

The Doctoral Qualifying Exam in Composition includes four parts:

Part 1:

Analysis Exam (Beginning of Fall Semester, of the Student's Second Year)

- **Timing:** The Analysis Exam will be conducted over 4 hours.
- **Delivery Method:** Students will be assigned a dedicated room for the exam.
- **Content:** Expect students to analyze a selected piece to the best of their current abilities.
- **Purpose:** This exam assesses the foundational analytical skills acquired during the first year of the doctoral degree.

Part 2:

An Analysis Paper (Due End of Winter Break, Student's Second Year)

- **Assignment:** Students will be assigned an analysis paper
- **Due Date:** The analysis paper will be due at the end of the Winter Break, in their second year.

Part 3:

Composition Forum Presentation (Suggested: Spring Semester of the Student's Second Year)

- **Presentation:** In their second year, students will deliver a presentation in the Composition Forum.
- **Duration:** The presentation should be 30 minutes in length, with an additional 15-minute Q and A following.
- **Content:** During the presentation, students are expected present on a composition they have composed within the last two years. The presentation should follow a style similar to that of a conference, festival, or job presentation.

Part 4:

Faculty Review Meeting (After Analysis Paper and Forum Presentation)

- **Review:** Following the submission and review of the analysis paper and the Composition Forum presentation, faculty members from the music theory and composition department will conduct an oral review with the student.
- **Purpose:** The purpose of this oral review is to discuss the student's overall standing in the doctoral qualification exam.
- **Feedback:** If necessary, students will be provided with feedback and guidance on any deficiencies identified by the faculty during the examination process.
- **Additional Work:** Students may be assigned additional work or remedial tasks to address any deficiencies as judged by the faculty.

All four components must be completed to meet the doctoral qualifying requirements and before establishing the doctoral committee.

Three outcomes are possible regarding student performance on this exam:

- I. Pass:** The student successfully completed the exam and no further action is needed.
- II. Conditional Pass:** The student failed one or more components, requiring a Partial Retake.
 - Partial Retake:** The student must complete a specific component as outlined by the committee.
 - Timeline:** The committee will provide a timeframe for resubmission of the failed component(s).
 - Failure of the Partial Retake will be considered a second failure and the student will be dismissed from the program.**
- III. Fail:** The student failed most or all components, requiring a Complete Retake.
 - Complete Retake:** The student must complete most or all components as outlined by the committee.
 - Timeline:** The committee will provide a timeframe for the Complete Retake. Complete Retakes are generally scheduled for the following semester.
 - A student who fails the Complete Retake will be dismissed from the program.**

SELECTED READINGS IN MUSIC THEORY

Agency

- Cone, Edward. *The Composer's Voice*. Los Angeles: University of California Press, 1974. (Chapters 1 and 2.)
- Klorman, Edward. *Mozart's Music of Friends: Social Interplay in the Chamber Works*. Cambridge University Press, 2016. (Chapter 4)

Analysis & Performance

- Leong, Daphne. "Analysis and Performance, or Wissen, Können, Kennen." *Music Theory Online* 22.2 (2016).
- Schmalfeldt, 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.

Contour

- Marvin, Elizabeth West. "A Generalized Theory of Musical Contour." Ph.D. Dissertation, University of Rochester, 1988. (Chapter 2)
- Quinn, Ian. "Fuzzy Extensions to the Theory of Contour." *Music Theory Spectrum* 19 (1997): 232–63.
- Scotto, C. (2017). "The structural role of distortion in hard rock and heavy metal." *Music Theory Spectrum*, 38(2), 178-199.

Contrapuntal Relationships

- Temperley, D. (2007). "The melodic-harmonic 'divorce' in rock." *Popular Music*, 26(2), 323-342.
- Nobile, D. F. (2015). Counterpoint in Rock Music: Unpacking the "Melodic-Harmonic Divorce". *Music Theory Spectrum*, 37(2), 189-203.

Corpus Studies

- Broze, Yuri, and Daniel Shanahan. "Diachronic changes in jazz harmony: A cognitive perspective." *Music Perception: An Interdisciplinary Journal* 31.1 (2013): 32-45.
- Gjerdingen, Robert O. "'Historically Informed' corpus studies." *Music Perception: An Interdisciplinary Journal* 31.3 (2012): 192-204.

Cultural Politics

- Ewell, Philip. "Music Theory's White Racial Frame." *Music Theory Online* 26.2 (2020).
- Hisama, Ellie M. "From L'Étranger to 'Killing an Arab': Representing the Other in a Cure Song," in *Expression in Pop-Rock Music: A Collection of Critical and Analytical Essays*, edited by Walter Everett, 59–74. New York: Garland Press, 2000.

Disability

- Burstein, L. Poundie. "Les chansons des fous: On the Edge of Madness with Alkan." In *Sounding Off: Theorizing Disability in Music*, edited by Neil Lerner and Joseph N. Straus, 187–98. New York: Routledge, 2006.
- Straus, Joseph "Normalizing the Abnormal: Disability in Music and Music Theory." *Journal of American Musicological Society* 59, no. 1(2006): 113-184.

Embodied Cognition / Metaphor Theory

Chattah, Juan. *David Shire's The Conversation: A Film Score Guide*. Lanham: Rowman and Littlefield, 2015. (Chapter 4.)

Kozak, Mariusz. "Listeners' Bodies in Music Analysis: Gestures, Motor Intentionality, and Models." *Music Theory Online* 21.3 (2015).

Expectancy / Meaning

Huron, David, and Elizabeth Hellmuth Margulis. "Musical expectancy and thrills." In P. N. Juslin & J. A. Sloboda (Eds.), *Series in affective science. Handbook of music and emotion: Theory, research, applications* (p. 575–604). Oxford and New York: Oxford University Press, 2010.

Meyer, Leonard. *Emotion and Meaning in Music*. Chicago: University of Chicago Press, 1956. (Preface and Chapter 1)

Flow

Adams, Kyle. "Aspects of the Music/Text Relationship in Rap." *Music Theory Online* 14.2 (2008).

Ohriner, Mitchell. *Flow: The Rhythmic Voice in Rap Music*. Oxford and New York: Oxford Studies in Music Theory, 2019. (Chapters 1 through 4)

Maler, A., & Komaniecki, R. (2021). Rhythmic Techniques in Deaf Hip Hop. *Music Theory Online*, 27(1).

Gender

Boone, Christine. "Gendered Power Relationships in Mashups." *Music Theory Online* 24/1 (2018).

McClary, Susan. *Feminine Endings: Music, Gender, and Sexuality*. Minneapolis: University of Minnesota Press, 2002. (A Material Girl in Bluebeard's Castle on p.3-34, and Sexual Politics in Classical Music on p.53-79)

Generative Theory

Clarke, David. "North Indian Classical Music and Lerdahl and Jackendoff's Generative Theory-a Mutual Regard." *Music Theory Online* 23.3 (2017).

Lerdahl, Fred, and Ray Jackendoff. *A Generative Theory of Tonal Music*. MIT press, 1983.

Motivic Analysis

Reti, Rudolph. *Thematic Patterns in Sonatas of Beethoven*. London: Faber & Faber, 1967. (Last 3 chapters)

Zbikowski, Lawrence Michael. *Conceptualizing Music: Cognitive Structure, Theory, and Analysis*. Oxford and New York: Oxford University Press, 2002. (Chapter 1)

Narrative Theory

Almén, Byron. "Narrative Archetypes: A Critique, Theory, and Method of Narrative Analysis." *Journal of Music Theory* 47/1 (2003): 1-39.

Klein, Michael and Nicholas Reyland, editors. *Music and Narrative since 1900*. Bloomington: Indiana University Press, 2013.

Performance

- Kozak, M. (2021). Anne Teresa De Keersmaecker's Violin Phase and the Experience of Time, or Why Does Process Music Work?. *Music Theory Online*, 27(2).
- Hilewicz, O. (2021). Schoenberg's Cinematographic Blueprint: A Programmatic Analysis of Begleitungsmusik zu einer Lichtspielszene (1929-1930). *Music Theory Online*, 27(1).

Phenomenology

- Lewin, David. "Music Theory, Phenomenology, and Modes of Perception." *Music Perception: An Interdisciplinary Journal* 3/4 (July 1, 1986): 327-392.
- Van den Toorn, Pieter C. "The Rite of Spring Briefly Revisited: Thoughts on Stravinsky's Stratifications, the Psychology of Meter, and African Polyrhythm." *Music Theory Spectrum* 39/2 (2017): 158-181.

Rhythm & Meter

- Krebs, Harald. "Some Extensions of the Concepts of Metrical Consonance and Dissonance." *Journal of Music Theory* 31/1 (1987): 99-120.
- Roeder, John. "Beat-Class Modulation in Steve Reich's Music." *Music Theory Spectrum* 25/2 (October 2003): 275-304.

Schemata

- Gjerdingen, Robert, and Janet Bourne. "Schema Theory as a Construction Grammar." *Music Theory Online* 21.2 (2015).
- Kessler, Edward J., Christa Hansen, and Roger N. Shepard. "Tonal schemata in the perception of music in Bali and in the West." *Music Perception* 2.2 (1984): 131-165.

Schenkerian

- Korsyn, Kevin. "Schenker's Organicism Reexamined." *Intégral* 7 (1993): 82-118.
- Smith, Charles. "Musical Form and Fundamental Structure: An Investigation of Schenker's 'Formenlehre.'" *Music Analysis* 15, no. 2/3 (1996): 191-297.

Semiotics

- Chattah, Juan. "Postmodern *Opera 101*: Irony, Nostalgia, and Bifurcated Narratives." In *Singing in Signs: New Semiotic Explorations of Opera*, edited by Gregory Decker and Matthew Shaftel. Oxford and New York: Oxford University Press, 2020.
- Monelle, Raymond. *Linguistics and Semiotics in Music*. Edinburgh: University of Edinburgh, 1992.

Set-Theory / Twelve-Tone

- Straus, Joseph. "The Problem of Prolongation in Post-Tonal Music." *Journal of Music Theory* 31/1 (1987): 1-21.
- Straus, Joseph. *Twelve-Tone Music in America*. New York: Cambridge University Press, 2009.

Spectralism

- Murail, Tristan (translated by Aaron Berkowitz & Joshua Fineberg). (2005). "Villeneuve-le`s-Avignon Conferences, Centre Acanthes, 9-11 and 13 July 1992." *Contemporary Music Review* 24/ 2-3, 187-267.
- Rose, François. (1996). "Introduction to the Pitch Organization of French Spectral Music." *Perspectives of New Music* 34/2, 6-39.

Temporality

- Capuzzo, Guy. "Rhythmic deviance in the music of Meshuggah." *Music Theory Spectrum* 40.1 (2018): 121-137.
- Kramer, Jonathan D. "Postmodern Concepts of Musical Time." *Indiana Theory Review* 17/2 (1996): 21-62.
- Murphy, S. (2016). Cohn's Platonic Model and the Regular Irregularities of Recent Popular Multimedia. *Music Theory Online*, 22(3).

Topics

- Agawu, V. Kofi. *Playing with Signs: A Semiotic Interpretation of Classic Music*. Princeton University Press, 2014.
- Chattah, Juan. "From Topic to Troping Within Film Music." *Proceedings of the International Conference on Music Semiotics, University of Edinburgh*, 2012.

Neo-Riemannian / Transformation

- Cohn, Richard. *Audacious Euphony: Chromatic Harmony and the Triad's Second Nature*. Oxford University Press, 2012. (Chapters 1 and 2)
- Lehman, Frank. *Hollywood Harmony: Musical Wonder and the Sound of Cinema*. Oxford and New York: Oxford University Press, 2018. (Chapter 3)

Voice-Leading / Prolongation / Counterpoint

- Straus, Joseph N. "Voice Leading in Atonal Music." *Music Theory in Concept and Practice*, edited by James M. Baker, David W. Beach, and Jonathan W. Bernard. Rochester, NY: University of Rochester Press, 1997.
- Nobile, Drew F. "Counterpoint in Rock Music: Unpacking the 'Melodic-Harmonic Divorce'." *Music Theory Spectrum* 37.2 (2015): 189-203.