

Specimen Paper

Part IB Soviet Music and Power in the 1920s

1. The following three terms were borrowed from the other arts and applied later to music. Choose ONE of them to discuss in the context of Soviet music and music criticism of the “long 1920s”; your answer should include an assessment of how appropriate or illuminating the term’s musical application was:

- a) futurism
- b) constructivism
- c) the grotesque

2. Discuss the extent to which ASM and RAPM can be viewed as two opposing forces in 1920s’ Soviet music.

3. Discuss the various ways in which the notion of *sovremennost’* (contemporaneity/modernity) was used in the ideological and musical debates of the 1920s.

4. EITHER

Discuss the idea of Myaskovsky as a “reformed” composer with reference to his Sixth and Twelfth Symphonies and their “phantom programmes” (FROLOVA-WALKER).

OR

Why did the “Beethovenian” narrative (darkness – struggle – light) achieve such a prominent position in early Soviet music? Discuss at least TWO examples of its application.

5. Discuss Shostakovich’s opera *The Nose* in the context of Meyerholdian aesthetics. What ideological criticisms did this opera face?

6. Outline the main tenets of Lunacharsky’s cultural policy, its consequences for music, and the opposition to his “soft line on culture” (FITZPATRICK).