

MUT2
MUSIC TRIPOS Part II

SPECIMEN

Paper 11

AFTER NAPOLEON: MUSIC AND MODERNITY IN THE 1820s

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 candidate number, **not** your name, on the coversheet 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 does it make sense to view the 1820s through the works of its most famous composers?
- 2 To what extent is the history of European art music in the 1820s a global history?
- 3 Explore the role of **either** melody **or** counterpoint for composers and writers on music during the 1820s.
- 4 'It appears to me as if the fantasy, like a despot, has seized absolute power over music ... Our sonatas are fantasies, our overtures are fantasies, and even our symphonies, at least those of Beethoven and his like, are fantasies' (ERNST LUDWIG GERBER, 1817). Discuss in relation to the music of the 1820s, with reference to specific examples.
- 5 **Either** (a) How much can we learn about performers and audiences of the 1820s from contemporary music criticism?
Or (b) To what extent would it be possible to reconstruct a history of listening for the 1820s?
- 6 Consider the notion of theatricality in relation to **two** works of the 1820s.

END OF PAPER