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.
Mässig

Wer auf den Wegen
Who on life's sea would

p dolce

schlief- fe, ein sanft ge- wieg- tes Kind,
slum- ber as rocked in in- fant's cot,

poco rit.

kennt nicht des Le- bens Tie- fe, vor sü- ssem Träu- men
knows not of grief, that cum- ber the dreams of morti- al

poco rit.
Doch wen die Stürme
But who mid tem-pes

fas-sen zu wil-len Tanz und
fought with all his

Fest, mit-het, wen hoch auf dunk-len

Stras-sen die fal-sche Welt ver-

wag-ing against sin and world-ly
der
Death's
image never

nacht
with
strong
right arm and

hand
with God
his

sicher
leading
he'll
guide
her safely
to

Land
Pausanias ascendit per unum tonum
IL MARE E CHE LUNGHI Fiumi caldi raccoglie.
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*
*Empfandsamkeit*
*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 (m. 112)