

**Kate Rogers**

**Topic: Guillaume de Machaut (Rothenberg)**

Machaut's *Messe de Nostre Dame* is a unique work that can nevertheless be illuminated by details of Machaut's biography, other compositions in his output, and subsequent developments in late medieval composition. Please write an essay about the genesis and intended function of the work, the musical style of its movements, how these movements incorporate stylistic elements of other (i.e. non-mass) genres of fourteenth-century music, and the place of the work within Machaut's *oeuvre* and in the history of late medieval composition. Whenever appropriate, refer to other works from your works list and literature from your bibliography.

Qualifying Examination for Kate Rogers: Early Sonata

Submitted by Susan McClary

Fall 2015

Musicologists and performers neglected seventeenth-century sonatas until recently, in part because these pieces did not seem to cohere into a recognizable formal plan or even genre type. The very titles of the works you list in your bibliography bear witness to the kinds of procedures with which the early sonata might be affiliated.

In your essay, discuss what the term “sonata” meant for these composers. Then provide an inventory of the formal processes represented in the works on your list.

Finally, present an analysis of Marini’s *Sonata Quarta*, from his Op. 5 (score attached), paying particular attention to the composer’s rhetorical, formal schema, and tonal (or modal) strategies.



84

Biagio Marini (1594–1663)

*Sonata IV per il violino per sonar con due corde*

Sonata for violin and continuo

ca. 1626

Violin      Tardo

Continuo

6

5      0:17

10

15      0:43

From Biagio Marini. *String Sonatas from Opus 1 and Opus 8*. Transcribed and edited by Thomas D. Dunn; continuo realization by William Gudger. *Collegium Musicum: Yale University, Second Series*, vol. 10 (Madison, Wisc.: A-R Editions, Inc., 1981), 115–21. Used with permission. All rights reserved.

The musical score consists of five staves of music for violin and continuo. The top staff shows the violin part, which includes a tempo marking of 0:58 at the beginning. The subsequent staves show the continuo parts, consisting of basso continuo (double bass) and cembalo (harpsichord). The score is divided into measures by vertical bar lines, with measure numbers 20, 25, 30, and 35 indicated above the staves. Measure 35 concludes with a dynamic instruction *gruppo*.

0:58

20

25

30

35

1:22

gruppo

The musical score consists of five staves of music for violin. The first three staves begin at measure 40, with a tempo marking of 40 and a rehearsal mark 1.39. The fourth staff begins at measure 45, with a tempo marking of 45 and a rehearsal mark [6]. The fifth staff begins at measure 50, with a tempo marking of 50, a dynamic of *Tardo*, and a rehearsal mark 1.58. The sixth staff begins at measure 55, with a tempo marking of 55, a dynamic of *Presto*, and a rehearsal mark [7]. The seventh staff begins at measure 60, with a tempo marking of 60, a dynamic of *Tardo*, and a rehearsal mark [8]. The music features various note heads, stems, and bar lines, with some measures containing rests and others containing sixteenth-note patterns.

Presto      65      Tardo

affetti

3.07

70

6

75

80

3.45

Presto

85

90

6

3:55

The musical score consists of five staves of music for violin and two continuo instruments. The top staff shows the violin's melodic line with various bowing and articulation marks. The middle staff shows harmonic support with sustained notes and chords. The bottom staff shows the bass line. Measure numbers 95, 100, and 105 are indicated above the staves. Performance instructions include 'Tardo' and dynamic markings like *f* and *p*. Time signatures change throughout the piece, primarily between common time and 2/4.

4:17

Musical score for Biagio Marini's Sonata IV, Violin part. The score consists of six staves of music. The first three staves begin at measure 115, with a tempo of 115 and a key signature of one sharp. Measure 115 starts with a single note followed by a series of eighth-note patterns. Measure 120 begins with a sixteenth-note pattern. The fourth staff starts with a eighth-note pattern. The fifth staff starts with a single note followed by a eighth-note pattern. The sixth staff starts with a eighth-note pattern.

115 4:51

120 8

125 *groppo al alta*

5:14/6:07

130

135

140

145

5:42/6:38  
Tardo

150

6 6

155

[2nd time]

[2nd time]

[2nd time]

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**Genre: Schubert's Chamber Music and Its Influences (Brittan)**

Schubert's chamber music is often positioned as a response to (critique, revision, or extension of) Beethoven's. Write an essay in which you explore this idea, considering connections and disconnections between the two composers. What did Schubert take from Beethoven? What did he add, resist, or revise? Draw liberally on secondary literature and point to concrete examples, making sure to examine the work of the two composers from structural as well as more broadly social-cultural standpoints, and from the perspective of shifting (or constant) performance practices.

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**Work: The Rise and Fall of Ziggy Stardust and the Spiders from Mars (Walser)**

*Rolling Stone* has called this the 35<sup>th</sup>-greatest rock album of all time, and Alan Cross, in *The Alternative Music Almanac* (1995), has proclaimed it the number three all-time “classic alternative album.” As a historian, how would you defend or refute such claims, or perhaps evade their terms? I would like to see your discussion engage in particular with the works on your bibliography by Auslander, Fast, and Morris, and I would like to see some analytic discussion of one of the songs on the album included as a part of your answer.