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

SPECTRALISM

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

EXPECTATION/MEANING

MOTIVIC ANALYSIS

CONTOUR

VOICE-LEADING(PROLONGATION)

SET THEORY


NEO-RIEMANNIAN/PARSIMONIOUS VL

TRANSFORMATION
PHENOMENOLOGY

PEDAGOGY/PERFORMANCE

SCHENKERIAN
Korsyn, Kevin. “Schenker’s Organicism Reexamined.” *Intégral* 7 (January 1, 1993): 82–118. ??

METAPHOR THEORY/CONCEPTUAL INTEGRATION

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)

TEMPORALITY

RHYTHM/METER

HISTORICAL PERSPECTIVE OF THE DISCIPLINE

POPULAR MUSIC