

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.

Voyez aus - si ma la - si - tu - de,
dim.
 Et fe - con.

Lalune é - teinte et l'au - be noi - re;

-dez ma so - li - tude. Enlar - ro - sant de vo - tre gloi - re.

Ou - vrez - moi, Sei - gneur, vo - tre

vois, — 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.

Musical score for measures 12-16. The vocal parts (KI, BKV, Soprano, Alto, Tenor, Bass) and piano accompaniment (Gk, Br, Vcl) are shown. The score includes dynamic markings such as *pp* and *f*, and performance instructions like *rit.* and *ritard.*.

Musical score for measures 17-22. The vocal parts (KI, BKV, Soprano, Alto, Tenor, Bass) and piano accompaniment (Mand, Gtr, Gk, Br, Vcl) are shown. The score includes dynamic markings such as *pp* and *f*, and performance instructions like *rit.* and *ritard.*.

Musical score for measures 23-26. The vocal parts (KI, BKV, Soprano, Alto, Tenor, Bass) and piano accompaniment (Gk, Br, Vcl) are shown. The score includes dynamic markings such as *pp* and *f*, and performance instructions like *rit.* and *ritard.*.

Musical score for measures 27-31. The vocal parts (KI, BKV, Soprano, Alto, Tenor, Bass) and piano accompaniment (Mand, Gtr, Gk, Br, Vcl) are shown. The score includes dynamic markings such as *pp* and *f*, and performance instructions like *rit.* and *ritard.*.

Musical score for measures 42-44. Measure 42 features a complex rhythmic pattern with sixteenth notes and rests. Measure 43 shows a continuation of this pattern with some melodic movement. Measure 44 is a more active measure with dense sixteenth-note passages.

Musical score for measures 45-47. Measure 45 has a melodic line with some rests. Measure 46 is mostly empty staves with some notes in the lower register. Measure 47 is a busy measure with many sixteenth notes.

Musical score for measures 57-59. Measure 57 has a melodic line with some rests. Measure 58 is mostly empty staves. Measure 59 is a busy measure with many sixteenth notes.

Musical score for measures 60-62. Measure 60 has a melodic line with some rests. Measure 61 is mostly empty staves. Measure 62 is a busy measure with many sixteenth notes.

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

nach sei-nes Va-ters Will-ken
nach sei-nes Va-ters Will-ken
nach sei-nes Va-ters Will-ken

nach sei-nes Va-ters Will-
nach sei-nes Va-ters Will-
nach sei-nes Va-ters Will-

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**

Musical score for measures 13-17. The score is in treble and bass clefs. The tempo/mood is *molto p espress.*. The dynamics are *p* and *poco cresc.*. The piece features a melody in the upper voice and a bass line with triplets. The word *pizz.* is written above the bass line.

Musical score for measures 18-23. The score is in treble and bass clefs. The dynamics are *dim.* and *pp*. The piece features a melody in the upper voice and a bass line with triplets. The word *arco* is written above the bass line. The tempo/mood is *rit.*.

Musical score for measures 24-27. The score is in treble and bass clefs. The dynamics are *molto* and *molto p*. The piece features a melody in the upper voice and a bass line with triplets. The word *arco* is written above the bass line.

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.

1
Fl.
II
1
Cl. in Bb
II
Cast.

323 324 325 326 327 328

Detailed description: This system of musical notation covers measures 323 to 328. It includes staves for Flute I, Flute II, Clarinet in B-flat I, Clarinet in B-flat II, and Cymbals. The flute parts feature melodic lines with slurs and accents. The clarinet parts provide harmonic support. The cymbals play a steady rhythmic pattern.

1
Fl.
II
1
Cl. in Bb
II
Fag. I

Detailed description: This system covers measures 329 to 335. It includes staves for Flute I, Flute II, Clarinet in B-flat I, Clarinet in B-flat II, and Bassoon I. The flute parts continue with melodic development. The clarinet and bassoon parts provide harmonic and rhythmic accompaniment.

Arpa

table non arpegg.

Detailed description: This system is for the Harp (Arpa). It contains a single staff with the instruction "table non arpegg." (table non arpeggiato), indicating that the harp should play chords without arpeggiating. The harp accompaniment consists of sustained chords.

1
Vi.
II
1
Vc.
II
Cast.

329 330 331 332 333 334 335

con sord. senza sord.

con sord. senza sord.

Detailed description: This system covers measures 329 to 335 and includes staves for Violin I, Violin II, Viola, and Violoncello. The strings play a rhythmic accompaniment. The system includes performance instructions: "con sord." (with mutes) for measures 329-332 and "senza sord." (without mutes) for measures 333-335. The cymbals continue with their rhythmic pattern.