

MUT1
MUSIC TRIPOS Part IB

SPECIMEN

Paper 11

ELECTIVE TOPICS II

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 from
either (i) *Women and Music*
or (ii) *Music in Jazz-Age Paris*

Avoid significant overlap between your answers.

*Write your candidate 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**

ELECTIVE TOPICS II (i) Women and Music

1 'Canonical works come to be canonical not through some abstract notion of quality, but largely through the accretion of value systems the work encodes and endorses' (MARCIA CITRON). What are those 'value systems' and their contributing factors in western art or popular music, and why did they exclude the works of female composers?

2 'Whatever their intentions and whatever the performance situation, male and female musical performers are both thrown into a world of display. But for the male performer, this contradicts his discursive position as masculine; whereas for the female performer, it affirms her discursive position as feminine' (LUCY GREEN). How persuasive is Green's claim? Discuss with detailed references to women performers (singers, instrumentalists or conductors) of your choice.

3 Why might an emphasis on a few exceptional women 'pioneers' in composition or performance obscure the broader reality of female experience in the music industry?

4 In what ways has feminist musicology sought to develop and shape new theoretical approaches to the study of music, and to what effect?

5 'History does not offer a separate women's musical culture, complete with styles or performing institutions of its own, from which position a female composer can bargain or negotiate. There is, in other words, no traditional woman's voice' (SUSAN MCCLARY). Discuss.

6 'If we think about what is and has been demanded of women, who have always had to be desirable, presentable, consumable, we can think about what is happening under neoliberalism as an intensification of feminine as site (both subject and object) of commodification and consumption' (RINGROSE and WALKERDINE). To what extent are efforts to address gender issues for women in the current music industry affected by broader socio-political factors?

END OF PAPER