

MUSIC TRIPOS Part IB

SPECIMEN PAPER

Paper 1

HISTORICAL STUDIES TOPICS IN 20th and 21st CENTURY MUSIC

You are reminded that the re-use of material from one examination paper in another is strictly forbidden. This rule applies to all papers, dissertations, submitted essays, etc. Any candidate who infringes this rule is liable to be penalised by the deduction of marks.

*Answer **three** questions. Avoid significant overlap between your answers.*

*Write your number, **not** your name, on the cover-sheet of the Answer Booklet.*

STATIONERY REQUIREMENTS

*20-Page Answer Booklet
Tags
Rough Work Pad*

SPECIAL REQUIREMENTS

Manuscript paper

**You may not start to read the questions
printed on the subsequent pages of this
question paper until instructed that you
may do so by the Invigilator**

- 1 Given their differing views about the nature of the symphony, compare the lines of influence traced by the music of Mahler and Sibelius on the composers of the first half of the twentieth century.

- 2 'I venture to credit myself with having written truly new music which, being based on tradition, is destined to become tradition.' (ARNOLD SCHOENBERG, 1931)
Assess the extent to which all three parts of this claim are justified.

- 3 Outline the ways in which developments in popular music, jazz and art music interacted in any **one** of the following decades: the 1920s, the 1960s, the 2000s.

- 4 **Either** (a) How did changing views of the function and use of 'the studio' affect developments in the work of any **two** of the following: Miles Davis, Karlheinz Stockhausen, The Beatles and John Cage?

Or (b) What was understood by the term 'experimental music' in the period 1950 to 1970?

- 5 According to Richard Taruskin, composers can choose to live either in 'Society' or in 'History'. Compare the choices made by any **two** of the following composers: Britten, Henze, Carter, Tavener and Adams.

- 6 'The postmodern world denatures music only because it denatures everything, in order that each individual might have his chance to buy and sell.' (ROGER SCRUTON)
Discuss this proposition with respect to both 'popular' and 'classical' music of the past twenty years.

END OF PAPER