

Composition Doctoral Qualifying Exam

For the Composition Doctoral Qualifying Exam, you are required to do the following:

1. Choose from the Repertory List six pieces. You must cover all six eras and no two pieces may be from the same genre. You need to be prepared to answer questions about each of your chosen pieces in a 2--3 hour interview with the MTC faculty, which will occur at some point in April 2017.
2. Write an in---depth analysis of one of your own compositions. The paper should be approximately 12---15 pages in length. You will be assessed on comprehensiveness, depth, and quality of writing.

Attached is a bibliography of analysis approaches. This list of approaches should be used as a reference for determining the best way to approach both #1 and #2 above. In other words, use this bibliography to ensure that you are equipped to analyze the works in a manner that is scholarly and goes beyond the typical theory pedagogical approach.

READINGS IN THEORY

NARRATIVE THEORY

Almén, Byron. "Narrative archetypes: A critique, theory, and method of narrative analysis." *Journal of Music Theory* 47, no. 1 (2003): 1-39.

SPECTRALISM

Murail, Tristan (translated by Aaron Berkowitz & Joshua Fineberg). "Villeneuve-le`s-Avignon Conferences, Centre Acanthes, 9–11 and 13 July 1992."

SEMIOTICS

Hatten, Robert S. *Musical Meaning in Beethoven: Markedness, Correlation, and Interpretation*. **Chapter 1 and 2**

EXPECTATION/MEANING

Meyer, Leonard "Emotion and Meaning in Music". **Preface and Chapter 1 ('Theory')**

MOTIVIC ANALYSIS

+Cone, Edward T. "Three Ways of Reading a Detective Story – or a Brahms Intermezzo." *Georgia Review*, 31 (1977), 554–74; repr. in *Music: A View from Delft*, ed. R.P. Morgan. Chicago: University of Chicago Press, 1989, 77–93.

CONTOUR

Quinn, Ian. "Fuzzy Extensions to the Theory of Contour." *Music Theory Spectrum* 19 (1997): 232–63.

VOICE-LEADING/PROLONGATION

Straus, Joseph N. "Voice Leading in Atonal Music." In *Music Theory in Concept and Practice*, edited by James M. Baker, David W. Beach, and Jonathan W. Bernard, 237–274. Rochester: University of Rochester Press, 1997.

SET THEORY

Perle, George. "Pitch-Class Set Analysis: An Evaluation." *The Journal of Musicology* 8, no. 2 (April 1990): 151–172.

Straus, Joseph. "The Problem of Prolongation in Post Tonal Music" *Journal of Music Theory* Volume 31 #1, p.1-21.

NEO-RIEMANNIAN/PARSIMONIOUS VL

Cohn, Richard. "Maximally Smooth Cycles, Hexatonic Systems, and the Analysis of Late-Romantic Triadic Progressions." *Music Analysis* 15 (1996), 9–40.

TRANSFORMATION

Lewin, David. "Serial Transformation Networks in Dallapiccola's 'Simbolo,'" in *Musical Form and Transformation Four Analytic Essays*. Oxford: Oxford University Press, 2007.

PHENOMENOLOGY

Lewin, David. "Music Theory, Phenomenology, and Modes of Perception." *Music Perception: An Interdisciplinary Journal* 3, no. 4 (July 1, 1986): 327–392. doi:10.2307/40285344.

PEDAGOGY/PERFORMANCE

Schmaldefelt, Janet. "On the Relation of Analysis to Performance: Beethoven's Bagatelles Op. 126 Nos. 2 and 5." *Journal of Music Theory* 29 (1985): 1–31.

SCHENKERIAN

Korsyn, Kevin. "Schenker's Organicism Reexamined." *Intégral* 7 (January 1, 1993): 82–118. ??

Smith, Charles J. "Musical Form and Fundamental Structure: An Investigation of Schenker's 'Formenlehre.'" *Music Analysis* 15, no. 2/3 (July 1, 1996): 191–297. doi:10.2307/854065.

METAPHOR THEORY/CONCEPTUAL INTEGRATION

Chattah, Juan. "Conceptual Integration and Film Music Analysis" in *Proceedings of the Semiotic Society of America*, 2009.

GENDER AND DISABILITY

McClary, Susan. *Feminine endings: music, gender, and sexuality. A Material Girl in Bluebeard's Castle (p.3-34) and Sexual Politics in Classical Music (p.53-79)*

Straus, Joseph "Normalizing the Abnormal: Disability in Music and Music Theory," in *Journal of American Musicological Society* (2006).

TEMPORALITY

Kramer, Jonathan D. "Postmodern Concepts of Musical Time" *Indiana Theory Review* 17/2 (1996): 21-62.

RHYTHM/METER

Krebs, Harald. "Some Extensions of the Concepts of Metrical Consonance and Dissonance." *Journal of Music Theory* 31, no. 1 (1987): 99–120.

Roeder, John. "Beat-Class Modulation in Steve Reich's Music." *Music Theory Spectrum* 25, no. 2 (October 2003): 275–304. doi:10.1525/mts.2003.25.2.275.

HISTORICAL PERSPECTIVE OF THE DISCIPLINE

Agawu, Kofi. "How We Got Out of Analysis, and How to Get Back In Again." *Music Analysis* 23, no. 2/3 (July 2004): 267–286.

Christensen, Thomas. In *The Cambridge History of Western Music Theory*, edited by Thomas Christensen, "Introduction." 1–23. Cambridge: Cambridge University Press, 2002.

POPULAR MUSIC

Everett, Walter. "Making Sense of Rock's Tonal Systems." *Music Theory Online* 10, no. 4 (2004).