

MUSIC TRIPOS Part IB

SPECIMEN PAPER

Paper 9

INTERPRETING GOSPEL 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 To what extent can American 'gospel music' be considered a single musical tradition? Discuss **at least three** gospel styles or artists in your response.
- 2 What are the challenges involved in the musical analysis of gospel music, and to what extent can these challenges be overcome?
- 3 To what extent and in what ways has the commercial recording industry shaped the sound of gospel music?
- 4 'Women's high visibility, power, and authority in gospel music provide no assurance that the gospel terrain is a level playing field.' (MELLONEE BURNIM)
Discuss this statement with reference to the work of **at least two** female gospel artists.
- 5 **Either** (a) How did political protest and resistance in the mid-twentieth century shape gospel music's creation and reception?

Or (b) In what ways and for what reasons has gospel music been used in political movements?
- 6 To what degree has American gospel music influenced international gospel music styles? Discuss gospel music in **at least two** different cultural contexts outside North America in your response.

END OF PAPER