

General Examination in Historical Musicology

Monday, August 9, 2010

- (9-11 a.m.)* **Topic 1: Medieval**
(12-2 p.m.) **Topic 2: Renaissance**
(3-5 p.m.) **Topic 3: Baroque**

Wednesday, August 11, 2010

- (9-11 a.m.)* **Topic 4: Classical**
(12-2 p.m.) **Topic 5: 19th Century**
(3-5 p.m.) **Topic 6: Ethnomusicology**

Instructions:

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. Please use the suggested times shown in parentheses as a guide to pace yourself.

Good luck!

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Monday, August 9, 9:00-11:00 a.m.

Topic 1

Medieval: Liturgical Drama

Please choose **two** (2) of the three essay topics below (one hour each):

1. Describe the contents of the Fleury Playbook.
2. Choose a liturgical drama (not, please, a simple *Quem queritis*) and describe its musical characteristics.
3. Describe the dramatic development of the *Quem queritis* trope, citing as many specific examples as you can.

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Topic 2

Renaissance: Guillaume Dufay

Long essay: Answer **ONE (1)** of the following two questions (1 hour, 15 minutes):

1. Assess the extent to which Dufay might be considered a cosmopolitan composer.
2. Imagine you are to advise a performing group about a concert of Dufay's works. What pieces would you choose to represent the breadth of his style and output? And what historical story would you want the concert to tell? (For the sake of examination purposes, imagine that the concert can contain no more than FIVE (5) works; you need not worry about the length of the concert.)

Short essay: Answer any **TWO (2)** of the following four questions (45 minutes in all*):

3. What kind of genre was the motet at the time of Dufay, and what were its uses?
4. Consider the proposition that Dufay's chanson output, far from being merely the refined synthesis of an outmoded genre, is innovatory and forward-looking.
5. What types of pre-existent material did Dufay employ in his Masses? How did he manipulate the material?
6. What kind of scholarly detective work has been necessary to solve the mysteries of false or conflicting attributions to Dufay? (You may, if you prefer, limit your discussion to ONE or TWO works.)

* 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.

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Monday, August 9, 3:00-5:00 p.m.

Topic 3

Baroque: Bach: *The Well-Tempered Clavier*

Please note: the scores of Bach's Well-Tempered Clavier (Books 1 and 2) may be used in the exam.

Please answer two questions total: question 1 and *either* question 2 or 3 (one hour each).

Question 1 (obligatory)

1. Choose one fugue from either volume of the Well-Tempered Clavier (except for the first of Book 1) and describe its subject, fugal structure, and motivic organization.

Questions 2 and 3 (choose one)

2. Choose one or two of the following composers: Mozart, Beethoven, Chopin, Schumann, Mendelssohn, Brahms and describe the impact of the Well-Tempered Clavier on their musical output.
3. The performance history of the Well-Tempered Clavier. You may consider the private as well as public sphere, including recordings. Since this is such a large topic, you will want to focus on one or two points, or a particular time frame; please do not attempt an exhaustive survey.

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Wednesday, August 11, 9:00-11:00 a.m.

Topic 4

Classical: Mozart and the String Quartet

Please choose **two** (2) of the three essay topics below (one hour each):

1. Discuss the relationships between Mozart's "Haydn" Quartets and those of Haydn, drawing on the secondary literature.
2. Discuss and compare two Menuet movements from Mozart's string quartets. Then, in a second step, briefly describe how Mozart's use of this form relates to the menuets of his predecessors and contemporaries.
3. Imagine that you have to present an overview of Mozart's string quartets to undergraduate music majors in a one-hour class as part of a music history survey course. Please write a draft of your lecture here.

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Wednesday, August 11, 12:00-2:00 p.m.

Topic 5

19th century: The Rise of the Virtuoso

Please choose **two** (2) of the four essay topics below (one hour each):

1. Flesh out the musician's body as a site of virtuosity.
2. **EITHER:** Explain Lisztomania.
OR: Explore Paganini as "the Devil's Violinist."
3. How well can we reconstruct styles of virtuosity from the age before recordings? Provide a critical discussion of issues, methods, and pitfalls. (If you wish, you may concentrate on one central figure in your answer.)
4. It is often pointed out that Liszt invented the modern recital in 1840. How does a recital differ from a concert? How does the recital function as the vehicle of virtuosity? What is being "recited"? (Your answer may refer to specific recitals; they do not have to be related to Liszt.)

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Wednesday, August 11, 3:00-5:00p.m.

Topic 6

Ethnomusicology: Latin Popular Music in North America

Please choose **one** (1) of the following two essay topics (two hours):

1. In what ways does musical performance help shape the identity of Latin immigrant communities in the United States? In what settings does Latin music contribute to identity formation?
2. Select one genre of Latin popular music from the following list and provide an overview of its history and transmission to and within the U.S.

Salsa

Mariachi

Tejano