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.

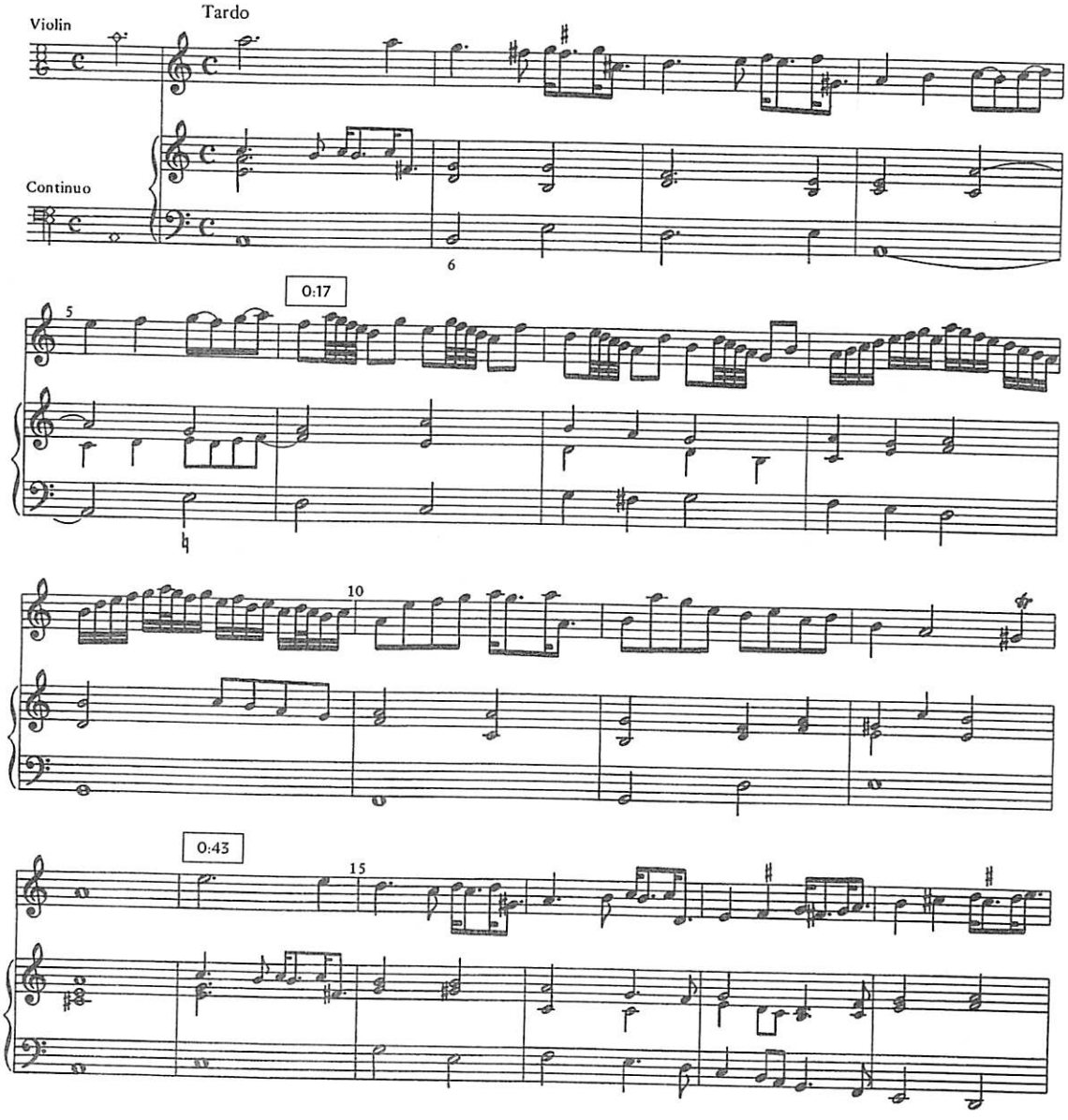
84

Biagio Marini (1594–1663)

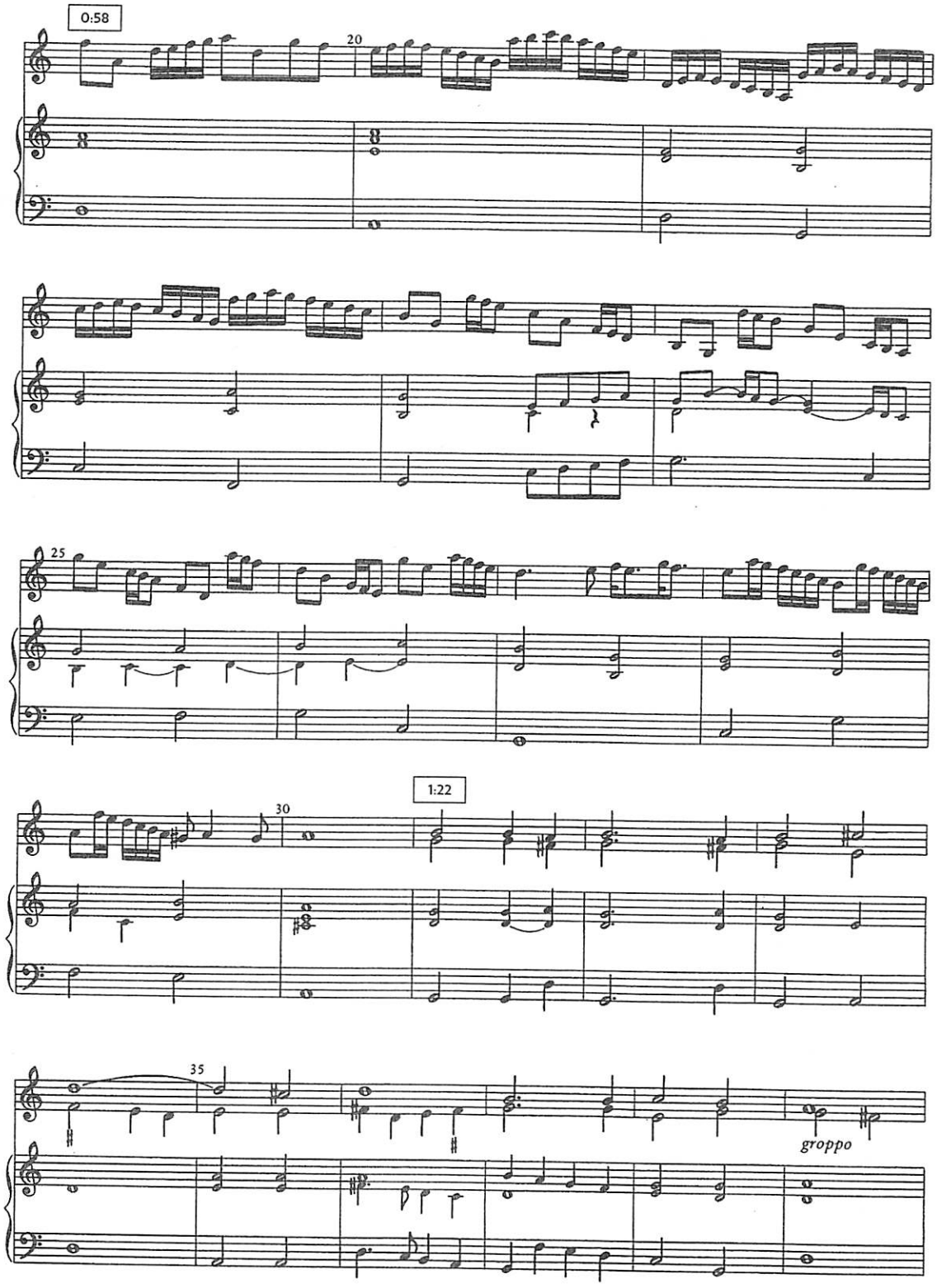
Sonata IV per il violino per sonar con due corde

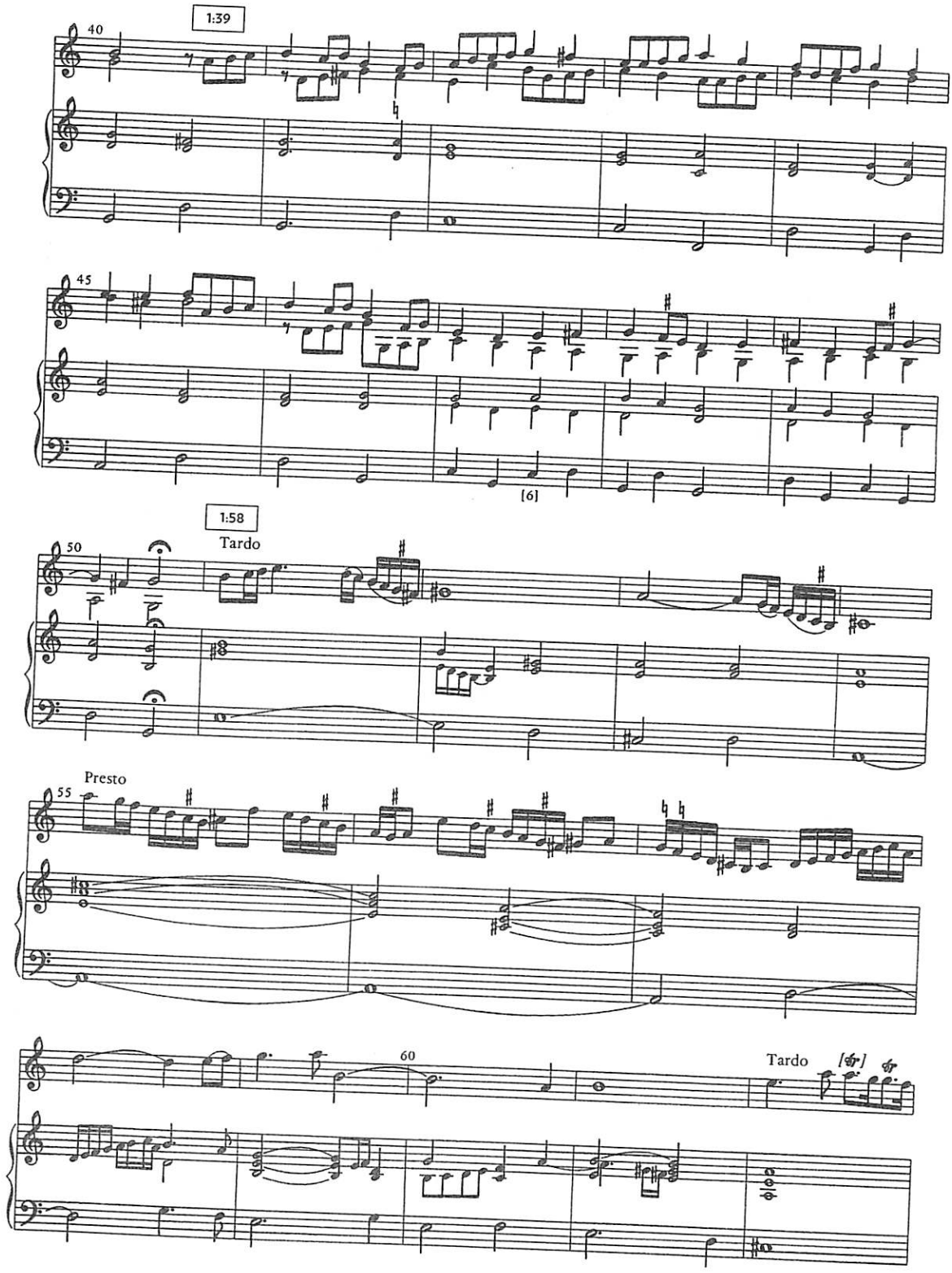
Sonata for violin and continuo

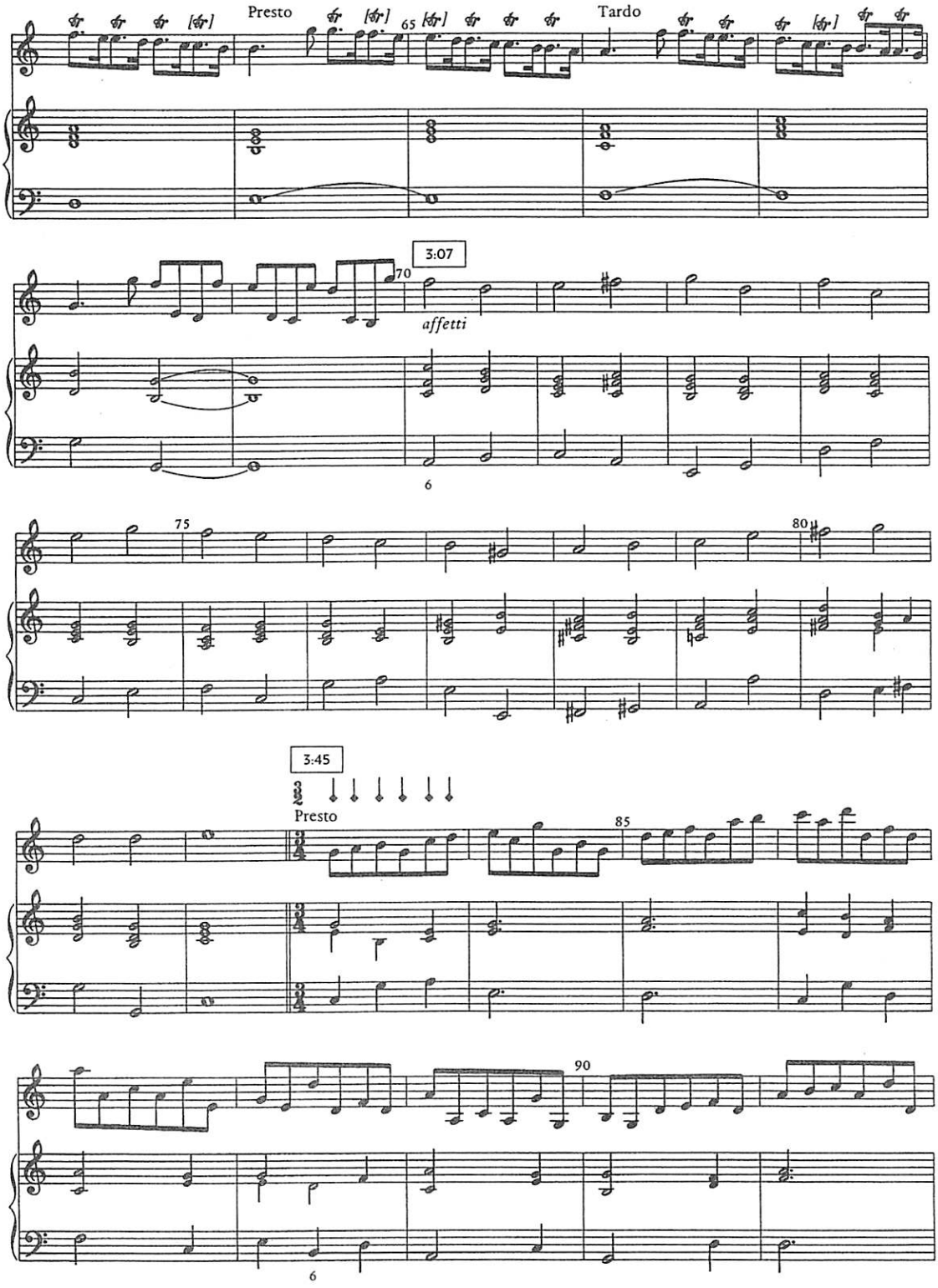
CA. 1626

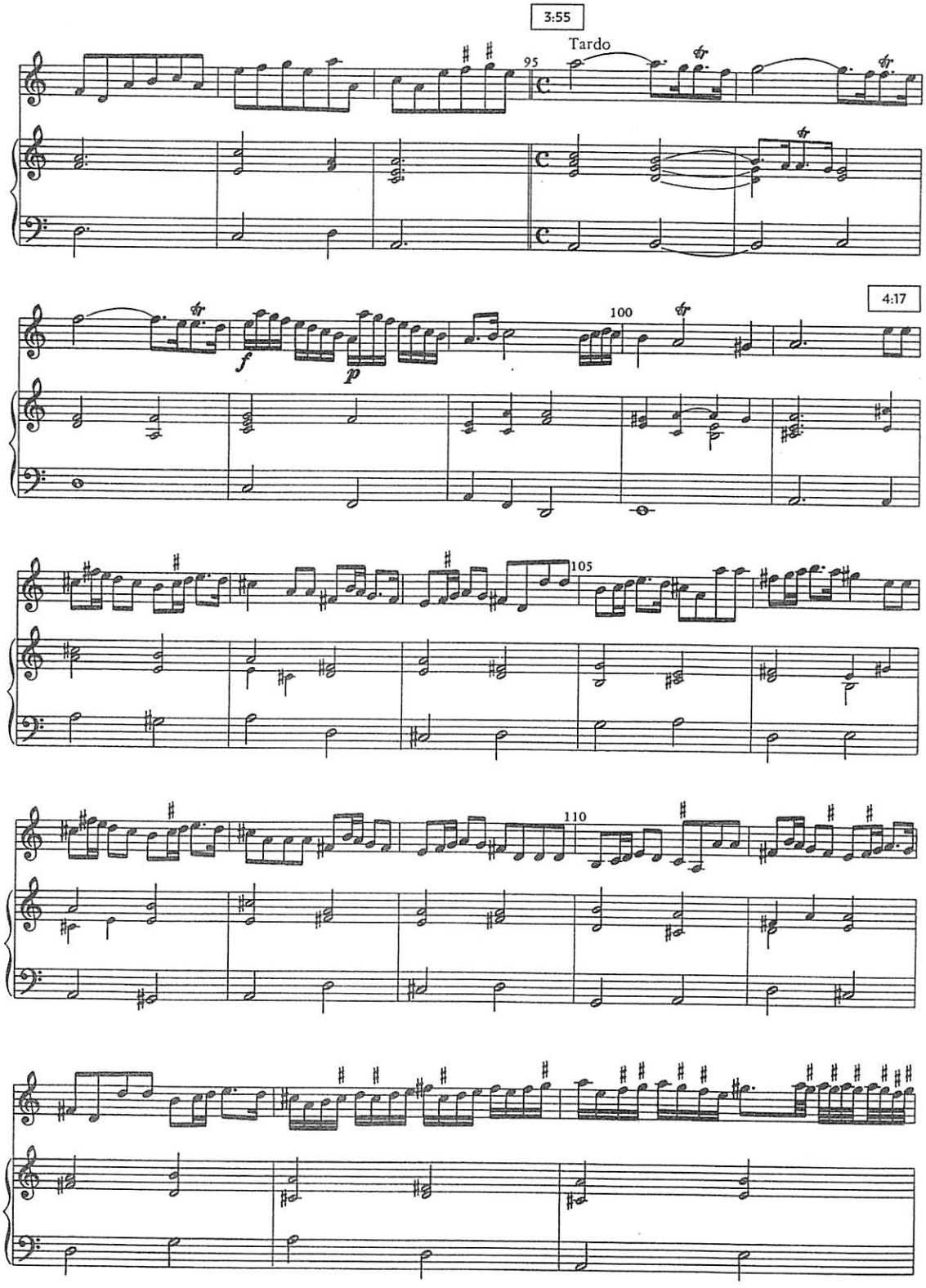


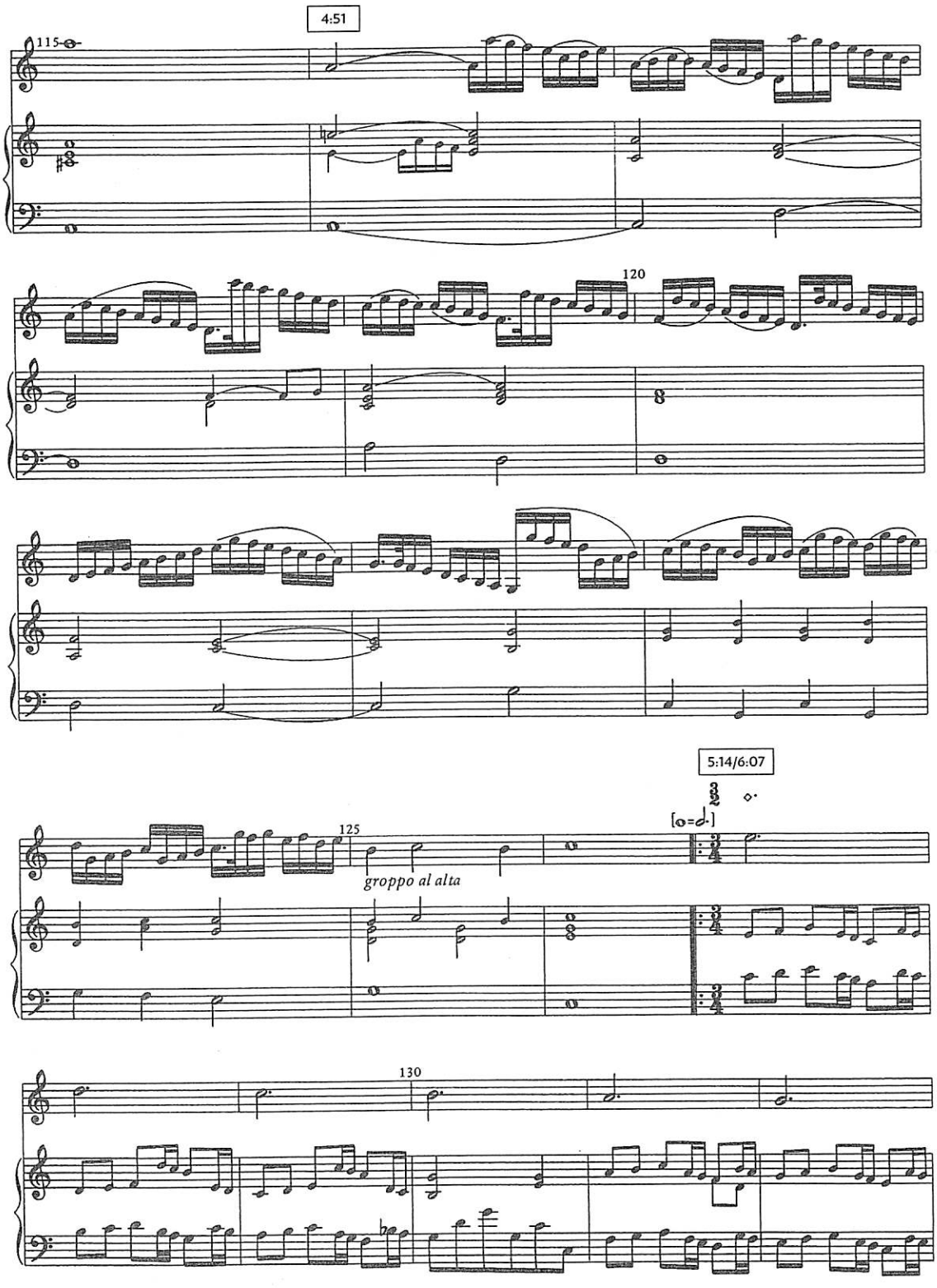
From Biagio Marini. *String Sonatas from Opus 1 and Opus 8*. Transcribed and edited by Thomas D. Dunn; continuo realization by William Gudger. Collegium Musicum: Yale University, Second Series, vol. 10 (Madison, Wisc.: A-R Editions, Inc., 1981), 115–21. Used with permission. All rights reserved.

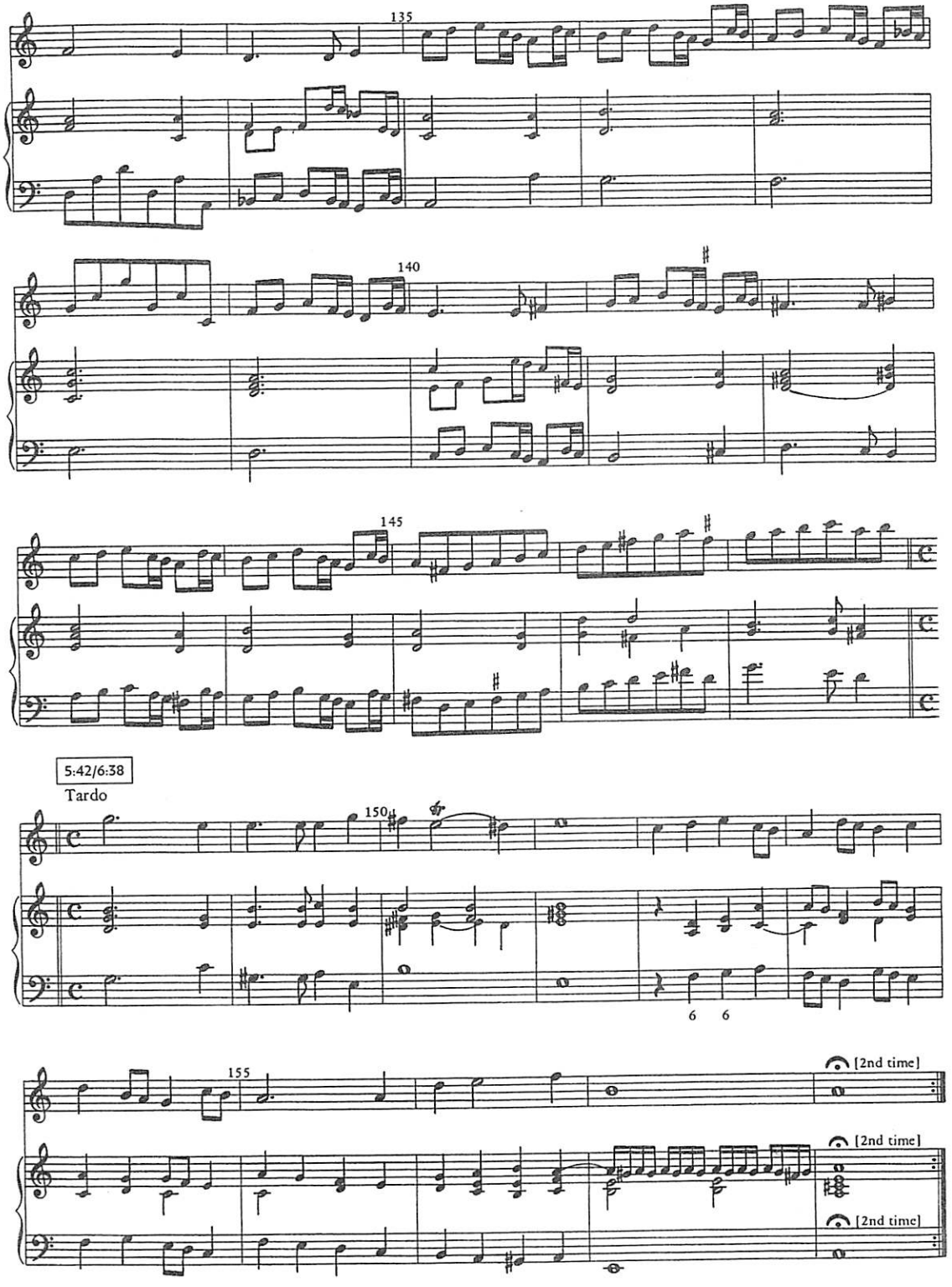

0:58
20
25
1:22
30
35
groppo


1:39
40
45
[6]
1:58
Tardo
50
Presto
55
60
Tardo


Presto
Tardo
65
3:07
70
affetti
6
75
80
3:45
Presto
85
90
6


3:55
Tardo
95
4:17
100
f
p
105
110


4:51
115
120
5:14/6:07
125
groppo al alta
130


135
140
145
5:42/6:38
Tardo
150
6 6
155
[2nd time]
[2nd time]
[2nd time]

Kate Rogers

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.

Kate Rogers

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

Rolling Stone has called this the 35th-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.