

MUT2
MUSIC TRIPOS Part II

SPECIMEN

Paper 14

FILM MUSIC: HISTORY AND AESTHETICS

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 Compilation was a foundational strategy in the musical accompaniment to silent films, and it has become significant again in the sound era through the practice of the “*compilation score*.” Compare and contrast these two approaches to compilation; you may discuss musical techniques, repertoires, industries **and/or** labour in your answer, as you see fit.
- 2 What is Robynn Stilwell’s ‘*fantastical gap*’, and how useful is this concept in clarifying music’s ability to delineate diegetic and non-diegetic realms on the soundtrack?
- 3 ‘The mimetic impulse of film music has often been criticised, presumably because it suggests the inadequacy of the image, but nevertheless the idea that music underscores feeling remains generally accepted, even basic to the theory of film music’ (JAMES BUHLER). Discuss the relationships between music and image in **one or more** films that complicate or challenge Buhler’s account.
- 4 **Either** (a) To what extent would it be possible to write a history of cinematic music-making during the silent era without referring to composers? Refer to specific examples in your answer.
 Or (b) Film music history and analysis often position the composer as the “author” of a given film score. What are the advantages and disadvantages of this approach? Refer to specific examples in your answer.
- 5 ‘It would appear that cinema in the age of the digital will basically remain the same. Yes, it will remain the same, and it will be utterly different, it is already utterly different’ (THOMAS ELSAESSER). Evaluate Elsaesser’s statement with respect to film music, specifically.
- 6 Recurring motifs are a common element of film scoring. Provide a brief historical account of how this aspect of film scoring developed, and then discuss some new manifestations of the concept in **at least two** 21st century films.

END OF PAPER