

MUSIC TRIPOS Part II

SPECIMEN PAPER

Paper 10

BLUES CULTURES

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 Debate the claim that 'we may come to see 1928-68 as a golden age of Afro-American blues bracketed by white epochs'. (CHARLES KEIL)
- 2 Explore the relation between the minstrel tradition and the Classic Blues tradition, paying particular attention to the role of female stereotypes.
- 3 Following Eric Porter's analysis, apply Joel Roger's statement 'jazz is a marvel of paradox' from the *New Negro* (1925) to explain the ways that Duke Ellington employed the blues in his music. Discuss both the wide-ranging musical features and how they relate to the seemingly contradictory discourses surrounding his music.
- 4 'Thomas Dorsey ... uniquely personifies the thought and social forces that forged the culture in which [gospel] was shaped.' (MICHAEL W. HARRIS)
Weigh the relative importance of the musical and cultural influences that gave rise to Dorsey's 'gospel blues'.
- 5 **Either (a)** 'Rock 'n' Roll challenged east and West German notions of national identity because Germans saw it as a black or black-influenced music that undermined gender norms.' (UTA G. POIGER)
Discuss with regard to dynamics of gender, race, geopolitics, and commerce.
- Or (b)** Discuss Jeff Todd Titon's contention that the British Blues Revival arose from a fascination with the recorded artefact that entailed a rejection of the Urban Blues.
- 6 **Either (a)** 'If you know who you are you'll rock you hologram.' (JUICE ALEEM)
Explain how Juice Aleem's Afrofuturist music might be read as a product of the 'blues code', engaging in 'deformation of mastery', 'signifyin[g]', and 'anti-anti-essentialist' performance practices.
- Or (b)** to what extent and in what ways are blues styles in contemporary Africa related to African American blues styles? Discuss the work of **at least two** African performers in your response.

END OF PAPER