



**Bilkent University**

Graduate School of Economics and Social Sciences

Department of Music

**MASTER OF ARTS IN MUSIC  
STUDENT HANDBOOK**

## **TABLE OF CONTENTS**

Program Description

Curriculum, Program Options and Degree Requirements

Admission Requirements

Concert and Projects

Course Descriptions

Appendix 1) Entrance Examination Sample

Appendix 2) Track Specific Admission Requirements

# MASTER OF ARTS IN MUSIC

## Program Description

The Master of Arts in Music program comprises a wide range of options in majors of creative and interpretational fields of musical art in three curriculum tracks:

### **1) Music Performance and Interpretation**

The curriculum track for the Music Performance and Interpretation option comprises majors in, Musical Instruments or Chamber Music. The goal of the thesis program in Music Performance and Interpretation is to enhance the musical performance of high level musicians holding an undergraduate degree to international standards. It aims to further their interpretative skills by advancing the general level they have achieved from previous studies in music theory, history and the relationship of these with other scientific disciplines. A candidate choosing the Master of Arts program aims to advance in a professional performance career as well as develop academic skills in writing and research.

The M.A. degree in Music Performance and Interpretation is offered in the following areas of specialization: Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba, Percussion, Harp, Piano, Classical Guitar, Violin, Viola, Violoncello, Double-bass, Operatic Voice, Chamber Music

### **2) Conducting**

The conducting program aims to provide highly gifted and skilled candidates with practical and theoretical skills, tools and knowledge to progress in this most demanding and complex discipline to achieve the role of a conductor with opera and orchestra ensembles upon graduation. Students will receive individual instruction and training in conducting techniques as well as repertoire along with musicianship skill, theory and history courses and seminars as necessary. They will gain an all-round understanding and a high level of knowledge of the practical, technical, artistic, psychological and business issues involved with the profession, and will build experience with podium and performance possibilities to achieve technical proficiency and artistic integrity.

### **3) Composition**

Master of Arts in composition at Bilkent offers a program designed to enable each student to contribute to the composition field in a productive, resourceful and personal way. The M.A. Program in Composition provides intensive training through independent lessons, lecture courses and weekly seminars in the student's field supported by studies in theoretical and historical subjects.

## Master of Arts Curriculum Totals

	Number of courses	Total Credits	ECTS
Compulsory courses	3	9	28
Compulsory non-credit courses	3	0	58
Applied Music Restricted Electives	2	6	20
Graduate Elective	1	3	6
Music Restricted Elective	2	6	12
<b>Total</b>	<b>11</b>	<b>24</b>	<b>124</b>

Master of Music curriculum with areas of concentration in;

1. Composition,
2. Conducting,
3. Music Performance and Interpretation in; Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba, Percussion, Harp, Piano, Classical Guitar, Violin, Viola, Violoncello, Double-bass, Operatic Voice, Chamber Music.

Compulsory Courses: (Six compulsory courses for all curriculum tracks)

Course Code	Course Name	Credit	ECTS
GE 500	Research Methods and Academic Publication Ethics	0	1
GE 510	Fundamentals of Social Research Design	3	5
GE 590	Academic Practices	0	12
MSC 500	Department Seminar	0	1
MSC 521	Master's Lecture Concert	3	5
MSC 541	Master's Final Concert	3	5
MSC 599	Master's Thesis	0	66

Applied Music Restricted Electives: (Two of the following)

<b>Course Code</b>	<b>Course Name</b>	<b>Credit</b>	<b>ECTS</b>
MSC 511	Music Performance and Interpretation I	3	5
MSC 512	Conducting I	3	5
MSC 513	Music Composition I	3	5
MSC 531	Music Performance and Interpretation II	3	5
MSC 532	Conducting II	3	5
MSC 533	Music Composition II	3	5

Music Restricted Elective: (Two of the following)

For more detailed and up to date list please check:

<https://stars.bilkent.edu.tr/homepage/curriculum.php?DEPT=MUS>

<b>Course Code</b>	<b>Course Name</b>	<b>Credit</b>	<b>ECTS</b>
COMD 361	Sound Design I	3	5
COMD 362	Sound Design II	3	5
COMD 363	Music and Media	3	5
MSC 321	Tonal Counterpoint	3	5
MSC 322	Post-Tonal Theory	3	5
MSC 323	Theory and Analysis of Sonata Forms	3	5
MSC 324	Form and Chromatic Harmony in the 19th Century Music	3	5
MSC 373	History of 20th Century Music	3	5
MSC 374	Traditional Turkish Music and Divan Music	3	5
MSC 421	Theory and Analysis of Contemporary Music	3	5
MSC 473	Contemporary Turkish Music	3	5
MSC 474	Music of Igor Stravinsky	3	5
MSC 476	Studies on Modality	3	5
MSC 477	Contemporary Notational Techniques	3	5
MSC 478	Source Readings in Music	3	5

MSC 479	Modern Music before 1945	3	5
MSC 480	Modern Music after 1945	3	5
MSC 481	Contemporary Turkish Piano Music	3	5
MSC 482	Piano Literature	3	5
MSC 517	Tonal Music Topics and Analysis	3	5
MSC 525	Bilkent Ensembles	3	5
MSC 535	Contemporary Instrumentation and Performance Practice	3	5
MSC 537	Studies in History of Western Music	3	5
MSC 567	New Music Topics and Analysis	3	5
MSC 568	Theoretical Studies in Tonal Music	3	5
MSC 569	History of Tonal Music Theory	3	5
MSC 570	Introduction to Schenkerian Analysis	3	5
MSC 571	Contextual Perspectives in History of Western Music	3	5
MSC 572	Perspectives in Musical Analysis	3	5
MSC 577	Symphony after Beethoven	3	5
MSC 578	History of Stage Music	3	5
MSC 580	Topics in Contemporary Turkish Music	3	5
MSC 584	Music of the Last Decade	3	5
MSC 585	Opera in the 20th Century	3	5
MSC 586	Microtonality	3	5
MSC 587	Introduction to Electronic Music	3	5

Graduate Elective: (One of the following)

For more detailed and up to date list please check:

<https://stars.bilkent.edu.tr/homepage/curriculum.php?DEPT=MUS>

COMD 527	Creative Sound Design and Synthesis	3	5
MSC 517	Tonal Music Topics and Analysis	3	5
MSC 525	Bilkent Ensembles	3	5
MSC 535	Contemporary Instrumentation and Performance Practice	3	5
MSC 537	Studies in History of Western Music	3	5

MSC 567	New Music Topics and Analysis	3	5
MSC 568	Theoretical Studies in Tonal Music	3	5
MSC 569	History of Tonal Music Theory	3	5
MSC 570	Introduction to Schenkerian Analysis	3	5
MSC 571	Contextual Perspectives in History of Western Music	3	5
MSC 572	Perspectives in Musical Analysis	3	5
MSC 577	Symphony after Beethoven	3	5
MSC 578	History of Stage Music	3	5
MSC 580	Topics in Contemporary Turkish Music	3	5
MSC 584	Music of the Last Decade	3	5
MSC 585	Opera in the 20th Century	3	5
MSC 586	Microtonality	3	5
MSC 587	Introduction to Electronic Music	3	5

## Master of Arts Degree Requirements

### Duration of Study

The normative duration of Master of Arts degree study is two years (4 semesters), and 3 years (6 semesters) maximum. This duration limit is imposed by YÖK and students must graduate by the end of their sixth semester. Any student who has not graduated by this time, will be dismissed from the program.

### Courses

Passing grade for Master of Arts courses is C. Anything lower would be considered as “failing” grade. Students are expected to hold a an average of 3.00 or higher GPA. Otherwise they may jeopardize their tuition waiver scholarships. Students must start taking MSC 599 Master’s Thesis course by their 2nd semester. The normative duration to finish all the coursework is three and the maximum is four semesters. Students who have not completed their coursework by the end of their fourth semester or completed with CGPA of 3.00 will be dismissed from the university. Students can only take MSC 599 and GE 590 in their last two semesters.

### Thesis

Students must submit their thesis subject to the chair of the music department by the end of their second semester of study. Failing from the Thesis course twice in a row may result in student's dismissal from the school. Thesis committee must consist of 5 faculty members. At least one of the members should be a non-Bilkent member.

## **Curriculum Requirements**

Master of Arts students admitted to the program will be required to complete a minimum of 24 credit hours of 11 courses with a minimum CGPA of 3.00/4.00. All students need to successfully complete the courses from the following curriculum components:

- Compulsory courses. Three 3 credit courses (3x3) and three non-credit courses (3x0) common for all tracks
- Applied Music Restricted Electives: Two 3 credit courses (2x3)
- Graduate Electives; One 3 credit courses. (1x3)
- Graduate or Undergraduate Electives; Two 3 credit courses. (2x3)

## **Common Graduation Requirements**

Master of Arts in music is a two-year program. Students are expected to finish their coursework within three semesters. The fourth semester is reserved for writing the Master's Thesis and the final concert.

Majors in creative arts such as composition are expected to cultivate a portfolio of works along with their recorded performances. Majors in interpretational performing arts such as instrument, chamber music and conducting present a portfolio including recordings of their live, studio performances.

These performances are held open to the public and presented in professional venues as prescribed in the descriptions of the relevant courses. Candidates are expected to exhibit a high standard of creative and interpretational achievement confirming mastery of their art.

All candidates include in their portfolios, papers prepared for courses dealing with musical scholarship as well as those presented in lecture concerts. Requirements and assessments are stated in course syllabi.

Students in the Master of Arts degree enroll in the MSC 541 Master's Final Concert course at the final semester after having fulfilled the prerequisites for this course and having completed all other compulsory credit courses. Candidates are then invited for an evaluation interview and examination. This final examination is held by a jury made up of members of the department as well as renown members of each field outside of Bilkent.

Students enroll in the MSC 599 Master's Thesis course as early as in their second semester. The thesis must be finished and successfully defended by their sixth semester at the latest. The master's thesis must be a carefully argued scholarly paper of approximately 15,000 words. It should demonstrate student's ability to conduct independent research. This document should present an original argument and stress primary and secondary source materials, comparative editions, score analysis, and performance practice. It must have a research component and a focus that falls within musical arts, and it must be written under the guidance of an advisor. For further information about thesis preparation guidelines, check: <http://esbe.bilkent.edu.tr/GuidelinesFinal.pdf>  
Once the thesis is completed, the students are expected to defend it before a conveyed jury.

## **Sample Curriculum Track**



Semester	Core	Electives	Notes
1	GE 500 GE 510 MSC 500 GE 590	MSC 511 (or 512) Music Res. Elec. 1	
2	GE 500 MSC 500 MSC 521 MSC 599 Thesis GE 590	Music Res. Elec. 2 Graduate Elective	
3	MSC 500 MSC 599 Thesis GE 590	MSC 531 (or 532)	
4	MSC 541 MSC 599 Thesis GE 590		
5	MSC 599 Thesis GE 590		Thesis Only
6	MSC 599 Thesis GE 590		Thesis Only

## Track Specific Graduation Requirements

### 1) Music Performance and Interpretation

To fulfill the requirements of MSC 541 Master's Final Concert, students decide on a graduation program with their instrument teachers and perform a public concert. Additionally, they will submit a performer's portfolio with videos of their prior performances, including at least one concert outside of Bilkent at a reputable venue as well as all papers written during the degree program.

The soloists graduation program repertoire should include one concerto or similar work, and either solo concert program which includes one substantial concert sonata or concert work.

Chamber Music program repertoire must include one major chamber music work as well as one concert sonata or concert work. Students need to submit a final concert proposal before the add/drop deadline to be approved by the department committee.

### 2) Conducting

To fulfill the requirements of MSC 541 Master's Final Concert, conductors decide on a graduation program with their advisors and conduct a concert open to public. Additionally, they will submit a conductor's portfolio with videos of their performances, including at least one concert outside of Bilkent with a reputable ensemble as well as all papers written during the degree program.

The graduation program repertoire includes one concerto or similar work, one substantial symphonic work and at least one piece composed after 1945. Alternatively the candidate may choose to conduct an entire opera in stage performance.

### **3) Composition**

To fulfill the requirements of MSC 541 Master's Final Concert, composers must compose a work of major scope and present it in a lecture concert. Additionally, they will submit a composer's portfolio including scores and performance recordings of works composed during their master's studies.

## APPLICATION FOR GRADUATE ADMISSION

### MA Admission Requirements

#### Common Application Requirements:

General requirements for all tracks are:

- *Proof of Degree*: A bachelor's degree. Please see degree specifications for track specific admission requirements.
- *Transcripts*
- *English language proficiency*: Fluency in written and oral English. Please see the Graduate School websites for the list of accepted tests and Bilkent graduate English language requirements. Please see below for Preparatory Program.
- *Curriculum Vitae*: Candidates must submit an up-to-date Curriculum Vitae in English. All CVs must be presented in chronological order. Artists' resumes are not required.
- *Statement of purpose*: A summary of the candidate's reasons for applying to the program, their program and career objectives, motives and expectations.

#### Common Admission Requirements

- **Music Theory/History Exam**: Each applicant will be given a written entrance exam in Music Theory and Music History subjects to assess their knowledge and skills in these areas. A sample of the written exam may be found online and attached (Link and Appendix 1 Graduate Entrance Exam).
- **Examination and Interview**: Following the written exam, candidates are scheduled to perform, conduct or present their works to the admission jury and an interview is then held with each candidate. The portfolio, statement of purpose and other subjects are discussed with the candidate. Track specific admission requirements such as concerts or examinations are held at this meeting.

### Tracks Specific Admission Requirements

#### 1) Music Performance and Interpretation

Candidates should hold a Bachelor's Degree in fields of or related to music.

Candidates submit a performer's portfolio including:

- Videos or audios of recently recorded performances in rehearsal and concert if applicable. Programs and descriptive material of these activities as mentioned in their CV.

Applicants for the Music Performance and Interpretation program will perform an examination concert either as soloist or with a chamber music ensemble with a program including works of their choice. The program must include all titles as stated in the sample audition programs. Candidates may choose works from these sample repertoire programs or perform equivalent works that apply to the titles stated in sample repertoire programs. Please refer to: *Appendix 2-c) Track specific admission requirements - Music Performance and Interpretation program field specific sample repertoires for admission.*

## **2) Conducting**

Candidates should hold a Bachelor's Degree in fields of or related to music.

Candidates submit a conductor's portfolio including:

- Videos of recently recorded performances in rehearsal and concert if applicable. Programs and descriptive material of these activities as mentioned in their CV.
- The program of works they have chosen to conduct at the examination.

Applicants for the conducting program will take an examination covering score reading, instrument performance, knowledge of orchestration, repertoire and a viva voce. They will be asked to conduct (in two stages) the works they have chosen from the conducting admission repertoire with pianos or ensemble.

Preparatory programs may be offered to candidates whose levels of accomplishment are evaluated in the two stages of the conduction examination repertoire.

Please refer to: *Appendix 2-b) Track specific admission requirements - Conducting repertoire for admission.*

## **3) Composition**

Candidates should hold a Bachelor's Degree not restricted to music.

Candidates submit a composer's portfolio including:

- Musical scores of 3 recent original compositions reflecting a variety of genres and instrumental combinations.
- Recordings of at least 2 of these compositions.

Please refer to: *Appendix 2-a) Track specific admission requirements - Composition portfolio samples for admission.*

## **Preparatory Programs**

An English preparatory program may be available for candidates who meet all requirements for admission for the Master's Degree Program but don't meet the required Bilkent Graduate English Proficiency level.

Following admission exams including musical aptitude exams, students may need to take some undergraduate courses in preparation for and before starting the master's program. Courses to be taken are decided by the admission committee for each candidate.

Acceptance to preparatory programs does not guarantee admittance to graduate programs. Candidates must successfully complete all courses they have enrolled in the preparatory programs.

## **Concerts and Projects**

Tracks specific concert and project requirements

### **1) Music Performance And Interpretation**

### **2) Conducting**

#### **MSC 521 Master's Lecture Concert**

Upon successful completion of MSC 511 or MSC 512, performance and conducting students are expected to prepare and perform a major concert. The program of the concert must be approved by the student's advisor. Once the program is approved by the advisor, it can not be changed and students must be prepared to perform the proposed program in its entirety.

Master's Lecture Concert must incorporate a varied repertoire as well as chamber music repertoire concerning the major instrument or field. However, Chamber music repertoire should not exceed one third of the program. The duration of the concert should be no less than 1-hour.

The lecture component will be held following the concert and it will be based on an in-depth analytical discussion of all the pieces performed at the recital. First, students are expected to make a presentation before the exam jury and then a Q and A session will follow.

Assessment and grading is done by a jury, selected by the department board. The performance will count for %70 and lecture presentation and discussion will count for %30 of the final grade.

#### **MSC 541 Master's Final Concert**

Master students concentrating in music performance and interpretation and conducting are required by the department board to present a full-length concert as the culminating requirement for the Master's degree. The graduation concert is normally given at the end of the fourth semester. The student must be enrolled in MSC 541 during the semester of the graduation concert and the concert substitutes for the jury exam in that semester.

Proposals for the graduation concert and concert program are prepared by the student together with their respective advisors. Students are expected to submit their proposals to the department board for approval upon successful completion of MSC 531. Student's advisor and department board may choose to revise the student's proposal. Once approved the recital program can not be changed and students are expected to perform the program in its entirety.

Master's Graduation Concert must incorporate a varied repertoire concerning the major instrument or area and should demonstrate the diverse interpretative and technical abilities of the student. Master's graduation concerts are held open to public. Assessment and grading is done by a jury, selected by the department board.

### **3) Composition**

#### **MSC 521 Master's Lecture Concert**

Upon successful completion of MSC 513, composition students are expected to prepare a lecture performance of at least one of their pieces they have written during their studies at Bilkent.

Students will prepare an in-depth discussion about their composition. They will first present it in a seminar style talk where they will discuss it before a department committee. The total duration of the seminar should be no less than 1-hour including the Q&A session.

This performance could either be organized as a separate event followed by the prepared seminar or be a part of a concert where other Master's students' works are performed in a similar setting. In this case, the seminar could be scheduled separately.

Assessment and grading is done by a jury, selected by the department board. The composition will count for %70 and lecture presentation and discussion will count for %30 of the final grade.

#### **MSC 541 Master's Final Concert**

Master students concentrating in composition are required to compose a work of major scope and present it in a concert as the culminating requirement for the Master's degree. The graduation project concert is normally given at the end of the fourth semester. The student must be enrolled in MSC 541 and the project concert substitutes for the jury exam in that semester.

Proposals for the graduation project are prepared by the student together with their respective advisors. Students are expected to submit their proposals to the department board for approval upon successful completion of MSC 533.

Master's graduation project for composers must demonstrate mastery of advanced technical composition skills and creative work methods in creation of a cohesive aesthetic expression and artistic integrity. Assessment is done by a jury, selected by the department board.

## Course Descriptions

### **MSC 500 Graduate Seminar**

Weekly meetings hosted by faculty with visiting artists, scholars. Master-classes, workshops, presentations and colloquia by graduate students. Credit units: None ECTS Credit units: 1.

### **MSC 511 Music Performance and Interpretation I**

Individual instruction on repertoire in music performance and interpretation. Credit units: 3 ECTS Credit units: 10.

### **MSC 512 Conducting I**

Individual instruction on instrumental and opera repertoire in conducting. Credit units: 3 ECTS Credit units: 10.

### **MSC 513 Music Composition I**

Individual instruction in musical composition to prepare original works. Credit units: 3 ECTS Credit units: 10.

### **MSC 517 Tonal Music Topics and Analysis**

Musical analysis of tonal music in the broadest sense, covering examples from the 17th century to the first decades of the 20th century. Consideration of varied analytical methods of musical analysis, emphasis on specialized topics including Schenkerian analysis, Sonata Theory, Neo-Riemannian theory, Musical Hermeneutics, Topic theory Credit units: 3 ECTS Credit units: 6.

### **MSC 521 Master's Lecture Concert**

Lecture demonstration concert on a topic appropriate to the candidate's major area of specialization. Credit units: 3 ECTS Credit units: 10.

### **MSC 525 Bilkent Ensembles**

Participation in concert projects of at least one of Bilkent University's music ensembles such as Bilkent Symphony Orchestra, Bilkent Youth Quartet, Bilkent Chorus and Bilkent Modern Ensemble throughout the academic semester. Credit units: 3 ECTS Credit units: 6.

### **MSC 530 Professional Concert Project**

Participation in a professional project outside of campus including but not restricted to: a professional engagement as soloist, conductor or composer. Credit units: 0 ECTS Credit units: 15.

### **MSC 531 Music Performance and Interpretation II**

Individual instruction on repertoire in music performance and interpretation. Credit units: 3 ECTS Credit units: 10.

### **MSC 532 Conducting II**

Individual instruction on instrumental and opera repertoire in conducting. Credit units: 3 ECTS Credit units: 10.

**MSC 533 Music Composition II**

Individual instruction musical in composition to prepare original works. Credit units: 3 ECTS Credit units: 10.

**MSC 535 Contemporary Performance Practice**

Exploration of ideas in contemporary music performance, in diverse styles, through reading, playing, and writing. In-depth investigation of compositional ideas, playing techniques, approaches to sound, notation, performance venues, and new modes of interaction between composers, performers, and audiences. Credit units: 3 ECTS Credit units: 6.

**MSC 537 Studies in History of Western Music**

Evolution of different musical genres through history. Advanced discussions on the genesis, development and contemporary applications of the specific genres. Credit units: 3 ECTS Credit units: 6.

**MSC 541 Master's Final Concert**

A full-length concert as the culminating requirement for the master's degree. Credit units: 3 ECTS Credit units: 10.

**MSC 599 Master's Thesis**

Credit units: 0 ECTS Credit units: 56.

**MSC 567 New Music Topics and Analysis**

Musical analysis of post-tonal music from the first half of the 20th century onwards. Concepts such as set theory, serialism, centricity and modality are incorporated.

**MSC 568 Theoretical Studies in Tonal Music**

Analysis of music from the tonal repertoire by emphasis on structural aspects of each individual work. With discussions focusing on different analytical perspectives such as formalist methods, hermeneutics, phenomenology, Neo-Riemannian and cultural studies. Credit units: 3 ECTS Credit units: 6.

**MSC 569 History of Tonal Music Theory**

Examination of different scale-degree and functional approaches to tonal harmony, discussion of seminal theoretical texts (Rameau, Sechter, Fetis, Riemann, Schenker etc.), comparative music analyses to explore different conceptions of harmonic space and their limits. Credit units: 3 ECTS Credit units: 6.

**MSC 570 Introduction to Schenkerian Analysis**

Introduction to the theories and analytical methods of Heinrich Schenker and his followers through the analysis of selected works. Credit units: 3 ECTS Credit units: 6.

**MSC 571 Contextual Perspectives in History of Western Music**

Credit units: 3 ECTS Credit units: 6.



### **MSC 572 Perspective in Musical Analysis**

Investigating the current debates in music theory. In depth examination of recent and contemporary discussions in and about the field. Credit units: 3 ECTS Credit units: 6.

### **MSC 577 Symphony after Beethoven**

An analytical survey of various aspects of the symphony repertoire. Credit units: 3 ECTS Credit units: 6.

### **MSC 578 History of Stage Music**

Dramatic and musical content of operas and other works for stage forming standard repertoire; and survey of major composers' stylistic development and establishment of each opera's relationship to its dramatic and musical context.

Credit units: 3 ECTS Credit units: 6.

### **MSC 579 The Genre of Concerto**

Dynamics of the dispute between individual and community. Investigating the genre concerto and its various aspects. Credit units: 3 ECTS Credit units: 6.

### **MSC 580 Topics in Contemporary Turkish Music**

Historical and theoretical perspectives on modern Turkish Music. Developing a keen understanding of the Turkish classical music in the context of contemporary developments in Turkish politics and the European modern music. Credit units: 3 ECTS Credit units: 6.

### **MSC 584 Music of the last decade**

This is a course concentrating on music that is written in the last ten years. The goal of the course is to contextualize recent trends in composition and develop a framework necessary to understand and analyze representative examples from this period. Credit units: 3 ECTS Credit units: 6.

### **MSC 585 Opera in the 20th century**

Detailed examination of the 20th century opera and music theatre repertoire. Investigation on how the opera genre has transformed in the 20th century by looking at seminal works of the period.

Investigation the conventions that the modern composers have inherited from the past, to reject or re-embrace. Credit units: 3 ECTS Credit units: 6.

### **MSC 586 Microtonality**

An in-depth investigation of different microtonal usages and techniques in composition. Topics will range from just intonation to different types of extended equal temperaments. Examination different practical strategies developed by composers in writing microtonal music. Credit units: 3 ECTS Credit units: 6.

### **MSC 587 Introduction to Electronic Music**

An elementary study of the scientific and technological basis for the electronic music medium, with emphasis on studio procedures and techniques. Study of relevant aspects of acoustic and electronic theory; repertoire since 1948 of music concrète, acousmatic, and live-electronic music; synthesis, sampling, digital recording, and live performance techniques. Hands-on work culminating in a final performance of individual projects. Credit units: 3 ECTS Credit units: 6.

**Master's Entrance Exam**  
**PART 1 - Music Theory and Analysis**

**1. Aural Analysis:**

A chorale by J. S. Bach will be played three times. Indicate various keys that the piece has modulated to and cadence types that are used. (20 points)

KEYS:            \_\_\_        \_\_\_        \_\_\_        \_\_\_        \_\_\_        \_\_\_        \_\_\_

CADENCE:        \_\_\_        \_\_\_        \_\_\_        \_\_\_        \_\_\_        \_\_\_        \_\_\_

**2. Harmonic Analysis**

1. Provide a Roman numeral and inversion-symbol label analysis for measures 1-16 of the given Schumann Lied (Dichterliebe #12). If you are not familiar with roman numeral analysis, you can use any system that includes functions of the chords. (20 points)
2. Compare the chords in measure 1, 8, second beat of measure 19 and second beat of measure of 24. Describe briefly their harmonic functions in an essay form. (20 points)

**3. Formal Analysis**

- a. Provide a formal analysis of the given Mozart piano sonata, KV 576: (20 points)
  - Identifying sonata elements in the piece, e.g. Recapitulation, Transitions, Main theme, subordinate theme, closing themes, developmental core etc...
  - Identifying the main tonal areas.
  - Identifying the cadence types (only from the beginning to the repeat sign)
- b. Briefly describe below the phrase structures of the main and the subordinate themes: (20 points)

**4. Post-Tonal Analysis (Composers only)**

- Discuss the pitch material of the following piece (Anton Webern, Op. 11/III). Suggest a model for analysis.

Total 100 points

## **PART 2 - History of Western Music Examination – 18/06/2012**

### **-Given Example Score-**

- 1- Questions related to Example I:
  - What is the possible genre? Please explain. (4 points)
  - What is the possible time period? Please explain. (4 points)
  - In which measure a new formal section start? Please explain. (4 points)
  - Possibly, how many movements can there be in this piece? (4 points)
  - What would be a possible movement order? (4 points)
  
- 2- Questions related to Example II:
  - What is the possible genre? Please explain. (4 points)
  - Who is the possible composer? Please explain. (4 points)
  - Possibly, how many movements can there be in this piece? (4 points)
  - What would be a possible movement order? (4 points)
  - Which movement could this example be? What could the possible title of this movement be? (4 points)
  
- 3- What does Gesamtkunstwerk mean? (8 points)
  - To which composer is this concept related to? (4 points)
  - This concept was emerged against to which other approaches of its day? (8 points)
  
- 4- How many movements did Beethoven's sixth symphony contain? Please explain. (6 points)
  - Which of Hector Berlioz's work reflect the influence of this symphony? Please explain. (7 points)
  - How did Liszt contribute to the same concept? (7 points)
  
- 5- When did neo-classicism occur in the 20<sup>th</sup> century? (7 points)
  - What does it basically mean? (7 points)
  - Name at least 3 composers related to this movement? (6 points)

## Appendix 2) Track Specific Admission Requirements for Master's Degree in Music

### **a) Composer's portfolio sample for admission**

#### **Scores and recordings:**

Music for Ensemble for flute, clarinet, piano, percussion, violin, cello, 9 minutes

String Quartet for 2 violins, viola and cello, 8 minutes

Three Pieces for Piano, 6 minutes

#### **Academic Paper:**

Multi-level symmetric structures in Webern's Symphony op. 21

## Track Specific Admission Requirements for Master's Degree in Music

### **b) Conducting Repertoire for Admission**

Conducting Admission Examination Repertoire. Please refer to Conducting Track Specific Admission Requirements under M.M., M.A., D.M.A. while forming a selection from the list below.

#### **First Stage**

Four works: **1.i, 1.ii, 1.iii, 2.**

**1.** One compulsory title (i) and one work each to be chosen from (ii) and (iii).

##### **i) Compulsory**

W.A. Mozart - Ave Verum Corpus K.618

##### **ii) Candidate's choice:**

- W.A. Mozart - F major Divertimento K.138, complete.
- W.A. Mozart - G major Serenade K.525, complete.
- A. Dvorak - Serenade Op.22, First and Second movements.
- P.I. Tchaikovsky - Serenade for Strings, Op.48, First and Second movements.

##### **iii) Candidate's choice of work by a different composer from (i)**

- A. Dvorak - Serenade Op.44, First and Second movements.
- W.A. Mozart - B flat Si Major Serenade K.361 Gran Partita. First and Third movements.

**2.** One work. Candidate's choice.

- L.v. Beethoven - Egmont Uvertür Op.84.
- C.M.v. Weber - Der Freischütz, Op.77 Uvertür.
- P.I. Tchaikovsky - Romeo ve Juliet.

#### **Second Stage**

Five works: **3.i, 3.ii, 4., 5.i, 5.ii.**

**3.** One compulsory title (i) and one work of candidate's choice from (ii).

##### **i) Compulsory**

L.v. Beethoven - Symphony No.1 Op.21. First movement exposition and Fourth movement introduction and the first theme of allegro molto vivace.

##### **ii) Candidate's Choice:**

- J. Brahms - Symphony No.3, First movement.
- R. Schumann - Symphony No.2, First movement.
- A. Dvorak - Symphony No.8, First movement.
- H. Berlioz - Symphonie Fantastique, First section "Reveries and Passions".

- P.I. Tchaikovsky - Symphony No. 6, First movement..
- 4. One work. Candidate's choice.
  - G. Puccini - La Boheme, First Act, Rodolfo Aria "Che gelida manina"
  - G. Puccini - Tosca, Third Act, Cavaradossi Aria "E lucevan le stelle"
- 5. One compulsory title (i) and one work of candidate's choice from (ii).
  - i) Compulsory
    - C. Debussy - Prélude à l'après-midi d'un faune.
  - ii) One work. Candidate's choice.
    - I. Stravinsky - Histoire du Soldat, First Section "The soldier's march".
    - A. Copland, Appalachian Spring, Reh No: 6 to 16 AND 35 to 51.
    - I. Stravinsky - Rite of Spring (1947), Reh No: 104 to 121.
    - B. Bartok - Concerto for Orchestra Fourth movement "Intermezzo".
    - A.A. Saygun - Symphony No.1 Fourth movement.

Appendix 2) Track Specific Admission Requirements for Master's Degree in Music

**c) Music Performance and Interpretation Repertoire for Admission**

M.M. Admission Exam Repertoire

Please refer to repertoire listings at [www.bilkent.edu.tr](http://www.bilkent.edu.tr) \ . . . . . for the major field (instrument) you are applying for.