

MUSIC TRIPOS Part IB

SPECIMEN PAPER

Paper 4

INTRODUCTION TO PERFORMANCE STUDIES

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 **two** 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 According to Edward Cone (1974), 'The good musician immerses himself so completely in the flow of the music that, for the duration of the performance, his own experience becomes identical with the course of the music.'

Write an essay discussing Cone's claim and assessing the degree to which it might apply to different types of musical performance.

2 According to Nicholas Cook (2001), 'signification is constructed through the very act of performance, and generally through acts of negotiation between performers, or between them and the audience. In other words performative meaning is understood as subsisting in process and hence by definition irreducible to product.'

Discuss.

3 If, as John Rink has argued (2002), 'the score is not the music and the music is not the score', what, then, is the status and function of 'the score' in the context of musical performance?

4 **Either** (a) What 'orthodoxies' characterise the performance traditions pertaining to J. S. Bach's Mass in B minor, how might they be challenged, and what potential influence might this have on future performances of this work?

Or (b) In what ways and on what basis could one attempt to recreate Chopin's performance aesthetic? What outcomes might emerge from such an attempt?

5 Discuss the implications of John Rink's claim (2013) that 'musical structure should be understood first and foremost as a *process*, not as "architecture" – especially in relation to performance'.

6 According to Eric Clarke (2002), 'a considerable body of [recent] research has aimed at specifying the psychological principles that govern expressive performance in music'. Write an essay in which you describe and assess this research, including the 'psychological principles' that have emerged from it.

END OF PAPER