Yale School of Music

Sample MMA Entrance Exam

Fall 2000

The MMA Entrance Exam is always comprised of the same four sections: (1) Listening and Score Identification, (2) History, (3) Tonal Analysis, and (4) 20th-Century Analysis. One hour is allotted for applicants to complete each of the four sections, and a one-hour lunch break is provided between sections 2 and 3.

This PDF, which contains an actual exam that was administered at Yale, is distributed to MMA applicants for study purposes.

Contents
Part 1: Listening and Score Identification ................................................................. Page 3
Part 2: History ............................................................................................................. Page 14
Part 3: Tonal Analysis ............................................................................................... Page 15
Part 4: 20th-Century Analysis .................................................................................. Page 19
Answer Key for Part 1 ............................................................................................... Page 22
MMA Written Examination, Fall 2000

The examination will be offered in four parts, each lasting one hour. We will take a lunch break between parts 2 and 3.

For each part a separate question and separate blue book will be distributed. Identify yourself only with the LAST FOUR DIGITS OF YOUR SOCIAL SECURITY NUMBER on anything that you hand in.

During the exam a single blue book will be passed around in which you should write your name and your last four digits. This book will be used for identification purposes by the MMA Committee only after all the examinations have been read, discussed and graded.

GOOD LUCK!
Part 1A

Five recorded excerpts will be played. Place each within a fifty-year period; identify its genre; describe the style; and relate the work to others that you know. You will probably wish to name a composer and even a title for each work, but that in itself will not be acceptable without a stylistic description.

Part 1B

Attached are copies of pages from five scores, numbered 1 through 4. Proceed as in 1A.
dilo. Ma e chiedi mai davanti? Non vo' che usciasse, gli è mezzo

dove va 'spa...glia. E il gran malanno

che mi far? Oh! non oc...tro. Sono così; non u...rete; to

l'ascio chiave. chiude. Ma par...sta ma...ma imper...ti-

nenza. Eh si, so...te. Serpina, ti sa... che rotta m'haila te...sta?

Allegretto

Stizzoso, mio stizzoso. Voi fate il boro...so,
November 2000

MMA Entrance Exam, Part 2

Define five of the following. Along with your definition, provide the name of a composer, an approximate date, and a work to which the word applies. (30)

Cavatina/Cabaletta
Non-retrogradable rhythm
Stile rappresentativo
Gebrauchsmusik
Leitmotiv
Isorhythm
Empfindsamkeit

For eight of the following name a composer, give an approximate date, and briefly describe a significant musical feature. (40)

Symphony of Psalms
L'Homme Armé
Quartet for the End of Time
Three Places in New England
Symphonie Fantastique
The Art of Fugue
Le nuove Musiche
A Night in Tunisia
Piano Suite, Op. 25
Alceste
Tabulatura Nova

Write an essay on one of the following topics. (30)

1. Pick three choral works with dates of composition at least a century apart; compare and contrast the composer's setting of the text. Date your compositions and, if possible, identify the source of the text.
2. Discuss in detail three instrumental compositions with dates at least a century apart in which borrowed material plays a significant role. Consider the source of the material, describe the manner in which the composer uses it, and discuss why the borrowed material may be present (i.e. program etc.)
3. Pick three composers who have contributed significant writings about music; describe the content of their publications and significance of their contributions. Supply dates.
MMA exam, Fall 2000
Tonal Analysis Question

Be sure to save enough time to answer all three questions. Two points extra for naming the composer of the piece correctly.

a) On the score, using Roman numerals combined with figured bass as needed, label the harmonies of the piece.

b) Using an umbrella diagram with measure numbers, sketch the phrase structure, showing sub-phrases, phrases and phrase groups with the principal harmonic goals.

c) Write a short essay summarizing motivic development, embellishment and the use of register as tools of cohesiveness in this piece.
Langsam, sehr zart. $j = 63$. 

[Music notation]
PART IV:
MMA Question: Analysis of 20th Century Music

1. In your essay, discuss the formal organization of this brief orchestral movement. In addition to outlining the sectional division of the movement, (phrases, sub-phrases, etc..) also consider all relevant musical elements of pitch, rhythm, gesture, timbre, texture and orchestration, and discuss how they help contribute to the work's structural coherence?

(You may employ any analytic method that most effectively strengthens your understanding and hearing of the music).

2. What formal device is employed?

3. When was the work composed and who might be the probable composer? (Explain your reasons.)

In addition to your essay, you may also annotate the orchestral score directly in order to further clarify your analytic observations.
Recorded Excerpts

2. Skriabin, Alexander – Prometheus, op. 60
3. Handel, G. F. – Introductory recitative and Aria “Se pieta” (from “Julius Caesar”)
5. Boulez, Pierre – Le marteau sans maître

Score ID

6. Pergolesi, G. – La serva padrona
7. Josquin des Prez – Missa Pange lingua – Gloria in excelsis
8. Schumann, R. – Violin Sonata, Mvt. II – Sehr Lebhaft
9. Haydn, F. J. – Symphony No. 102 in Bb Major, IV
10. Brown, Earl – Available Forms