

MUT0  
MUSIC TRIPOS Part IA

---

Thursday 1 June 2017

1.30 – 3.30

---

**Paper 1A**

**MUSIC AND MUSICOLOGY TODAY**

*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 two questions.*

*Use diagrams where appropriate.*

*Avoid significant overlap between your answers.*

*Write your candidate number, **not** your name, on the cover sheet of the Answer Booklet.*

**STATIONERY REQUIREMENTS**

*8-Page Answer Booklet x 2*

*Tags*

*Rough Work Pad*

**SPECIAL REQUIREMENTS**

*Manuscript paper*

*Graph 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. It is commonly assumed that a composer communicates his or her musical ideas through the performer to the listener. Assess the legitimacy of that 'communication chain' alongside alternative interpretations of the performer's role in conveying musical ideas to listeners.
  
2. **Either (a)** What are the potential benefits of studying music in relation to a particular society?  
Or **(b)** 'Music is not a thing at all but an activity, something people do'.  
(CHRISTOPHER SMALL) Discuss in relation to the academic study of music.
  
3. If music analysis is a form of communication, what is being communicated, and to what end(s)?
  
4. Discuss the relative merits of, and possible relationships between, 'internalist' and 'externalist' approaches to the history of music.
  
5. On the basis of an eighteen-month study of primary-school children, a recent scientific paper (Roden, Kreutz & Bongard, 2012) claims that children receiving music training may show improvements in their verbal memory skills when compared to children not receiving such training. How might such scientific findings be used or abused in debates over the place of music in the education system?
  
6. Discuss the relationship between music and cultural identity. In your answer you should draw on **at least one** ethnomusicological case study.
  
7. 'Composers of Western art music now have the freedom to write in any style of the past or the present: there is no longer any moral or artistic stigma on such choices, or any perceived obligation to follow an idea of historical progress'. Discuss.
  
8. Provide a critical account of the controversy surrounding the 'Mozart effect'.

**END OF PAPER**

MUT0  
MUSIC TRIPOS Part IA

---

Wednesday 31 May 2017    9 - 12

---

**Paper 2**

**MUSIC HISTORY 1**

*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 including **at least one** from each Section. Avoid significant overlap between your answers.*

*Answers from **each** Section must be written in a separate booklet.*

*Write your candidate number, **not** your name, on the cover sheet of the Answer Booklet.*

**STATIONERY REQUIREMENTS**

*8-Page Answer Booklet x 3*

*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**

## SECTION A

1. 'I waver between the peril of pleasure and the benefit of my experience; but I am inclined...to endorse the custom of singing in church so that weaker souls might rise to a state of devotion by indulging their ears.' (ST AUGUSTINE OF HIPPO)

Discuss with reference to debates about music and its uses in Christian worship in the first millennium.

2. **Either (a)** What role did cantors play in the transmission of Roman chant to the Carolingian kingdoms?

**Or (b)** How useful is the eight-mode system as a framework for understanding the melodic language of Romano-Frankish ('Gregorian') chant?

3. How far and in what ways do *organa* for the Mass recorded in practical sources before the late 13<sup>th</sup> century reflect information contained in theoretical treatises? You may choose to focus your answer on one or more repertoires.

4. To what extent was Guillaume de Machaut's *Messe de Nostre Dame* typical of fourteenth-century polyphonic settings of the Ordinary of the Mass? Answer with reference both to compositional method and to the circumstances of its genesis.

## SECTION B

5. **Either (a)** Assess and account for the popularity of English music on the continent in the period 1420-1470.

**Or (b)** 'Dufay's motets contain an unsurpassed range of techniques, expanding some features of the old musical style, rejecting others, experimenting and re-experimenting with various musical figures, constantly reconsidering the form.' (FALLOWS) Evaluate at least two of Dufay's motets in the light of David Fallows's appraisal.

6. 'The perception of Josquin as a musical genius was *created* in particular music-historical circumstances.' Discuss Rob C. Wegman's assertion in terms both of the composer's reputation in the 16<sup>th</sup> century and of his contribution to the development of musical style.

7. Compare and contrast Byrd and Palestrina as musicians and composers 'in the marketplace' (N. O'REGAN)

8. Discuss the various ways in which the movements of the mass ordinary were structured to form 'cycles' during the Renaissance. You should refer to at least one mass each from the periods 1420-1450, 1480-1520 and 1560-1610.

END OF PAPER

MUT0  
MUSIC TRIPOS Part IA

---

Tuesday 30 May 2017

9 - 12

---

**Paper 3**

**MUSIC HISTORY 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.  
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 x 1*

*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 **Either (a)** Writing about the visual arts, Eckart Klessmann once claimed that 'Romanticism was no style; it was a way in which to view the world [eine Weltanschauung]'. How might this observation be applied to music?

**Or (b)** 'Programme music [...] cannot be at the same time Romantic music, as its realistic element stands in opposition to the Romantic view of the world.' (PETER RUMMENHÖLLER) Discuss.

2 Explore the use of comedy in any **one** opera written between 1750 and 1850.

3 **Either (a)** To what extent did Schubert's predecessors anticipate the elements that have come to be seen as characteristic of the German *Lied*?

**Or (b)** Examine the influence of Beethoven's symphonic oeuvre on later nineteenth-century music. If you wish, you may restrict your answer to consideration of only **one** Beethoven symphony.

4 'Every miserable fool who has nothing at all of which he can be proud adopts as a last resort pride in the nation to which he belongs.' (ARTUR SCHOPENHAUER) Use this quotation as the starting point for an essay on nationalism in nineteenth-century music.

5 Write an essay on tradition and individuality in the music of any **one** of the following composers: Mendelssohn, Schumann, Bruckner, Brahms.

6 It has been remarked that in opera of the Romantic era women are often both the destroyers and the destroyed. Explore with reference to any **one** opera written between 1830 and 1914.

**END OF PAPER**

MUT0  
MUSIC TRIPOS Part IA

---

Monday 29 May 2017 9 — 12

---

**Paper 4**

**INTRODUCTION TO MUSIC ANALYSIS**

*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 two questions, one from each section.*

*Each answer must be written in a separate answer booklet. Indicate on the front of each booklet the section of the paper and the number of the question you are answering.*

*Write your candidate number, not your name, on the cover sheet of each of the two Answer Booklets.*

*Attached as two separate packages:*

*Extract 1 – J. S. Bach: Das wohltemperierte Clavier, book 2. Prelude and Fugue in B Major, BWV 892*

*Extract 2 – Haydn, String Quartet in F, op. 77 no. 2 (1799), third movement: Andante*

**STATIONERY REQUIREMENTS**

*20-Page Answer Booklet x 2*

*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**

**Section A J. S. Bach: *Das wohltemperierte Clavier*, book 2**

**Prelude and Fugue in B major, BWV 892**

*You are provided with a score of the Prelude and Fugue, which you may annotate in pencil if you wish. Annotations which form part of your answer should be clearly distinguished from working notes, and the score attached securely to your script upon submission.*

*Answer one question.*

1. Write a detailed analysis of **either** the Prelude **or** the Fugue, paying attention to matters of form, texture, and expression.
2. 'A remarkable demonstration of how tight intellectual control can make the materials of virtuosity, which can be vapid and pointless, significant.' (DAVID LEDBETTER) Discuss this assessment of Bach's achievement in the Prelude in B major.
3. What evidence would you give for and/or against the view of Richard D. P. Jones that the Fugue in B major may be considered 'a relatively informal double fugue'?

**Section B Music of the period 1770-1830**

**Haydn, String Quartet in F, op. 77 no. 2 (1799), third movement: Andante**

*You are provided with a score of this movement, which you may annotate in pencil if you wish. Annotations which form part of your answer should be clearly distinguished from working notes, and the score attached securely to your script upon submission.*

*Answer one question.*

4. Reginald Barrett-Ayres describes this movement as a combination of variation form and sonata form, while Rosemary Hughes considers it to be a rondo. Assess these claims in the context of your own formal reading of the movement.
5. 'The idea of varied reprise continued to imply, even require, decoration, while . . . the idea of repetition grew less hospitable to it.' (ELAINE R. SISMAN) Apply these remarks on Haydn's late quartet style to the Andante of op. 77 no. 2.
6. 'The feel of the movement altogether is haunting yet ordinary, obsessive yet open, short-circuiting yet free: persistent in dogged stoical trudge, genial but not wholly amiable, as much defiant as cheerful.' (ROBIN HOLLOWAY) Attempt to identify musical correlates to some or all of this characterisation of the Andante of op. 77 no.2.

**END OF PAPER**

**MUSIC TRIPOS PART 1A**

**Monday 29 May 2017 9 - 12**

**Paper 4**

**INTRODUCTION TO MUSIC ANALYSIS**

**CANDIDATE NUMBER.....**

**SECTION A**

***Extract 1 – J. S. Bach: Das wohltemperierte Clavier, book 2. Prelude and Fugue in B Major, BWV 892***

# PRÆLUDIUM XXIII

BWV 692

Measures 1-4 of the prelude. The right hand plays a descending eighth-note scale, and the left hand plays a steady eighth-note accompaniment.

Measures 5-8. The right hand continues the descending scale, and the left hand accompaniment remains steady.

Measures 9-12. The right hand continues the descending scale, and the left hand accompaniment remains steady.

Measures 13-16. The right hand continues the descending scale, and the left hand accompaniment remains steady.

Measures 17-20. The right hand continues the descending scale, and the left hand accompaniment remains steady.

Measures 21-24. The right hand continues the descending scale, and the left hand accompaniment remains steady.

Measures 25-28. The right hand continues the descending scale, and the left hand accompaniment remains steady.

Measures 29-32. The right hand continues the descending scale, and the left hand accompaniment remains steady.

Measures 33-36. The right hand continues the descending scale, and the left hand accompaniment remains steady.

Measures 37-40. The right hand continues the descending scale, and the left hand accompaniment remains steady.

Measures 41-44. The right hand continues the descending scale, and the left hand accompaniment remains steady.

Measures 45-48. The right hand continues the descending scale, and the left hand accompaniment remains steady.

FUGA XXIII  
A 4 VOCI

BWV 892

12

11

10

9

8

7

6

5

4

3

2

1

Musical score system 1, measures 1-8. The system consists of two staves. The upper staff contains a melodic line with various note values and rests, while the lower staff provides a harmonic accompaniment with chords and moving lines. Measure numbers 1 through 8 are indicated at the beginning of each measure.

Musical score system 2, measures 9-16. This system continues the musical piece with two staves. The notation includes complex rhythmic patterns and melodic developments. Measure numbers 9 through 16 are clearly marked at the start of each measure.

**MUSIC TRIPOS PART 1A**

**Monday 29 May 2017 9 - 12**

**Paper 4**

**INTRODUCTION TO MUSIC ANALYSIS**

**CANDIDATE NUMBER.....**

**SECTION B**

***Extract 2 – Haydn, String Quartet in F, op. 77 no. 2 (1799), third movement: Andante***

III

Andante

The image displays a musical score for a piece titled 'III' in 'Andante' tempo. The score is organized into three systems, each containing three staves. The first system includes a 'Dolce' marking. The second system features first and second endings, with the first ending marked '1.' and the second '2.'. The third system includes a 'p' (piano) dynamic marking and a first ending marked '1.'. The notation includes various rhythmic values, slurs, and articulation marks.

Musical score system 1, measures 40-43. The system consists of four staves. The top staff features a melodic line with a dynamic marking of *f* at the beginning. The lower three staves provide harmonic accompaniment with various rhythmic patterns and chordal textures.

Musical score system 2, measures 44-47. The system consists of four staves. The top staff continues the melodic line with a dynamic marking of *f*. The lower three staves continue the accompaniment with complex rhythmic figures.

Musical score system 3, measures 48-51. The system consists of four staves. The top staff continues the melodic line with a dynamic marking of *f*. The lower three staves continue the accompaniment. A measure number of 50 is printed below the second staff.

Musical score system 4, measures 52-55. The system consists of four staves. The top staff continues the melodic line with a dynamic marking of *f*. The lower three staves continue the accompaniment with intricate rhythmic patterns.

Musical score system 5, measures 56-59. The system consists of four staves. The top staff continues the melodic line with a dynamic marking of *f*. The lower three staves continue the accompaniment with complex rhythmic figures.

Musical score system 6, measures 60-63. The system consists of four staves. The top staff continues the melodic line with a dynamic marking of *f*. The lower three staves continue the accompaniment. A measure number of 60 is printed below the second staff.

Musical score system 7, measures 64-67. The system consists of four staves. The top staff continues the melodic line with a dynamic marking of *f*. The lower three staves continue the accompaniment with complex rhythmic figures.

Musical score system 8, measures 68-71. The system consists of four staves. The top staff continues the melodic line with a dynamic marking of *f*. The lower three staves continue the accompaniment. A measure number of 70 is printed below the second staff.

System 1: A four-staff musical score. The top staff contains a complex melodic line with many sixteenth notes and slurs. The lower three staves provide accompaniment with various rhythmic patterns and rests.

System 2: A four-staff musical score. The top staff continues the melodic line. A measure rest is present in the second measure of the top staff. The lower staves continue their accompaniment. A measure rest is also present in the second measure of the bottom staff.

System 3: A four-staff musical score. The top staff continues the melodic line. The lower staves continue their accompaniment.

System 4: A four-staff musical score. The top staff continues the melodic line. The lower staves continue their accompaniment.

System 5: A four-staff musical score. The top staff continues the melodic line. The lower staves continue their accompaniment.

System 6: A four-staff musical score. The top staff continues the melodic line. The lower staves continue their accompaniment.

System 7: A four-staff musical score. The top staff continues the melodic line. The lower staves continue their accompaniment.

System 8: A four-staff musical score. The top staff continues the melodic line. The lower staves continue their accompaniment.

Musical score system 1, measures 95-100. It features a complex texture with multiple staves. The top staff has a melodic line with slurs and accents. The lower staves contain rhythmic accompaniment. Dynamics include *rit.*, *rit. forte*, and *rit. fortissimo*. There are first and second endings marked with (1) and (2).

Musical score system 2, measures 100-105. The texture continues with intricate rhythmic patterns. Dynamics are marked as *ff* and *pp*. First and second endings are present.

Musical score system 3, measures 105-110. The music features a mix of melodic and rhythmic elements. Dynamics include *ff* and *pp*. First and second endings are indicated.

Musical score system 4, measures 110-115. The texture remains dense with multiple staves. Dynamics are marked as *ff* and *pp*. First and second endings are shown.

Musical score system 5, measures 120-125. The music features a melodic line with slurs and accents. Dynamics include *rit.*, *rit. forte*, and *rit. fortissimo*. There are first and second endings marked with (1) and (2).

Musical score system 6, measures 125-130. The texture continues with intricate rhythmic patterns. Dynamics are marked as *ff* and *pp*. First and second endings are present.

MUTO  
MUSIC TRIPOS Part IA

---

Friday 2 June 2017 9 - 12

---

**Paper 5A**

**TONAL SKILLS II: HARMONY**

*Candidate number.....*

*Write your candidate number, not your name, on this paper.*

*Write the answer to this question on **this** examination paper.*

*Provided that your answers are clear and legible, they need not be written in ink.*

**Please note: you have been issued with both this HARMONY question and the COUNTERPOINT question; both must be answered.**

**STATIONERY REQUIREMENTS**

*Loose script paper*

*Tags*

*Cover sheet*

**SPECIAL REQUIREMENTS**

*Music manuscript paper (six sheets)*

**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**

Complete the piano accompaniment to this song, *Der Flug der Zeit (The Flight of Time)* by Franz Schubert, varying the texture as appropriate. You may use suitable abbreviations (e.g.  $\cancel{\text{f}}$  ).

Text and translation:

Es floh die Zeit in Wirbelfluge  
Und trug des Lebens Plan mit sich.  
Wohl stürmisch war es auf dem Zuge,  
Beschwerlich oft und widerlich.

Time flew by in a whirling flight  
And took life's plan with it.  
Full stormy it was on the journey,  
Exhausting often and miserable.

So ging es fort durch alle Zonen,  
Durch Kinderjahre, durch Jugendglück,  
Durch Täler wo die Freuden wohnen,  
Die sinnend sucht der Sehnsucht Blick.

Thus it went forth through all ages,  
Through childhood years, through youth's happiness,  
Through valleys where the joys reside,  
Sought musingly by yearning's gaze.

Bis an der Freundschaft lichtigem Hügel,  
Die Zeit nun sanfter, stiller flog,  
Und endlich da die raschen Flügel  
In süssen Ruh' zusammenbog.

Until, to friendship's bright hill,  
Time, now more gently and quietly flew,  
And there, at last, folded its rapid wings  
In sweet repose together.

(Ludwig von Széchényi)

**Etwas geschwind**

Voice

Es floh die Zeit in Wir-bel-

Piano

*p* *pp*

7

flu - ge und trug des Le - bens Plan mit sich.

12

Wohl stür - misch war es auf dem Zu - ge,

16

be-schwer - lich oft und wi - der - lich.

20

So ging es fort durch al - le

24

Zo - nen, durch Kin - der - jah - re, durch Ju - gend -

(TURN OVER)

28

glück, durch Tä - ler, wo die Freu - den

32

woh - nen, die sin - nend sucht der

36

Sehn - sucht Blick. Bis

**Etwas langsamer**

40

an der Freund-schaft lich - tem Hü - gel die

*pp*

44

Zeit nun sanfter, stiller flog, und

48

endlich da die raschen Flügel in

52

süßer Ruh' zusammen bog, und

56

bog.

MU0  
MUSIC TRIPOS Part 1A

---

Friday 2 June 2017 9 - 12

---

**Paper 5A**

**TONAL SKILLS I: COUNTERPOINT**

Candidate number.....

*Write your candidate number, **not** your name, on this paper.*

*Write the answer to this question on **this** examination paper.*

*Provided that your answers are clear and legible, they need **not** be written in ink.*

**Please note: you have been issued with both this COUNTERPOINT question and the HARMONY question; both must be answered.**

**STATIONERY REQUIREMENTS**

*Loose script paper  
Tags  
Cover sheet*

**SPECIAL REQUIREMENTS**

*Music manuscript paper (six sheets)*

**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**

Complete the following passage of four-part counterpoint from  
 Giovanni Pierluigi da Palestrina's *Missa Dum esset Summus Pontifex*.  
 Translation: 'Lamb of God, who takest away the sins of the world, have mercy upon us.'

Cantus

Altus  
 A - gnus De - i, A - - -

Tenor

Bassus

4

- gnus De - i, A - gnus -

A - - gnus De - i,

7

A - - - gnus  
De - i, A-  
A - - - - - gnus De -  
A - - gnus De - i,

10

De - - - i, A -  
A - gnus De - -  
i,  
A - gnus De - - i,

(TURN OVER)

13

- gnus De - - - i,  
i,  
qui tol - lis pec -  
qui tol - lis

16

qui tol -  
qui tol - lis  
ca - ta mun - - - di, qui

19

lis pec - ca - ta mun - - - -  
pec - ca - ta mun - - - -  
- - - -  
- - - -

22

- di: mi - se - re - - re no - - -  
- di: mi - se - re - - re no - - -  
mi - se - re - - - re no - - -  
- - - -

mi-

(TURN OVER)

25

bis,  
 bis, mi -  
 bis, mi - se - re - re  
 mi - se - re - re no -

28

mi - se - re - re  
 no - bis, mi - se - re - re no -  
 bis, mi - se - re - re no -

31

no - bis,  
mi - se - re - re no - - - -  
bis, mi - - se - re - re no-  
bis, mi - - se - re - re no - - - -

Detailed description: This block contains the musical notation for measures 31, 32, and 33. It features four staves: a vocal line in treble clef and three piano accompaniment staves in bass clef. The vocal line has lyrics 'no - bis,' in measure 31, 'mi - se - re - re no - - - -' in measure 32, and 'bis, mi - - se - re - re no-' in measure 33. The piano accompaniment consists of a right hand and two left hands. The right hand plays a melodic line with eighth and quarter notes, while the left hands provide harmonic support with chords and moving lines. Measure 33 ends with a double bar line.

34

- - - - - bis.  
- - - - - bis.

Detailed description: This block contains the musical notation for measure 34. It features four staves: a vocal line in treble clef and three piano accompaniment staves in bass clef. The vocal line has the lyric '- - - - - bis.' in measure 34. The piano accompaniment consists of a right hand and two left hands. The right hand has a whole rest, and the left hands have whole notes. Measure 34 ends with a double bar line.

END OF PAPER

MUT0  
MUSIC TRIPOS Part 1A

---

Monday 22 May to Tuesday 23 May 2017

---

**Paper 5B** *Takeaway paper*

**TONAL SKILLS I: COUNTERPOINT**

Candidate number .....

*You must number the first bar of every line.*

**SECTION A**

1. Write a fugal exposition in **either three or four parts** as indicated, for **either** keyboard or strings (in open score), on **one of the following subjects**. The countersubject should be regular and invertible at the octave. You may choose to include one redundant entry. The chosen subject may be transferred to a different octave.

Write a fugal exposition in **either three or four parts**, as indicated, for **either keyboard or strings** (in open score) on **one of the following subjects**. The countersubject should be regular and invertible at the octave. You may choose to include one redundant entry. The chosen subject may be transferred to a different octave.

Subject 1

MUT0  
MUSIC TRIPOS Part IA

---

Thursday 1 June 2017 9 - 10

---

**Paper 6A**

**AURAL SKILLS**

Candidate number \_\_\_\_\_

*Write your candidate number, **not** your name, in the space above.*

*Answer **all** questions. Write your answers on **this** question paper.*

*At the end of the examination ensure that **all** your answers are securely fastened together with this cover sheet on top.*

**STATIONERY REQUIREMENTS**

*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 Three melodies will each be played twice, with a short gap between each playing. Write down the complete melodies in the spaces provided.

**Gently**

a) Musical staff for exercise a) in bass clef, key of D major (two sharps), and 6/8 time. The first measure contains a dotted quarter note on D4, followed by three empty measures. The staff ends with a double bar line.

**Quasi moderato**

b) Musical staff for exercise b) in bass clef, key of D major (two sharps), and 8/8 time. The first measure contains a dotted quarter note on D4, followed by four empty measures. The staff ends with a double bar line.

**Largo**

c) Musical staff for exercise c) in treble clef, key of D major (two sharps), and 3/2 time. The first measure contains a dotted half note on D4, followed by two empty measures. The staff ends with a double bar line.

- 2 The following passage of two-part keyboard counterpoint will be played **three** times.  
Fill in the missing parts.

From Bonporti

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The upper staff begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A trill (tr) is indicated above the second measure. The lower staff begins with a quarter note G2, a quarter note A2, and a quarter note B2. The system ends with a double bar line.

The second system of musical notation consists of two staves. The upper staff begins with a measure containing a trill (tr) on G4, followed by a whole rest. The lower staff begins with a quarter note G2, a quarter note A2, and a quarter note B2. The system ends with a double bar line.

The third system of musical notation consists of two staves. The upper staff begins with a quarter note G4, a quarter note A4, and a quarter note B4. The lower staff begins with a quarter note G2, a quarter note A2, and a quarter note B2. The system ends with a double bar line.

3 The following passage of sixteenth-century vocal counterpoint will be played three times.  
Fill in the missing parts. It is not necessary to transcribe the text.

Orlande de Lassus

CANTUS

ALTUS

TENOR

BASSUS

Fal -

lax gra - - - ti - a,

Fal - - - lax gra - - - ti - a,

5

- lax gra - - - ti - a, fal - - -

fal - - - lax gra -

gra -

fal - - - lax gra -

8

-lax gra - - - ti - a,

- - - ti - a,

- - - ti - a, fal - - - lax gra - ti -

fal - - - lax gra -

11

ti - a, fal - lax gra - ti - a, gra -

a, gra - ti - a, fal - lax

ti - a, gra -

15

- ti - a, a et va -

a et va -

4 The following passage from a string quartet will be played **three times**.  
Fill in the missing parts.

N.B.: You do not need to transcribe dynamics, articulation, etc. None of the missing parts contains double-stoppings.

**Allegro**

Violin I  
Violin II  
Viola  
Violoncello

8

13

*fz*

19

Musical score for measures 19-26. The score is in G major (one sharp) and 4/4 time. It features four staves: two treble clefs and two bass clefs. The music is characterized by a strong, driving rhythm with frequent accents. The first staff has a melodic line with a fermata over the first measure. The second and third staves have similar melodic lines with accents. The fourth staff provides a bass line with a prominent bass line. The dynamic marking *fz* (forzando) is used throughout, indicating a strong, accented attack. The piece concludes with a final cadence in the first staff.

27

*rit.*

*A tempo*

Musical score for measures 27-32. The score is in G major (one sharp) and 4/4 time. It features four staves. The tempo changes from *rit.* (ritardando) to *A tempo* (allegretto) at measure 27. The music is characterized by a strong, driving rhythm with frequent accents. The first staff has a melodic line with a fermata over the first measure. The second and third staves have similar melodic lines with accents. The fourth staff provides a bass line with a prominent bass line. The dynamic marking *fz* (forzando) is used throughout, indicating a strong, accented attack. The piece concludes with a final cadence in the first staff.

33

Musical score for measures 33-39. The score is in G major (one sharp) and 4/4 time. It features four staves. The music is characterized by a strong, driving rhythm with frequent accents. The first staff has a melodic line with a fermata over the first measure. The second and third staves have similar melodic lines with accents. The fourth staff provides a bass line with a prominent bass line. The dynamic marking *fz* (forzando) is used throughout, indicating a strong, accented attack. The piece concludes with a final cadence in the first staff.

5 The following song by Ferdinand Hiller will be played **three** times.  
The score contains a number of mistakes:

Between rehearsal letters A and B, the score contains mistakes of **rhythm** only.

Between rehearsal letters B and C, the score contains mistakes of **pitch** only.

From rehearsal letter C to the end, the score contains mistakes of both **pitch and rhythm**.

There are no mistakes in the first bar of any of these sections.

Write the corrections on the blank staves below the printed version. Do not write out the entire excerpt. Do not transcribe the text.

**A**

Ferdinand Hiller

*Andante espressivo* *mf*

Ich den - ke dein, wenn mir der Son - ne

6

*dolce*

Schim - mer vom Mee - re strahlt. Ich den - ke dein, wenn

11

sich des Mon-des Flim-mer in Quel-len malt. Ich se-he

*mf*

This block contains the musical notation for measures 11 through 17. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat). The lyrics are: "sich des Mon-des Flim-mer in Quel-len malt. Ich se-he". A dynamic marking of *mf* (mezzo-forte) is present above the vocal line at the end of measure 17. The piano accompaniment includes chords and melodic lines in both hands.

18

dich, — wenn auf dem fer - nen We - ge der Staub sich hebt,

This block contains the musical notation for measures 18 through 24. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat). The lyrics are: "dich, — wenn auf dem fer - nen We - ge der Staub sich hebt,". The piano accompaniment consists of chords and melodic lines in both hands.

48

Tempo I.

*f*

Ich bin bei dir, — du seist auch noch so

Musical score for measures 48-52. It features a vocal line and a piano accompaniment. The piano part has a dense texture of chords in the right hand and a more sparse bass line. The key signature has three flats (B-flat, E-flat, A-flat).

53

*dolce*

fer - ne, — du bist mir nah, — die Son-ne sinkt, — bald

Musical score for measures 53-57. It features a vocal line and a piano accompaniment. The piano part has a dense texture of chords in the right hand and a more sparse bass line. The key signature has three flats (B-flat, E-flat, A-flat).

59

*cresc. e string.*

leuch-ten mir die Ster - ne.

O wärst du da, o wärst du da,

*stringendo*

Piano accompaniment for measures 59-63. The right hand features chords and moving lines, while the left hand provides a steady bass line. A crescendo hairpin is present, and the dynamic *f* is marked at the end of the section.

Empty vocal staff for measures 59-63.

Empty piano accompaniment staves for measures 59-63.

64

**Tempo I.**

*dolce*

*rit.*

wärst du da,

o wärst du da!

*dolce*

*pp*

*Ped.*

Piano accompaniment for measures 64-68. The right hand has chords and moving lines, while the left hand has a bass line. Dynamics include *dolce* and *pp*. A *rit.* marking is above the vocal line, and a *Ped.* marking is below the piano part.

Empty vocal staff for measures 64-68.

Empty piano accompaniment staves for measures 64-68.

MUTO  
MUSIC TRIPOS Part IA

---

Wednesday 7 June and Thursday 8 June 2017

---

**Paper 6B**

**PRACTICAL SKILLS**

You have twenty minutes in which to study these tests.

**Do not** write anything on this copy of the tests.

**Do not** take this copy of the tests out of the perusal room; there is a second copy in the examination room.

**Do not** write out the tests or discuss them with anyone else.

As soon as you are summoned, come straight to the examination room.

You have **ten minutes** to perform **four** tests: nos. 1 & 2 are compulsory; and you must choose **two** from nos. 3-5. Please inform the Examiners of your choices at the outset of the examination. You may do the tests in any order; tell the Examiners what this order is. You should then start the tests immediately; do not wait to be invited to do so.

The Examiners may at any point ask you to move on to the next test; you should comply with such a request. You will be stopped after ten minutes, regardless of whether you have completed all the tests.

You may perform nos. 1, 2 and 5 **either** at the keyboard **or** on another appropriate instrument; nos. 3 and 4 must be performed at the keyboard. Candidates are permitted to play **only one** instrument other than the keyboard during the examination. Amplification is not permitted.

# 1 Figured bass exercise

**Either (a) (keyboard/guitar)** Realise the supplied figured bass given in Extract 1 *either* at the keyboard *or* on a guitar. An examiner will set the tempo and play an appropriate melodic line on a second keyboard.

**Or (b) (other instruments)** Perform a solo line that matches the harmonies of the figured bass supplied in Extract 2; the line should be in an eighteenth-century style. An examiner will set the tempo and play the bass line and harmonies.

## Extract 1

**Affettuoso**

4 2 6 5 9 8 — 6 6 6 6 7 7

4 — 6 — 5 6 6 5#

6 6 # — — — 7 6 6

8 # 6 6 # # 6 6 5 6 7

## Extract 2



Musical notation for Extract 2, featuring a bass clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The melody consists of eighth and quarter notes. Below the staff, the following fingering sequence is indicated: 6, 6̇, 6, #, 6, #, 6, 6̇, 6, 6, 6, 4, 3, followed by a horizontal line.

9



Musical notation for measure 9, featuring a bass clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The melody consists of quarter and eighth notes. Below the staff, the following fingering sequence is indicated: #, —, 5#, #, 6, 7, #, 6, #, 4#, 7, 6, 4#, 6, 6̇, 4, #, #.

2 Harmonisation of a melody

Either (a) Harmonise the given melody in an appropriate style either at the keyboard or on a guitar. Guitarists may transpose the melody by an octave where necessary.

Or (b) Play the given melody at the keyboard, adding a bass part with clear harmonic implication in a style appropriate to the extract.

Andante ♩ = c.70

7

12

3 Score reading

Play the following extract at the keyboard.

Musical score for the first system, measures 1-6. The score is for three voices: Altus (Alto), Tenor, and Bassus (Bass). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The Altus part begins with a whole note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5, and finally a quarter note E5. The Tenor part begins with a whole rest, followed by quarter notes G3, A3, Bb3, and C4, then a half note D4, and finally a quarter note E4. The Bassus part begins with a whole rest, followed by quarter notes G2, A2, Bb2, and C3, then a half note D3, and finally a quarter note E3. Slurs are present over the first four notes of each part.

Musical score for the second system, measures 7-11. The score is for three voices: Altus (Alto), Tenor, and Bassus (Bass). The key signature is three flats and the time signature is 4/4. The Altus part begins with a whole note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5, and finally a quarter note E5. The Tenor part begins with a whole note G3, followed by quarter notes A3, Bb3, and C4, then a half note D4, and finally a quarter note E4. The Bassus part begins with a whole note G2, followed by quarter notes A2, Bb2, and C3, then a half note D3, and finally a quarter note E3. Slurs are present over the first four notes of each part.

Musical score for the third system, measures 12-16. The score is for three voices: Altus (Alto), Tenor, and Bassus (Bass). The key signature is three flats and the time signature is 4/4. The Altus part begins with a whole note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5, and finally a quarter note E5. The Tenor part begins with a whole note G3, followed by quarter notes A3, Bb3, and C4, then a half note D4, and finally a quarter note E4. The Bassus part begins with a whole note G2, followed by quarter notes A2, Bb2, and C3, then a half note D3, and finally a quarter note E3. Slurs are present over the first four notes of each part.

#### 4 Transposition

Transpose the following chorale **down** a semitone.

Musical score for exercise 4, measures 1-4. The score is in 4/4 time and B-flat major. The first three measures are in 4/4 time, and the fourth measure is in 3/2 time. The melody in the treble clef consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The bass line consists of quarter notes: G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2. The key signature has two flats (Bb and Eb).

5

Musical score for exercise 5, measures 1-4. The score is in 4/4 time and B-flat major. The melody in the treble clef consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The bass line consists of quarter notes: G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2. The key signature has two flats (Bb and Eb).

#### 4 Transposition

Transpose the following chorale up a tone.

Musical score for exercise 4, measures 1-4. The score is in 4/4 time and B-flat major. It consists of two staves: a treble staff and a bass staff. The melody in the treble staff begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The bass staff provides a harmonic accompaniment with quarter notes G3, Bb3, and C4. The piece concludes with a final whole note chord of G4, Bb4, and C5.

5

Musical score for exercise 5, measures 1-4. The score is in 4/4 time and B-flat major. It consists of two staves: a treble staff and a bass staff. The melody in the treble staff begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The bass staff provides a harmonic accompaniment with quarter notes G3, Bb3, and C4. The piece concludes with a final whole note chord of G4, Bb4, and C5.

5 Realization of a lead sheet

Play through the lead sheet **three times**. The first time through should incorporate the melody; bass players may improvise a walking bass line. The second and third times through should feature contrasting ideas. An examiner will set the tempo and supply *either* a bass line (for keyboard players) or a supporting accompaniment.

Musical notation for measures 1-4. Chords: C<sup>Δ</sup>, Dm<sup>7</sup>, G<sup>7</sup>. Measure 4 contains a double bar line with a repeat sign.

Musical notation for measures 5-8. Chords: C<sup>Δ</sup>, Dm<sup>7</sup>, Dm<sup>7</sup>/C, B<sup>♭</sup>, E<sup>7</sup>♭<sup>9</sup>. Measure 8 ends with a double bar line.

Musical notation for measures 9-12. Chords: Am<sup>7</sup>, B<sup>♭</sup>, E<sup>7</sup>♭<sup>9</sup>. Measure 12 ends with a double bar line.

Musical notation for measures 13-16. Chords: Am<sup>7</sup>, D<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>. Measure 16 ends with a double bar line.

Musical notation for measures 17-20. Chords: Gm<sup>7</sup>, C<sup>7</sup>, F<sup>Δ</sup>. Measure 20 contains a double bar line with a repeat sign.

Musical notation for measures 21-24. Chords: Fm<sup>7</sup>, B<sup>♭</sup><sup>7</sup>, C<sup>Δ</sup>, E<sup>♭</sup>♭<sup>Δ</sup>, Dm<sup>7</sup>, G<sup>7</sup>. Measure 24 ends with a double bar line.

Musical notation for measures 25-28. Chords: C<sup>Δ</sup>, C<sup>Δ</sup>, E<sup>♭</sup>, A<sup>7</sup>♭<sup>9</sup>. Measure 28 ends with a double bar line.

Musical notation for measures 29-32. Chords: Dm<sup>7</sup>, G<sup>7</sup>, C<sup>Δ</sup>, (A<sup>7</sup>♭<sup>9</sup>), Dm<sup>7</sup>, G<sup>7</sup>. Measure 32 ends with a double bar line.

MUTO  
MUSIC TRIPOS Part IA

---

Monday 22 May to Tuesday 23 May 2017

---

**Paper 6C** *Takeaway paper*

**TONAL SKILLS II: HARMONY**

Candidate number.....

*You **must** number the first bar of every line.*

**SECTION B**

Answer **one** question.

2. Write between **six** and **eight** four-part variations for string ensemble above **one** of the ground basses given in **Extract 2 (i) and (ii)**. Continuous four-part texture is not required, but some imitative and lively writing should be included. It is permitted to incorporate decoration of the bass in some, but not all of the variations, if desired.
3. Write **three** contrasting variations for piano on the theme given in **Extract 3**. Add phrasing, together with markings of articulation and dynamics, as appropriate. One variation should be written in the minor mode.
4. Continue the opening, for string quartet, given in **Extract 4**, to form a rounded binary form. This should be between 24 and 40 bars long in total.



Extract 4

**Allegro scherzando** etc.

The musical score consists of four staves: Violin I, Violin II, Viola, and Violoncello. The time signature is 3/4 and the key signature has two flats. The Violin I and II parts begin with a whole rest in the first measure, followed by a half rest in the second measure. They then play a melodic line starting in the third measure with a piano (*p*) dynamic and an accent. The Viola and Violoncello parts play a continuous eighth-note accompaniment starting from the first measure, also marked with a piano (*p*) dynamic and an accent. The score concludes with a double bar line and the word "etc." written above the Violin I staff.

END OF PAPER