

DMA/PhD Common Exam Supplemental Reading List

A. Genres – Instrumental

1. Wind Band Repertoire (specifically late 20th century American)

Vincent Persichetti, *Divertimento*, op.42, 1950

John Barnes Chance, *Symphony No. 2*, 1972

Vincent Persichetti, *Parable IX for Band*, op.121, 1972

Simmons, Walter. 2011. *The Music of William Schuman, Vincent Persichetti, and Peter Mennin: Voices of Stone and Steel*. Scarecrow Press

Fennell, F. (2008). *A conductor's interpretative analysis of masterworks for band*. Meredith Music Publications.

Cipolla, Frank J., Donald Hunsberger, and Eastman Wind Ensemble. *The Wind Ensemble and Its Repertoire : Essays on the Fortieth Anniversary of the Eastman Wind Ensemble*. University of Rochester Press, 1994.

2. Keyboard Suites

Élisabeth-Claude Jacquet de La Guerre, *Suite No. 3 in A Minor*, from *Pièces de clavecin*.

- Note: Score is in the *Norton Anthology of Western Music*, Vol 1: #89

François Couperin, *Pièces de clavecin*: Order 3, *La ténèbreuse*, and Order 6, *Les moissonneurs*.

JS Bach, [French] *Suite No. 5 in G major*, BWV 816

Suggested Reading:

[On background/origins and especially form, for review]:

- *A History of Western Music* 10th ed. [the survey textbook], Ch 16, section on France, p 339–358; [and on Couperin,] 413–418.
- See also, the *Grove Music Online* entry for “Suite,”
<https://doi.org/10.1093/gmo/9781561592630.article.27091>:
 - Specifically, Sections 1, 6-iii, 8, 10.

[On Jacquet de la Guerre]:

McClary, Susan. “In the Realm of All the Senses: Two Sarabandes by Élisabeth-Claude Jacquet de La Guerre.” In *Making Sense of Music*, 196–215. Oxford University Press, Incorporated, 2025.

- Full text available via UKY libraries: https://saalck-uky.primo.exlibrisgroup.com/permalink/01SAA_UKY/1of5168/cdi_proquest_ebookcentralchapters_32064870_25_209

Chapter 2 of Cecelia Hopkins Porter's *Five Lives in Music: Women Performers, Composers, and Impresarios from the Baroque to the Present* (Urbana: University of Illinois Press, 2012).

- Full text available via UKY libraries: https://saalck-uky.primo.exlibrisgroup.com/permalink/01SAA_UKY/1of5168/cdi_scopus_primary_2_s_2_0_84894995783

[On Bach's Fr. Suite No. 5]

Taruskin, Richard. *Music in the Seventeenth and Eighteenth Centuries*. Oxford University Press, 2010, 262–274.

A. Genres – Vocal

3. 17th-century secular cantata

Barbara Strozzi, *Lagrima mie*

Barbara Strozzi, *Hor che Appolo*

- Note: Score is in the *Norton Anthology of Western Music*, Vol 1: #77

Ellen Rosand, "The Descending Tetrachord: An Emblem of Lament," *The Musical Quarterly* 65, no. 3 (1979): 346–59.

4. 20th-century Opera, specifically:

[note: these operas are available for streaming via MET Opera on Demand, a resource available to you through the UKY libraries. You need to be signed in through the library to access: <https://ondemand-metopera-org.ezproxy.uky.edu/>

Benjamin Britten, *Peter Grimes*, 1945

- MET Opera on demand link: <https://ondemand-metopera-org.ezproxy.uky.edu/performance/detail/93fb6268-fd1c-572e-8697-e0b2f6f9519d>

Reading:

Brett, Philip. Ch 1. "Britten And Grimes" and Ch. 2 "Grimes is at His Exercise: Sex, Politics, And Violence in The Librettos of Peter Grimes," in *Music and Sexuality in Britten: Selected Essays* edited by George E. Haggerty, 11-53. University of California Press, 2006.

<https://doi.org/10.1525/9780520939127-003>

- Full text available through UKY libraries: https://saalck-uky.primo.exlibrisgroup.com/permalink/01SAA_UKY/1of5l68/cdi_nii_cinii_197171233_4713492931

John Adams, *Nixon in China*, 1987

- MET in demand link: <https://ondemand-metopera-org.ezproxy.uky.edu/performance/detail/0953f769-76fe-5df4-a6d3-afada66d69d2>

Reading:

Johnson, T. A. 2011. *John Adams's Nixon in China: Musical Analysis, Historical and Political Perspectives*. Routledge.

- Full text available through UKY libraries: https://saalck-uky.primo.exlibrisgroup.com/permalink/01SAA_UKY/1of5l68/cdi_informaworld_taylorfrancisbooks_10_4324_9781315590509_version2

Kaija Saariaho, *L'amour de loin*, 2000

- MET Opera on demand link: <https://ondemand-metopera-org.ezproxy.uky.edu/performance/detail/dd52dda8-36b4-5351-8f6e-bff2ab7e84d7>

Reading:

Calico, Joy H., "Saariaho's *L'amour de loin*: Modernist Opera in the Twenty-First Century, in *Modernism and Opera*, Smith, Matthew Wilson, and Richard Begam, eds., 341–355. Johns Hopkins University Press, 2016.

- Full text available through UKY libraries: https://saalck-uky.primo.exlibrisgroup.com/permalink/01SAA_UKY/188um9v/alma9942168271302636

B. Periods and Period Junctions

5. Late 20th century (ca. 1950-2000)

Bernard, J. W. 2003. Minimalism, Postminimalism, and the Resurgence of Tonality in Recent American Music. *American Music*, 21(1), 112.

Schwartz, E. 1993. *Music since 1945: Issues, materials, and literature*. Schirmer.

Cook, Nicholas, and Anthony Pople. *The Cambridge History of Twentieth-Century Music*. Cambridge ; Cambridge University Press, 2004. [esp. Chapters on experimentalism, postmodernism, and postminimalism.]

6. Junction between Renaissance and Baroque

On the transition from modal to tonal music, see Gregory Barnett, “Tonal Organization in Seventeenth-Century Music Theory,” in *The Cambridge History of Western Music Theory*, ed. Thomas Christensen, 407–55.

Tim Carter and John Butt, eds., *The Cambridge History of Seventeenth-Century Music*, especially Carter’s opening chapter, “Renaissance, Mannerism, Baroque.”

Jonathan P. Wainwright, and Jonathan P. Wainwright. “From ‘Renaissance’ to ‘Baroque’?” In *From Renaissance to Baroque*, 1–22. Routledge, 2005. <https://doi.org/10.4324/9781315093826-1>. [UK Library full-text link: https://saalck-uky.primo.exlibrisgroup.com/permalink/01SAA_UKY/1of5168/cdi_informaworld_taylorfrancisbooks_10_4324_9781315093826_1_version2]

C. Composers

7. Barbara Strozzi

Barbara Strozzi, *Lagrima mie*
Barbara Strozzi, *Hor che Appolo*

Glixon, B. L., & Heller, W. 2026. *Barbara Strozzi in context*. Cambridge University Press.

8. John Adams

Shaker Loops, 1978
Short Ride in a Fast Machine, 1986
Nixon in China, 1987
The Wound-Dresser, 1989
Violin Concerto, 1995
On the Transmigration of Souls, 2002

Adams, John. *Hallelujah Junction : Composing an American Life*. 1st ed. New York: Farrar, Straus and Giroux, 2008.

Blim, Dan. 2013. "Meaningful Adjacencies": Disunity and the Commemoration of 9/11 in John Adams's On the Transmigration of Souls. *Journal of the Society for American Music*, 7(4), 382–420.

May, Thomas. *The John Adams Reader : Essential Writings on an American Composer*. Pompton Plains, N.J: Amadeus, 2006.

9. Vincent Persichetti

See wind band rep list above

Olmstead, A. 2018. *Vincent Persichetti: Grazioso, grit, and gold*. Rowman & Littlefield.

Patterson, D. L. 1988. *Vincent Persichetti: A bio-bibliography*. Greenwood Press.

D. Other Focused Topics:

10. Historically Informed Performance – This topic will no longer be included in the exam.

11. Emergence of minimalism

Steve Reich. 2022. "Music as a Gradual Process." In *Writings on Music, 1965–2000*, edited by Paul Hillier.

Strickland, Edward. 1993. *Minimalism: Origins*.

Potter, Keith. 2000. *Four Musical Minimalists: La Monte Young, Terry Riley, Steve Reich, Philip Glass*.

Fink, Robert. 2005. *Repeating Ourselves: American Minimal Music as Cultural Practice*.

Potter, Keith, Kyle Gann and Pwyll ap Sion. 2013. *The Ashgate Research Companion to Minimalist and Postminimalist Music*.

12. Ethnomusicology-focused question: (PhD ethnomusicology students should be the only ones to consider answering a question in this area)

Discuss the development of thought in African music and musicology, specifically citing debates about rhythm and formal musical analysis, Pan-Africanism/essentialism, and the focus on the music versus other social, expressive (dance, ritual, etc.), cultural, or political aspects. Please be sure to reference at least three of the following authors: Kofi Agawu, John Chernoff, J.H. Kwabena Nketia, John Blacking, Paul Berliner, and Simha Arom.

Reading Suggestions:

- Agawu, Kofi. 2003. *Representing African Music: Postcolonial Notes, Queries, Positions*. Routledge.
- Agawu, Kofi. 1995. *African Rhythm: A Northern Ewe Perspective*. Cambridge University Press.
- Agawu, Kofi. 1995. "The Invention of African Rhythm, *Journal of the American Musicological Society*, 48/3: 380-395.
- Agawu, Kofi. 1992. "Representing African Music," *Critical Inquiry* 18/2: 245-266.
- Arom, Simha. 2004. *African Polyphony and Polyrythm: Musical Structure and Methodology*. Cambridge University Press.
- Berliner, Paul. 1993. *The Soul of Mbira*. University of Chicago Press.
- Blacking, John. 1974. *How Musical is Man*. University of Washington Press.
- Chernoff, John. 1981. *African Rhythm and African Sensibility: Aesthetics and Social Action in African Musical Idioms*. University of Chicago Press.
- Nketia, J.H. Kwabena. 1974. *The Music of Africa*. W.W. Norton.
- Nketia, J.H. Kwabena. 2005. *Ethnomusicology and African Music – Collected Papers, Volume One: Modes of Inquiry and Interpretation*. Afram publications.