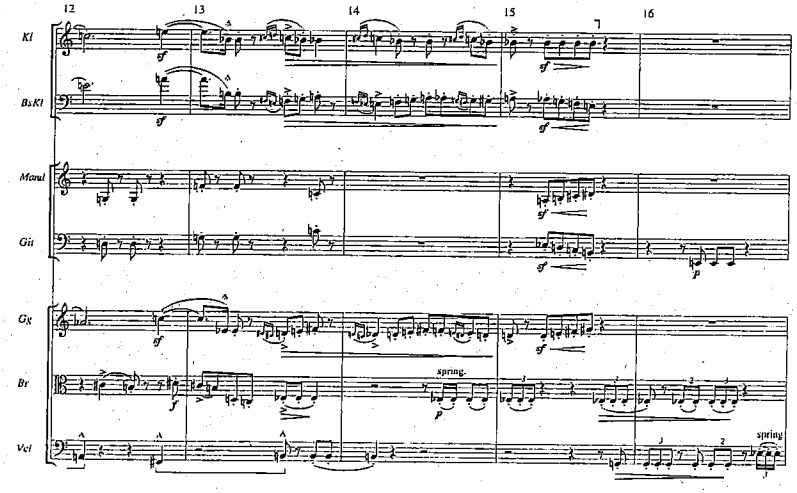
Identify the approximate date of composition of each of the following five recorded excerpts and five score excerpts. Describe the stylistic features that account for your choices—these must be given even if you know the piece—and, based on these features, identify a likely composer.

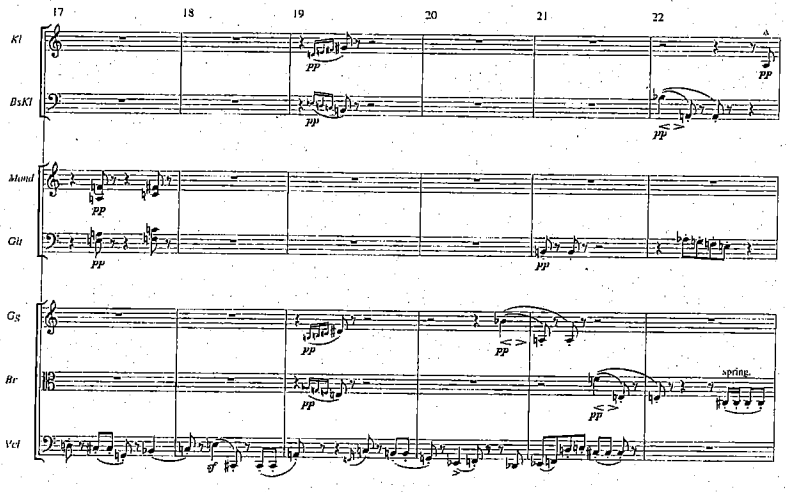

Voy-ez aus-si ma las-si-tu-de,
La lune é-teinte et l'au-be noi-re; Et fé-con-
-dez ma so-li-tude En l'ar-ro-sant de vo-tre gloi-re.
Ou-vrez-moi, Sei-gneur, vo-tre

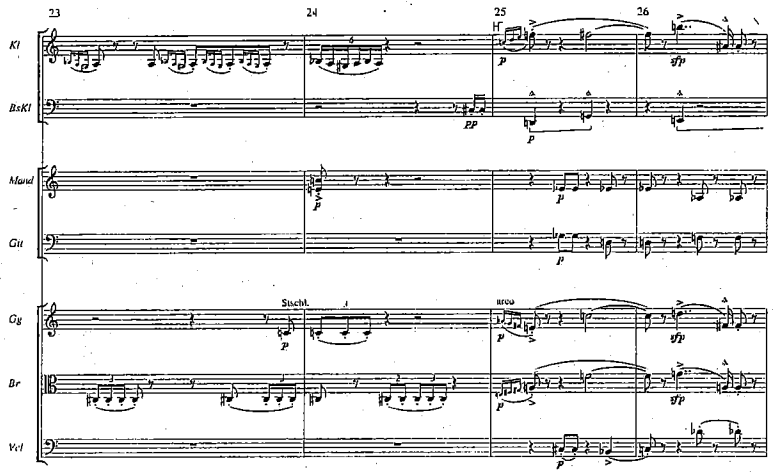

voie, E-clai-rez mon â-me
las-se Car la tris-tes-se de ma
joie Sem-ble de l'her-be sous la
gla-ce.

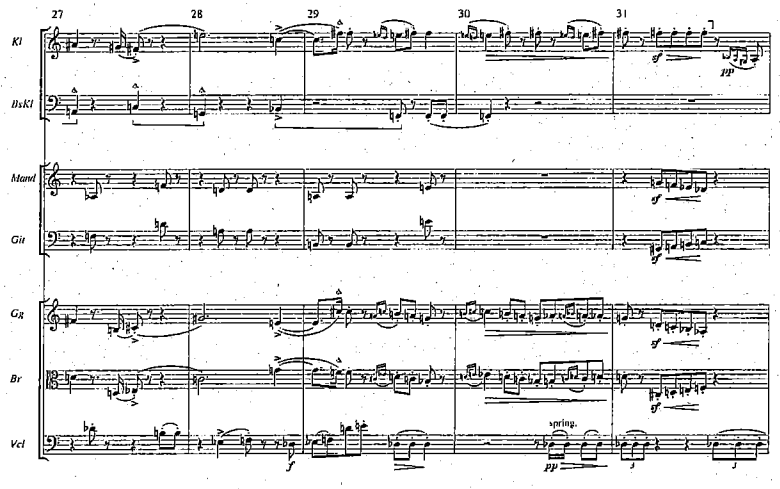

20
su- per me. Mi- se- re- re me- i, Do- mi-
-dit su- per me. Mi- se- re- re me- i, Do- mi-
- ci- dit su- per me. Mi- se- re- re me- i, Do- mi-
su- per me. Mi- se- re- re me- i, Do- mi-
me.
-per me.
25
-ne, mi- se- re- re
-ne, (mi- se- re- re me- i, Do- mi- ne,) mi- se- re- re
-ne, mi- se- re- re
-ne, (mi- se- re- re me- i, Do- mi- ne,) mi- se- re- re
Mi- se- re- re me- i, Do- mi- ne, mi- se- re- re
Mi- se- re- re me- i, Do- mi- ne, mi- se- re- re

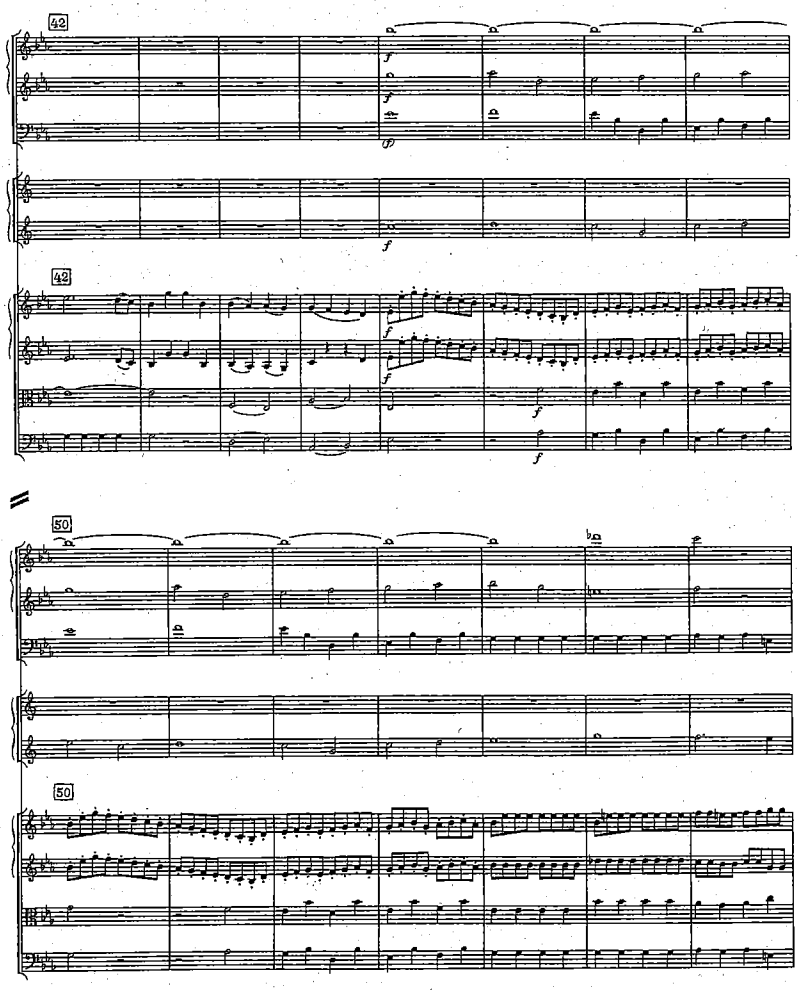

30
me- i, quo- ni- am in te con- fi- dit
me- i, quo- ni- am in te con- fi-
me- i, quo- ni- am in te con- fi- dit
me- i, quo- ni- am in te con- fi- dit
me- i, quo- ni- am in te con- fi- dit
me- i, quo- ni- am in te con- fi- dit
36
a- ni- ma me- a, a- ni- ma me- a.
-dit a- ni- ma me- a, (a- ni- ma me- a.)
a- ni- ma me- a, (a- ni- ma me- a, a- ni- ma me- a.)
a- ni- ma me- a, (a- ni- ma me- a.)
a- ni- ma me- a, a- ni- ma me- a, a- ni- ma me- a.
a- ni- ma me- a, (a- ni- ma me- a.)

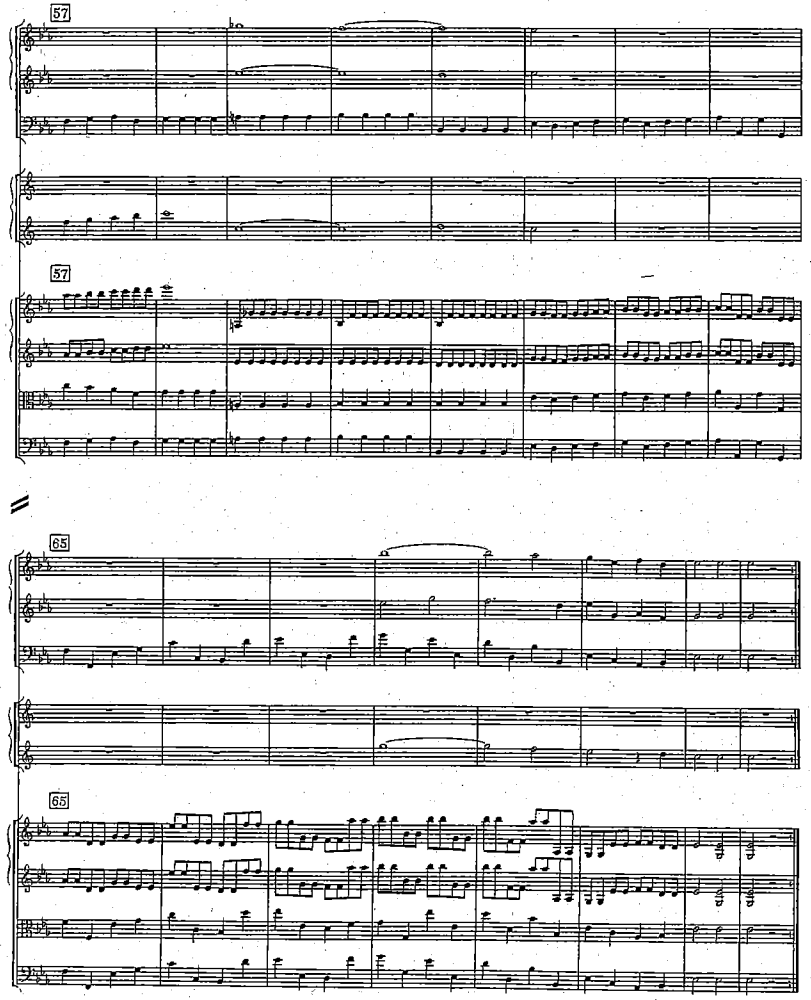

12
13
14
15
16
Kl
BsKl
Mand
Git
Gg
Br
Vcl
spring.
spring

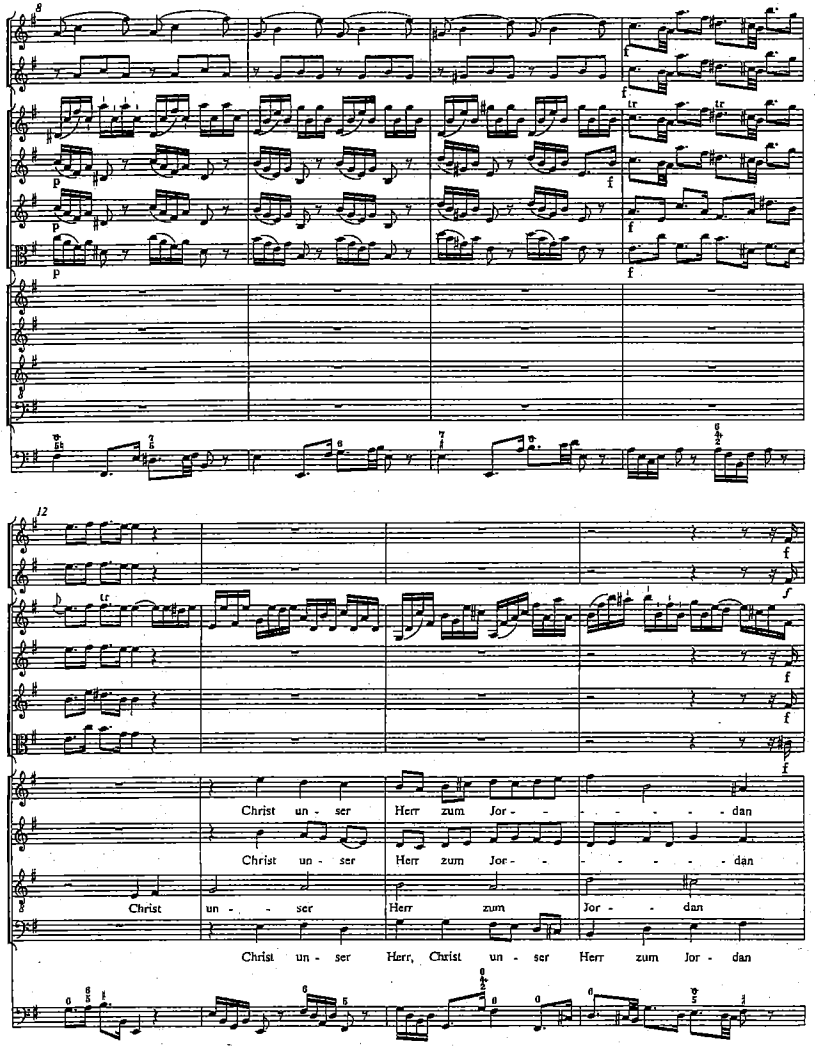

17
18
19
20
21
22
Kl
BsKl
Mand
Git
Gg
Br
Vcl
spring.

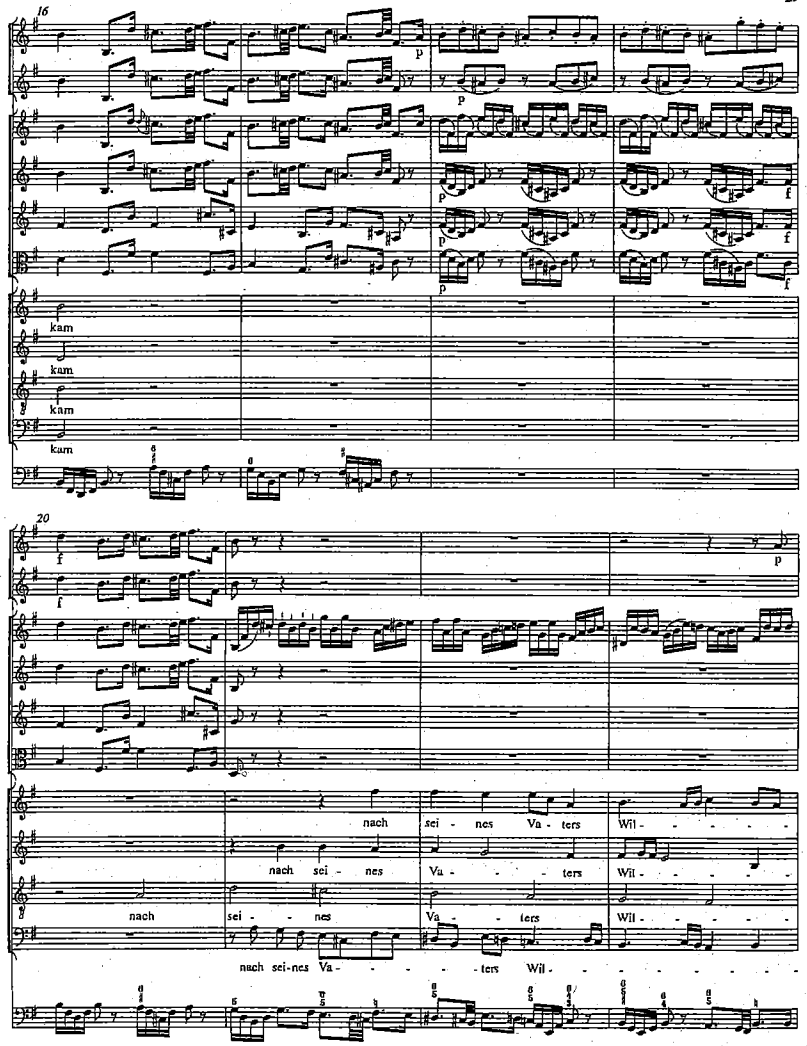

23
24
25
26
H
Kl
BsKl
Mand
Git
Gg
Br
Vcl
Sischt.
arco


27
28
29
30
31
Kl
BsKl
Mand
Git
Gg
Br
Vcl
spring.


42
f
f
f
42
f
f
f
50
50


57
57
65
65


8
12
Christ un - ser Herr zum Jor - - - - - - dan
Christ un - ser Herr zum Jor - - - - - - dan
Christ un - - ser Herr zum Jor - - dan
Christ un - ser Herr, Christ un - ser Herr zum Jor - dan


16
kam
kam
kam
kam
20
nach sei - nes Va - ters Wil - - - - -
nach sei - nes Va - - - ters Wil - - - - -
nach sei - - nes Va - - ters Wil - - - - - -
nach sei-nes Va - - - - - ters Wil - - - - - - - - -

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

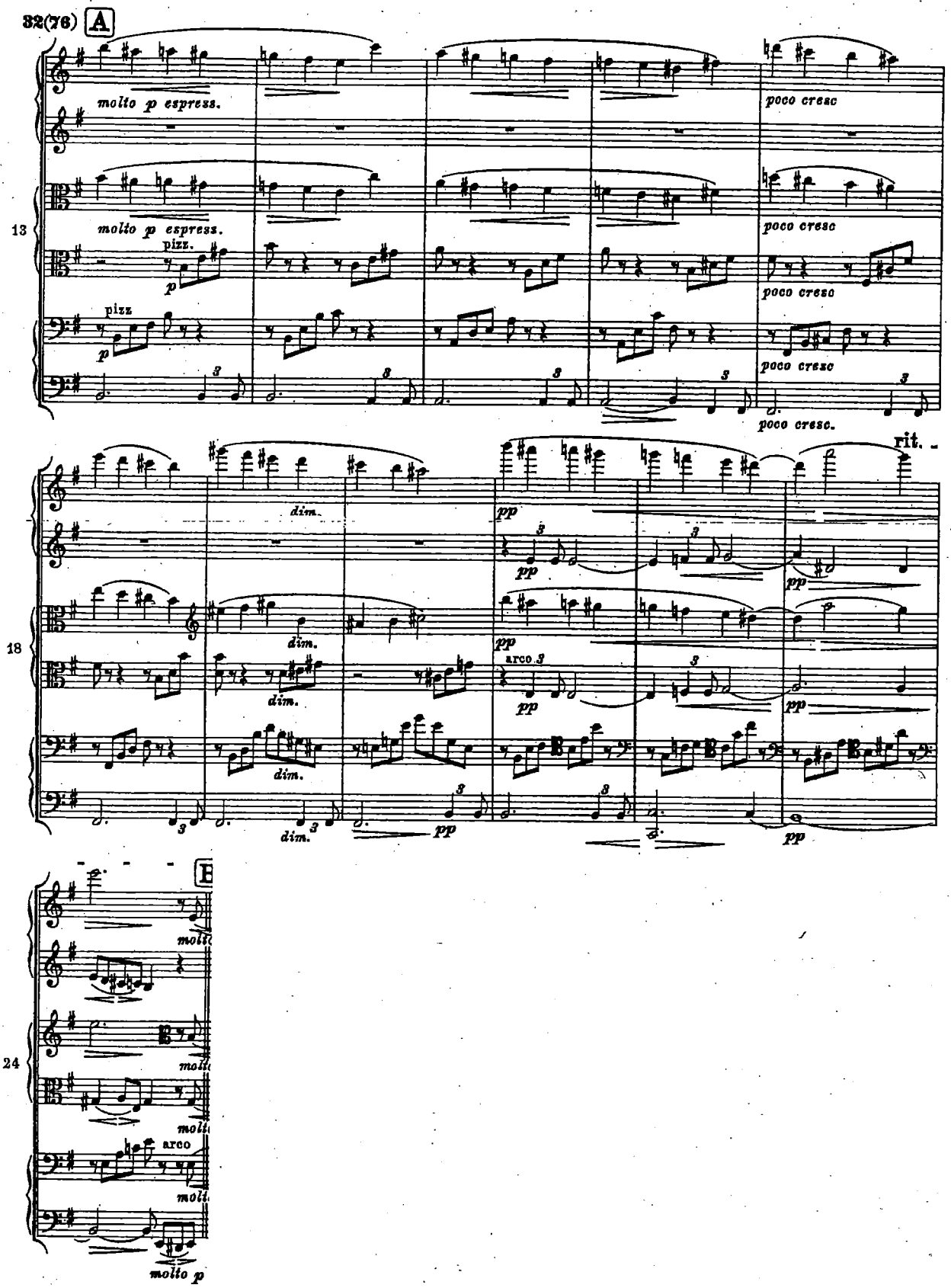
You are given the score to the theme and first variation of the 3rd movement of Brahms' Sextet, op. 36. You will hear the music twice at the beginning of the exam period and once again after 30 minutes.

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.

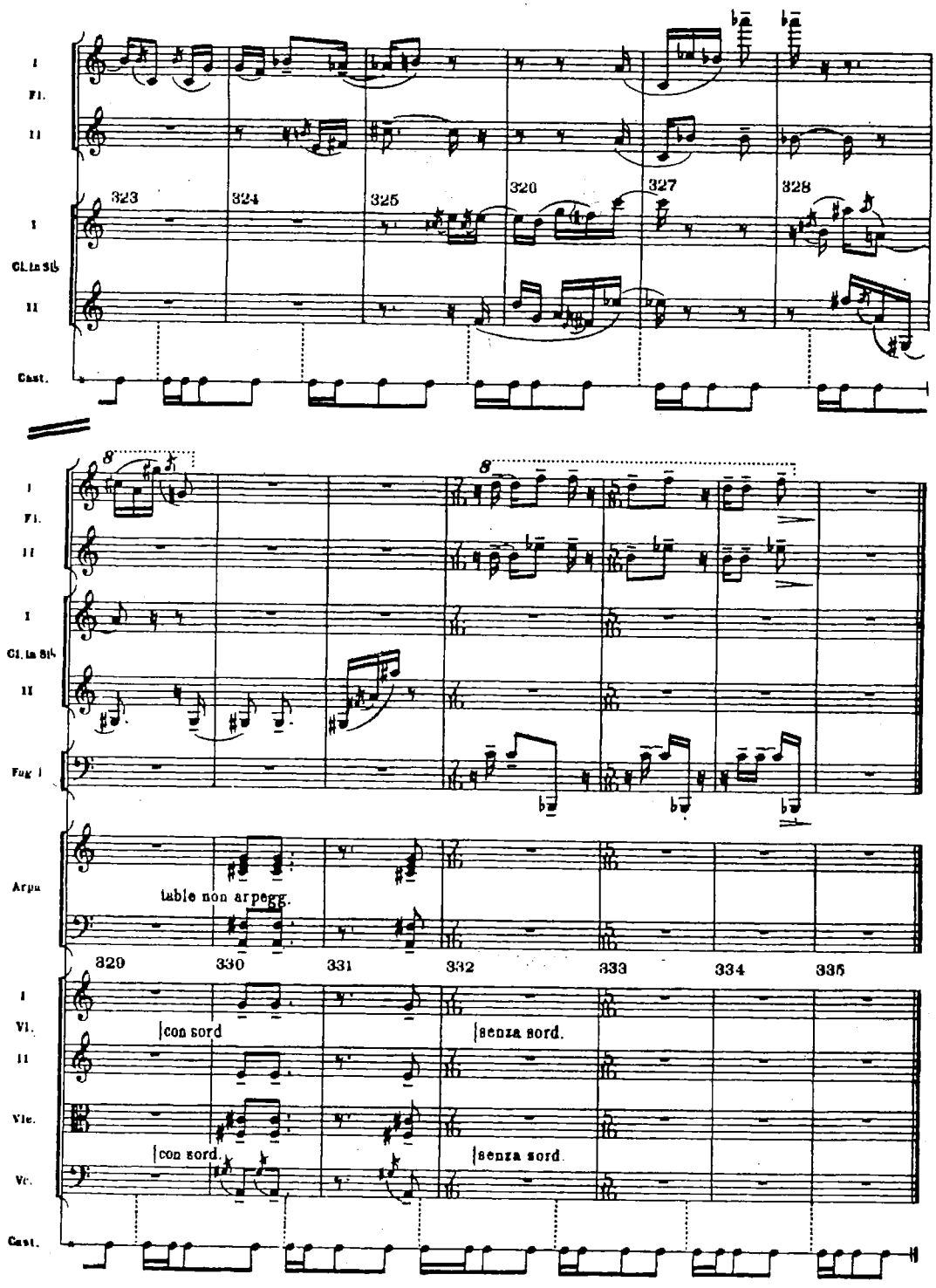

32(76)
A
molto p espress.
poco cresc
13
molto p espress.
pizz.
p
poco cresc
pizz
p
poco cresc
poco cresc.
rit.
dim.
pp
18
dim.
arco
dim.
dim.
dim.
pp
B
24
molto p

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.


I
Fl.
II
323
324
325
326
327
328
I
Cl. in Bb
II
Cast.
8
I
Fl.
II
I
Cl. in Bb
II
Fag. I
Arpa
table non arpegg.
329
330
331
332
333
334
335
I
Vl.
II
con sord
senza sord.
Vle.
con sord.
senza sord.
Vc.
Cast.