

## General Examination in Historical Musicology

Thursday, August 21, 2008

- (9-11 a.m.) **Topic 1:** Medieval: The 13th Century Motet  
(12-2 p.m.) **Topic 2:** Renaissance: Lute Ayre in Elizabethan and Jacobean England  
(3-5 p.m.) **Topic 3:** Baroque: The Concerto in Rome and Venice

Friday, August 22, 2008

- (9-11 a.m.) **Topic 4:** Classical: Haydn and the Keyboard  
(12-2 p.m.) **Topic 5:** 19th Century - Grand Opera  
(3-5 p.m.) **Topic 6:** Ethnomusicology: Urban Musics of Algeria and Tunisia

Instructions for long essays and short answers:

For essays, it is best to organize your answers around a thesis statement, primary question, or core idea. Please be specific, mentioning pieces of music, dates, names, and historical movements (as applicable). Try to think as well about the implications of the points you raise and their significance within a larger context. Since it is impossible to cover every aspect of these topics in the limited time, try to focus on what you believe to be the most important features and to write a clear, well-organized essay. It is often useful to take a few minutes before writing to jot down some main points. Good luck!

For short answers, please write the main portion of your answer in complete sentences, but you may add keywords and sketch brief outlines if you run out of time. It is suggested that you allow enough time for the exams with long essays and short answers by taking one hour and fifteen minutes for the long essay and forty-five minutes for the short answers.

## **General Examination in Historical Musicology**

*Thursday, August 21, 9:00-11:00 a.m.*

### **Topic 1: Medieval: The 13th Century Motet**

**Long essay:** Please choose **one** (1) of the two essay topics below:

1. Give a brief history of the motet to 1300
2. Genres and styles in the 13<sup>th</sup>-century motet

**Short answers:** Please choose **two** (2) of the four topics below:

1. Sources of 13<sup>th</sup>-century motets and their organization
2. Refrains and *motets entés*
3. Major works of scholarship on 13<sup>th</sup>-century motet
4. Notation of rhythm in 13<sup>th</sup>-century motets

## **General Examination in Historical Musicology**

*Thursday, August 21, 12 noon-2:00 p.m.*

### **Topic 2: Renaissance: Lute Ayre in Elizabethan and Jacobean England**

**Long essay:** Please choose **one** (1) of the two essay topics below:

- 1) Discuss some of the major collections of lute ayres published during the quarter century following Dowland's *First Booke of Songes or Ayres*. What stylistic developments can one observe in the music printed in these collections?
- 2) Discuss the principal types of lute ayres in terms of text types, text-music relations, and connections with other vocal or instrumental genres.

## **General Examination in Historical Musicology**

*Thursday, August 21, 3:00-5:00 p.m.*

### **Topic 3: Baroque: The Concerto in Rome and Venice**

#### **Long essay:**

Please discuss in what ways J.S. Bach was indebted to the concerto as it developed in Rome and Venice. You might consider how these works influenced Bach's style (discussing specific works of Bach), his arrangements of the Italian works, their transmission in manuscript sources and printed music, and how Bach's reception of them compared to their broader reception in Germany and England.

**Short essay:** Please choose **one** (1) of the two topics below:

1. Corelli is to Handel as Torelli is to?
2. Imitation and innovation in Corelli's followers.

## General Examination in Historical Musicology

*Friday, August 22, 9:00-11:00 a.m.*

### **Topic 4: Classical: Haydn and the Keyboard**

**Long essay:** Please choose **one** (1) of the three essay topics below:

1. Define some key frameworks for considering performance issues in Haydn's keyboard works. Be sure to include keyboard technology, performance setting, and gender of performers.

2. Build an essay around the following statement from Charles Rosen's *The Classical Style*:

Next to Carl Philipp Emanuel Bach, Haydn appears like a cautious, sober composer: his irregularities of phrase and modulation are almost tame compared to those of the elder man. What is unprecedented, however, is the synthesis that Haydn gradually developed, in the late 1760s and the early 70s, out of dramatic irregularity and large-scale symmetry.

3. Discuss perspectives on genre, form, and periodization in scholarship about Haydn's keyboard works. Start with Schenker and Tovey, then choose a selection of key writers reaching up to the present.

## **General Examination in Historical Musicology**

*Friday, August 22, 12 noon-2:00 p.m.*

### **Topic 5: Grand Opera**

#### **Long essay:**

Joseph d'Ortigue [*La Balcon de l'Opéra* (Paris, 1833)] claimed that Meyerbeer's *Robert le diable* inaugurated a new French genre that fused Rossinian bel canto with Beethovenian symphonism. Discuss this claim with regard to Grand Opéra in general.

## General Examination in Historical Musicology

*Friday, August 22, 3:00-5:00 p.m.*

### **Topic 6: Ethnomusicology: Urban Musics of Algeria and Tunisia**

**Long essay:** Please choose **one** (1) of the two essay topics below:

- 1) Write a cogent essay on the history of rai in its contexts as an Algerian “roots” music and as French and global popular music.
- 2) Describe what is known about the development of classical music in North Africa. If you like, you may focus your discussion on a single city, making note of tendencies or characteristics of music and society that would be generally true across North Africa.

**Short answer:** Contextualize **three to five** of the following names and terms by briefly defining what each means and describing its significance in North African urban musical culture:

Malhun	Muwashshah
Nuba	Zajal
Ma'luf	Hawzi
Ziryab	Piyyut