

## QUALIFYING EXAMINATION, PART I

AUG. 19, 2015, 9 AM – 12 PM

### WORK: CHANTILLY CODEX

*Please write an essay about the Chantilly Codex that answers the following questions:*

- *When were the various layers of the manuscript compiled?*
- *Which composers and what types of compositions are represented in its various layers?*
- *Where do we think the compositions in the manuscript were composed and performed?*
- *What types of notation are used in the manuscript and what challenges do they present to performers?*
- *What performance challenges does the music in the Chantilly Codex present aside from notational ones?*
- *What types of performing forces do the pieces in the manuscript call for?*

*In addition to answering these questions, please also describe in detail how you, as an ensemble director, would choose to perform three of the works on your works list (you can choose which ones) in terms of instrumentation/voice part(s), range/transposition, tempo, and any other parameters you consider relevant, and explain the reasoning behind your choices.*

*Throughout your essay, refer to specific works from your works list and literature from your bibliography whenever appropriate.*

### **(OTHER): 16<sup>TH</sup>-CENTURY INSTRUMENTAL CONSORT**

*The sixteenth century began with Odehecaton – the first printed collection of music, an untexted set that may or not have been intended for instruments. The century ended with Morley's First Booke of Consort Lessons – a collection where every instrument was specified. Trace the development of the instrumental consort in the sixteenth century, with reference to emerging ensembles, different national practices, and evidence of rising virtuosity.*

### **QUALIFYING EXAMINATION, PART III**

**AUG. 20, 2015, 8:45 AM – 11:45 PM**

#### **COMPOSER: BUXTEHUDE**

*Until recently, Buxtehude was best known as an important predecessor to Bach, but his work has not received the attention it deserves. In the inevitable comparisons with Bach, who adapted the Vivaldian procedures we recognize as fully tonal, Buxtehude's music can still seem stuck in the eccentricities of the seventeenth century (usually regarded as a bad thing). But some of us really like the predilections of seventeenth-century musicians.*

*In a separate document (hard copy), please find a facsimile of Buxtehude's "Herr, auf dich traue ich," BuxWV35. In your essay, discuss the ways the composer responds to his chosen text with respect to structure, rhetorical emphasis, and expression.*

*Then imagine that you are preparing this cantata for a concert. As a specialist in historical practices, what issues would you want to research before going into rehearsal? How would you plan to guide your performers? What kinds of information would you offer your audience?*

### **QUALIFYING EXAMINATION, PART IV**

**AUG. 20, 2015, 2 PM – 5 PM**

#### **GENRE: THE NINETEENTH-CENTURY STRING CONCERTO**

*Concertos have always been pieces born, to some degree, of a collaboration between composers and performers. Discuss some of the important ways in which such collaborations shaped string concertos of the nineteenth century. In your essay, deal with concrete examples rather than generalities: focus on the concertos of at least three different composers, describing how particular performers, performance cultures, performance practices/priorities, technical approaches, and pedagogical schools shaped their work. Draw liberally on secondary literature.*