UNIVERSITY OF CAMBRIDGE

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

UNIVERSITY OF CAMBRIDGE

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 it what ways do *organa* for the Mass recorded in practical sources before the late 13th century reflect information contained in theoretical treatises? You may choose to focus your answer on one or more repertories.

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 16th 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

UNIVERSITY OF CAMBRIDGE

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 œuvre 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

UNIVERSITY OF CAMBRIDGE

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.....

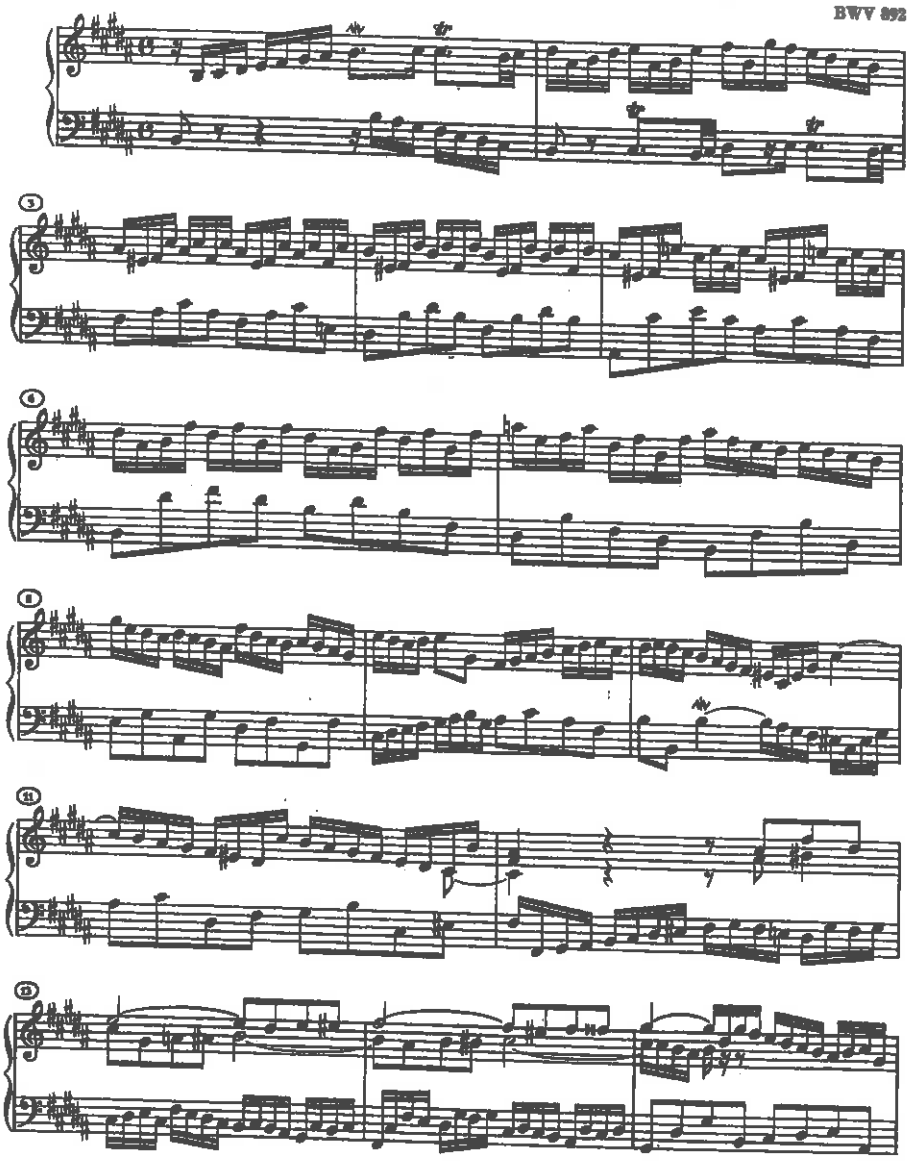
SECTION A

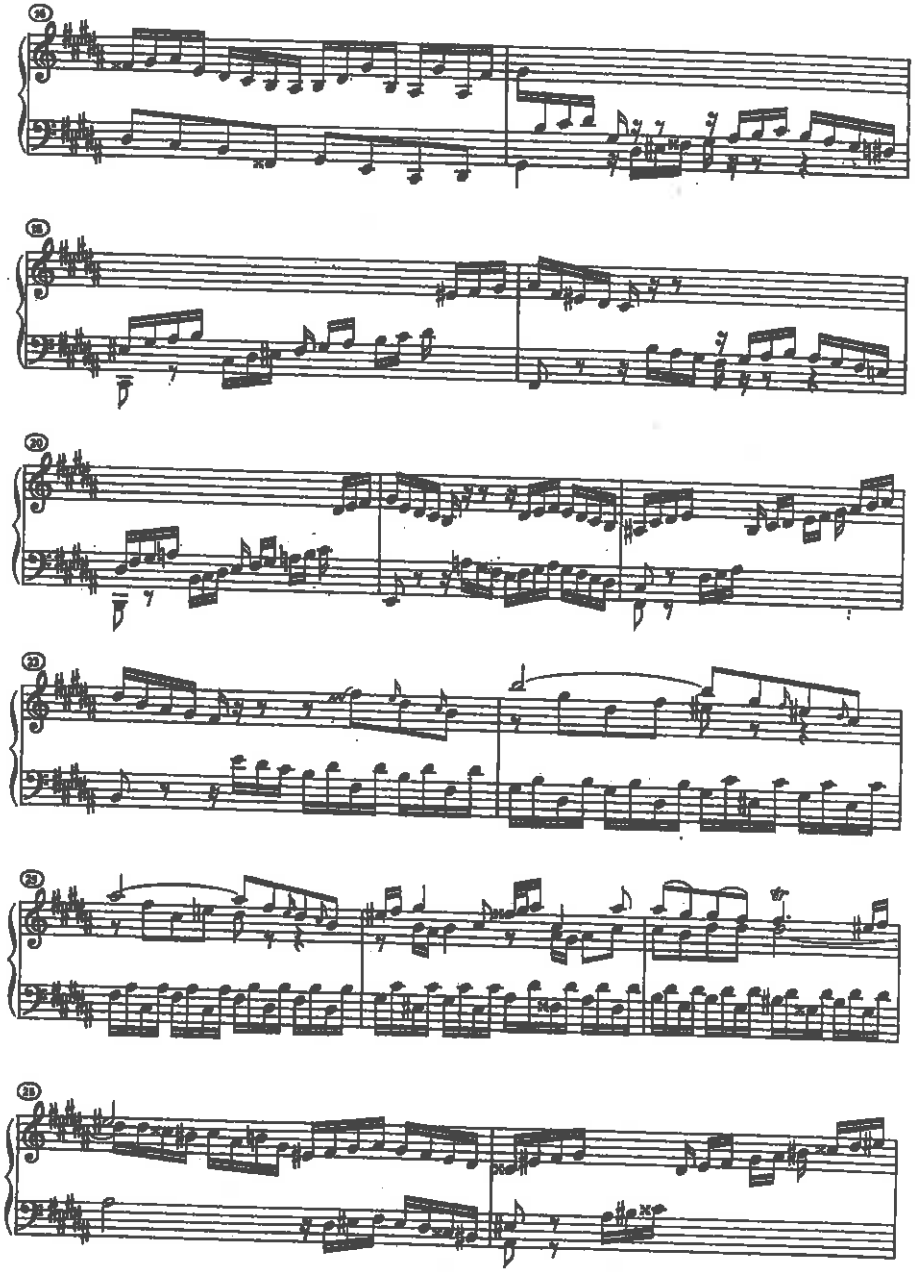
Extract 1 *– J. S. Bach: Das wohltemperierte Clavier, book 2. Prelude and Fugue in B Major, BWV 892*

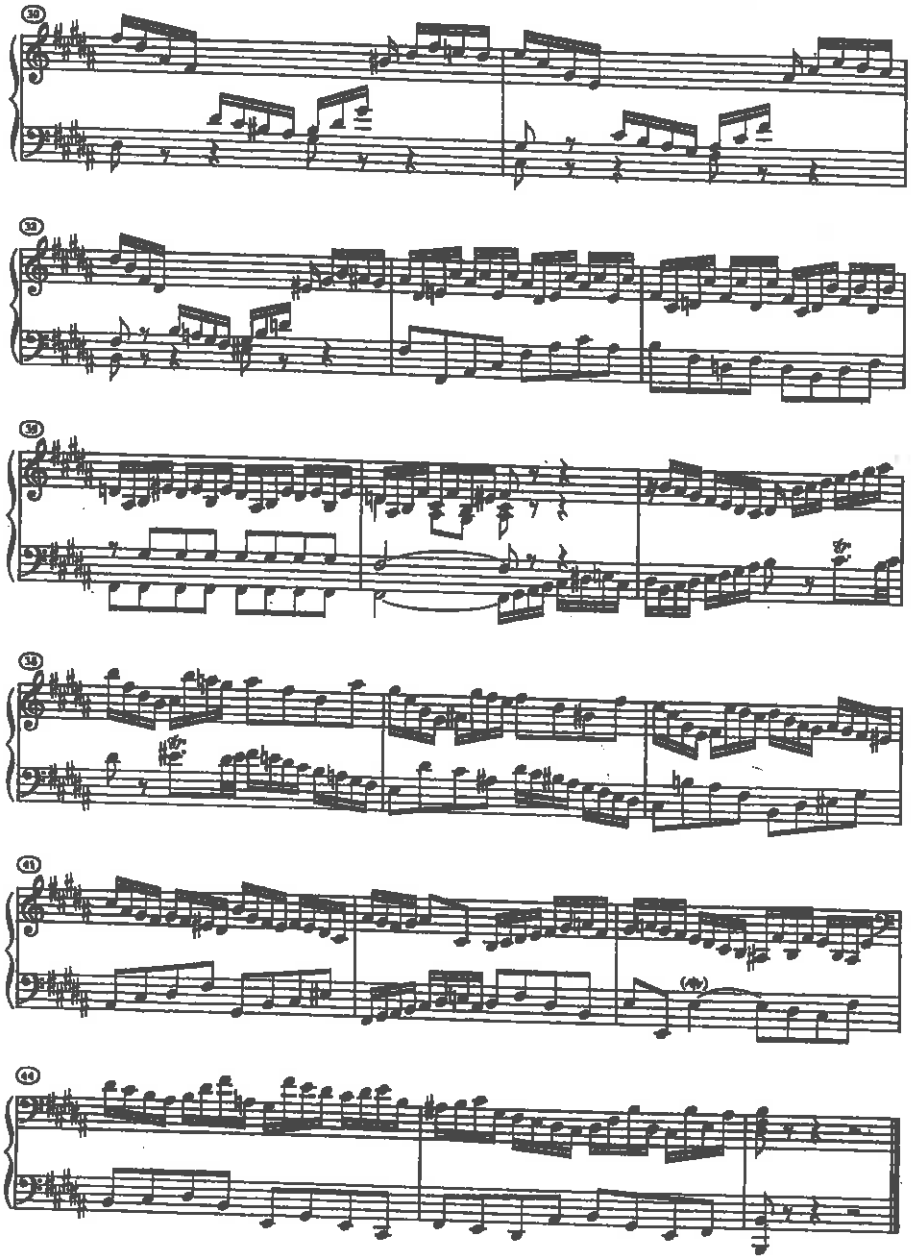
Extract 1

PRAELUDIUM XXIII

BWV 892



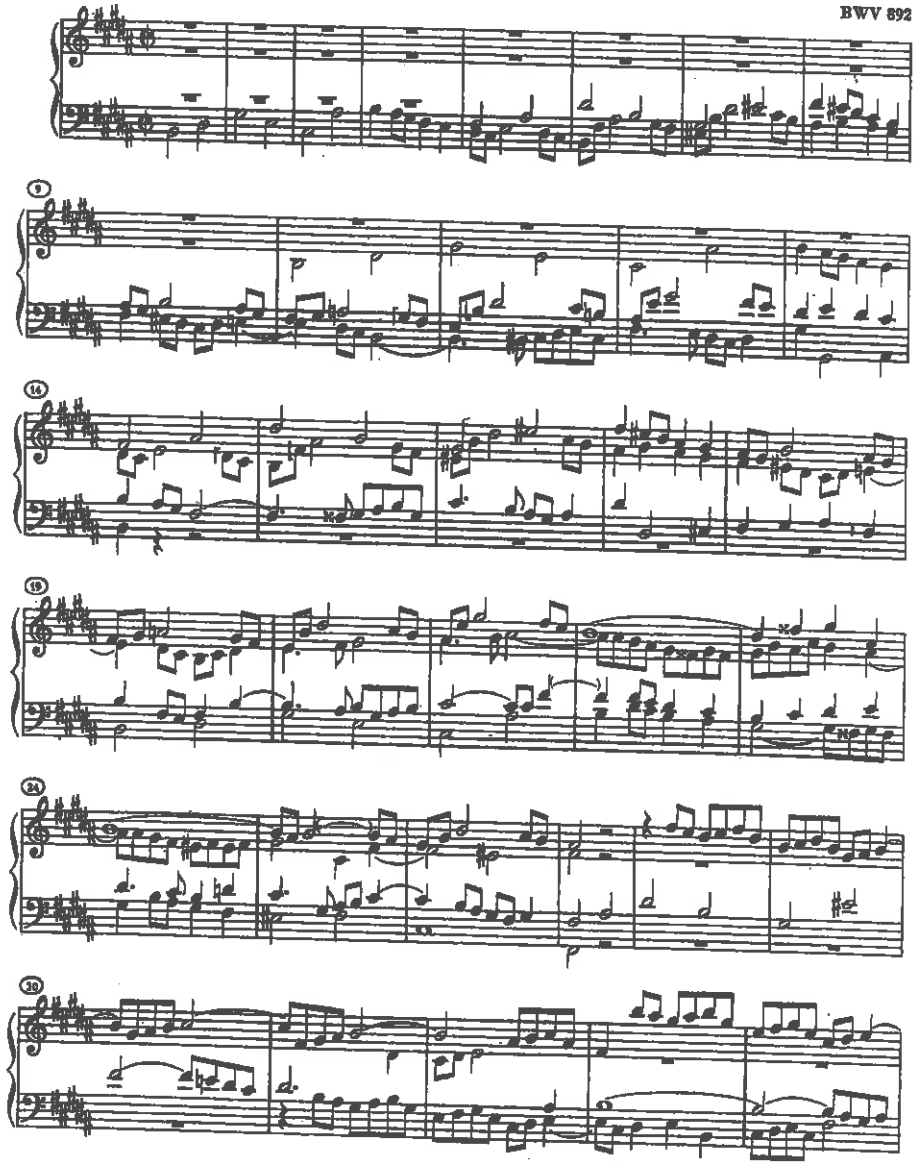


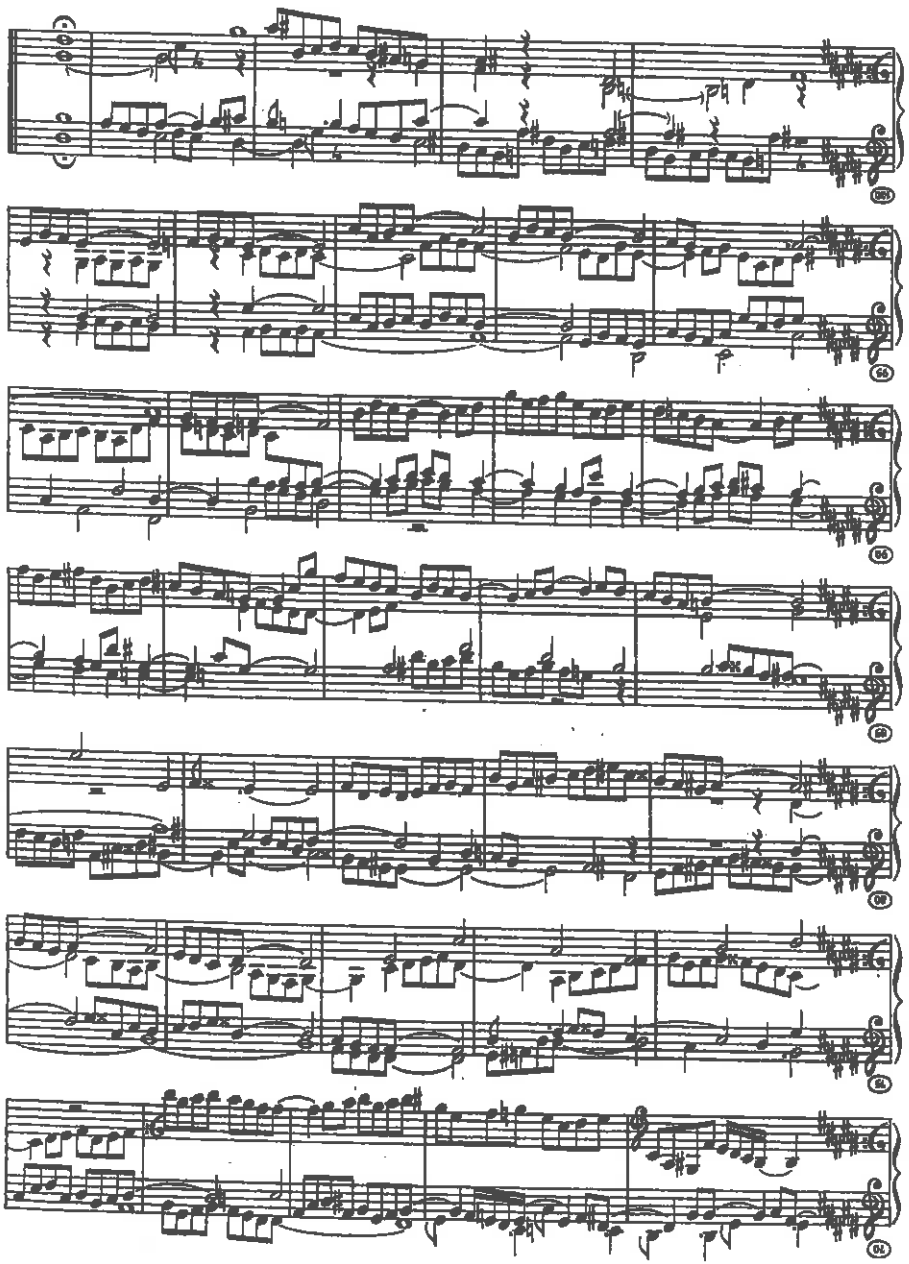


FUGA XXIII

A 4 VOCI

BWV 892





MUSIC TRIPOS PART 1A

Monday 29 May 2017 9 - 12

Paper 4

INTRODUCTION TO MUSIC ANALYSIS

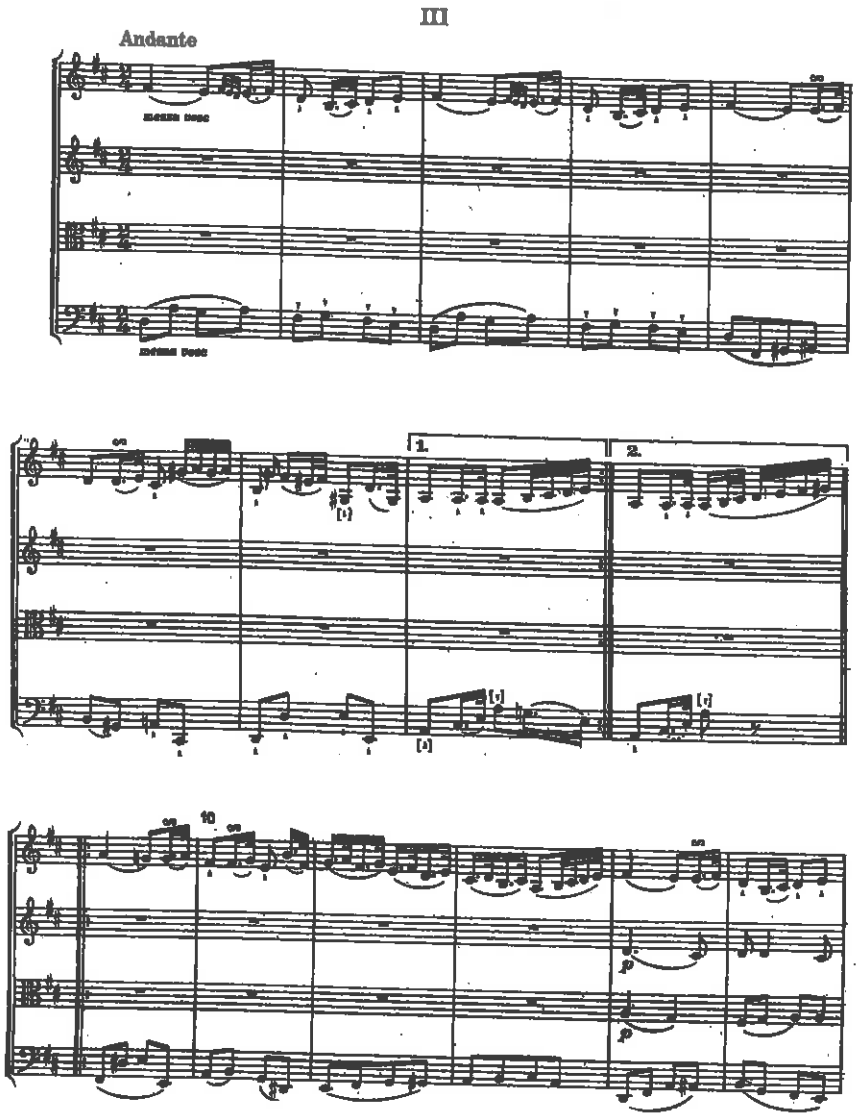
CANDIDATE NUMBER.....

SECTION B

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

III

Andante



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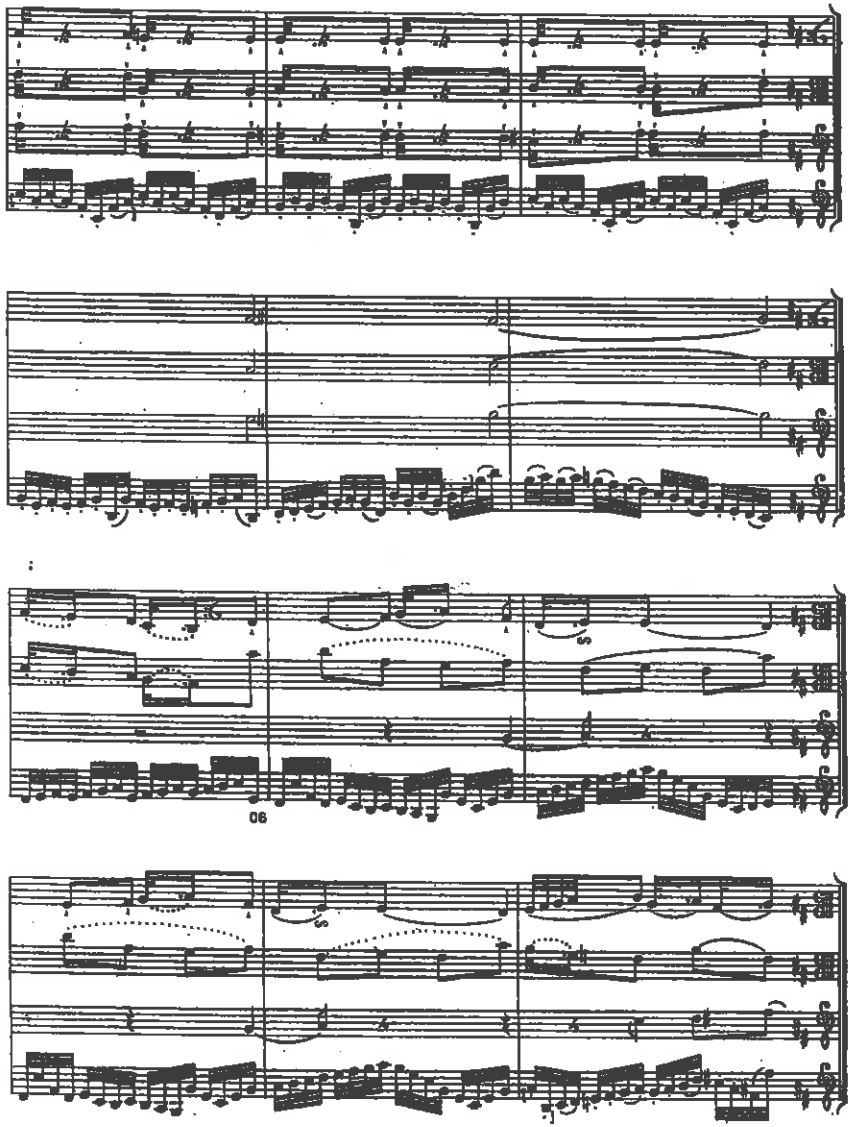
60
70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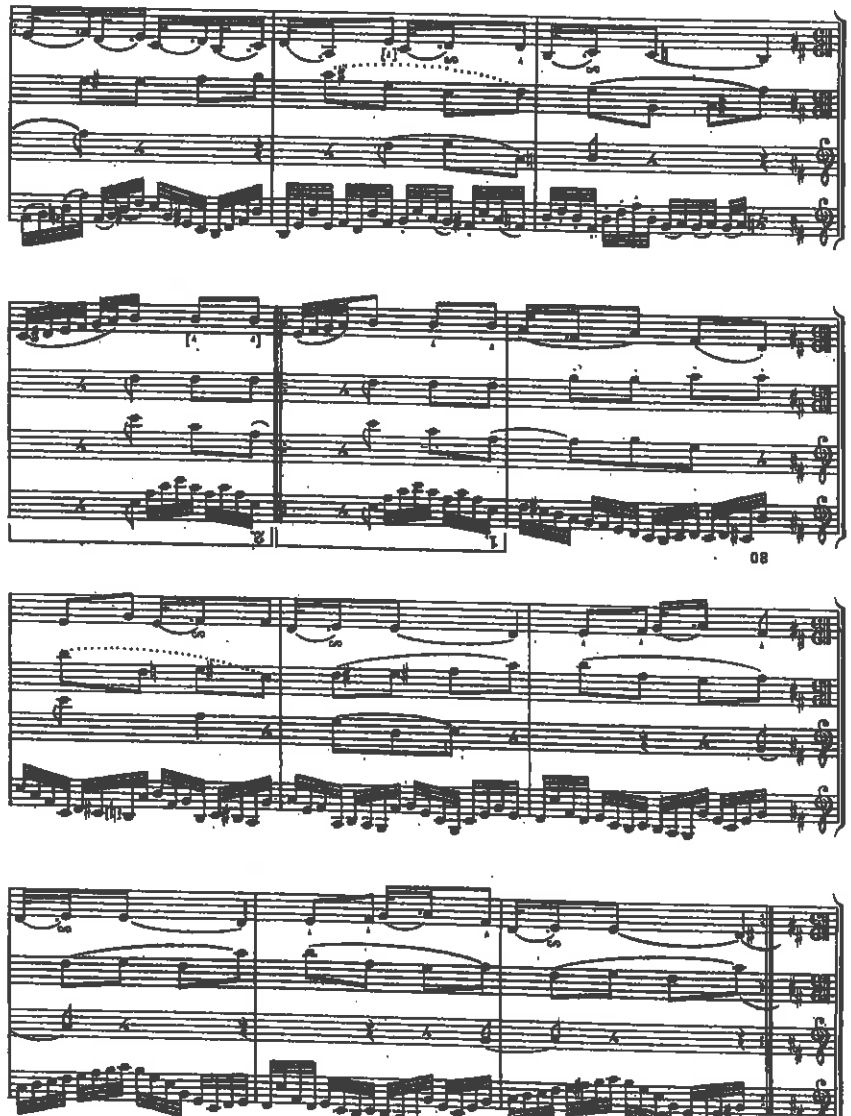

08

più forte
più forte
più forte

UNIVERSITY OF CAMBRIDGE

MUT0
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. 𝄎).

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.

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

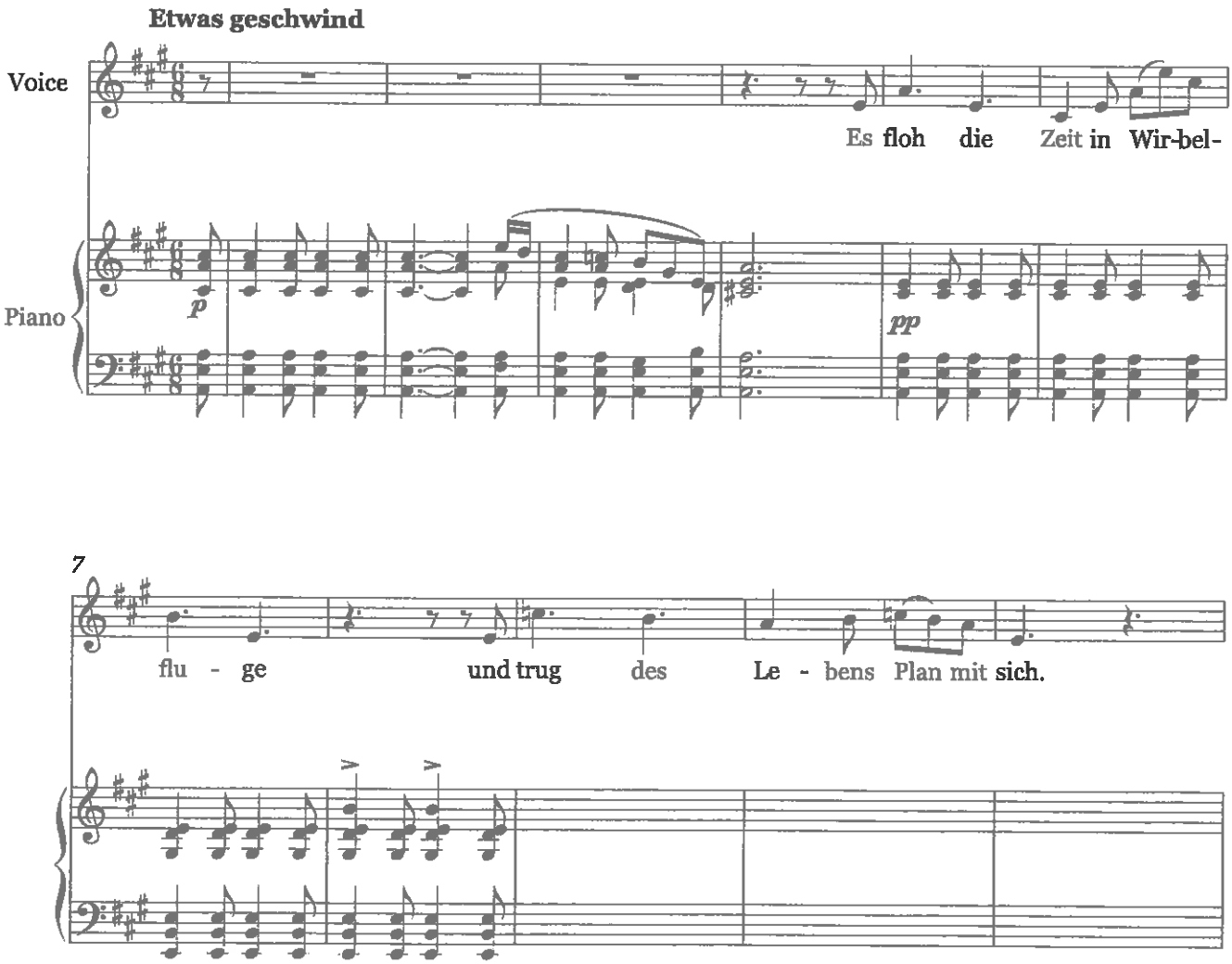
Bis an der Freundschaft lichtem Hügel,
Die Zeit nun sanfter, stiller flog,
Und endlich da die raschen Flügel
In sussen Ruh' zusammenbog.

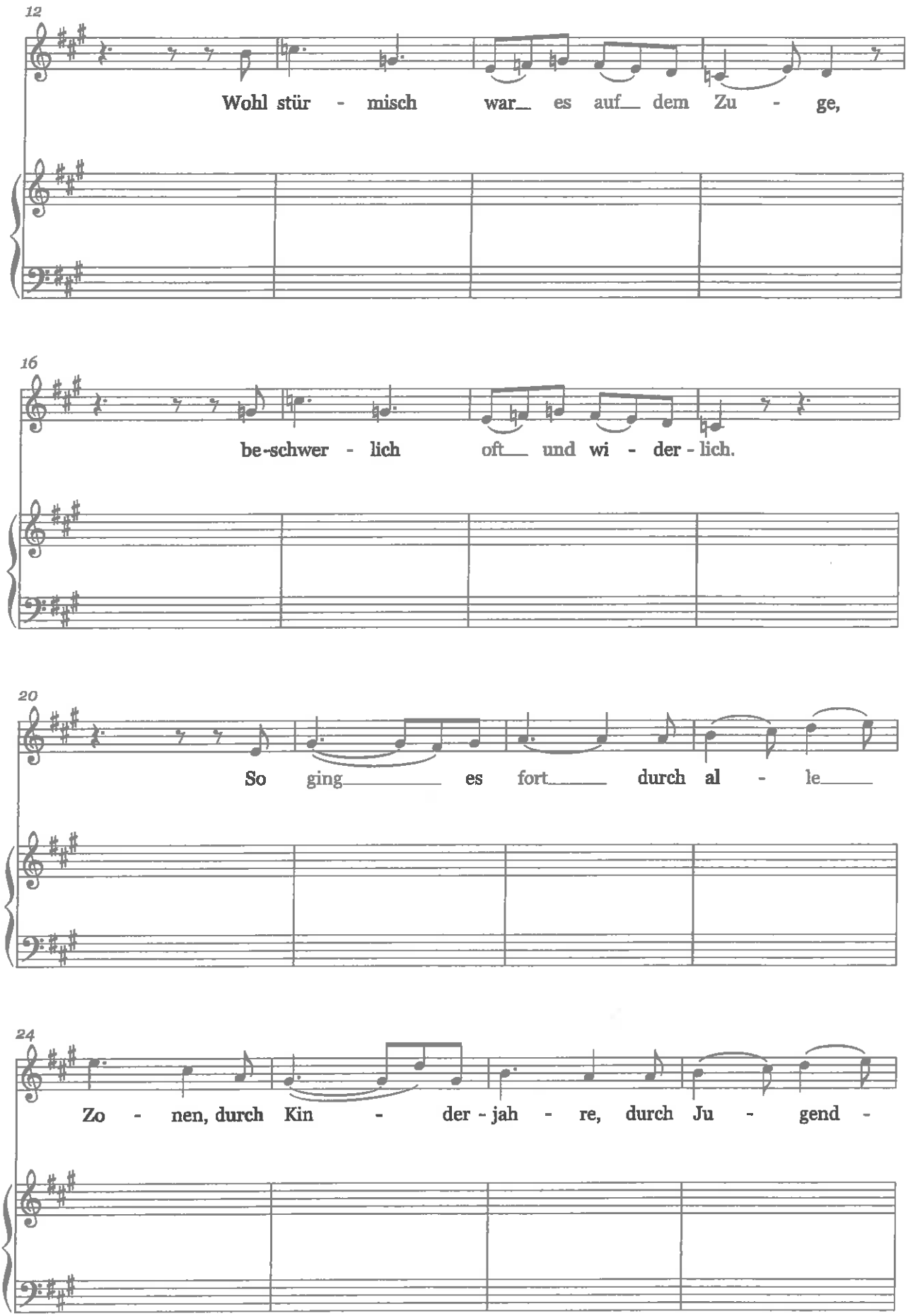
(Ludwig von Széchényi)

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.

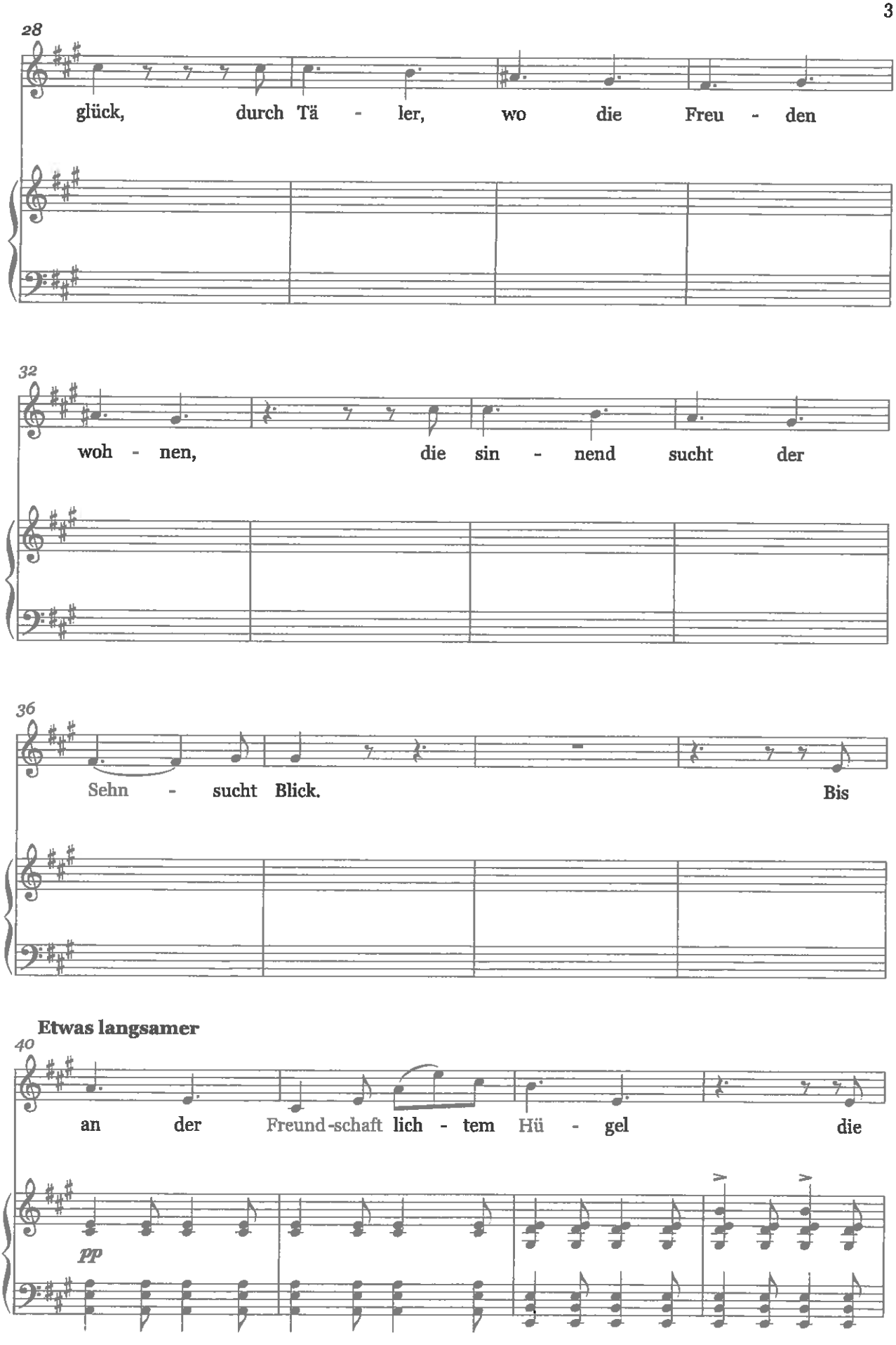
Thus it went forth through all ages,
Through childhood years, through youth's happiness,
Through valleys where the joys reside,
Sought musingly by yearning's gaze.

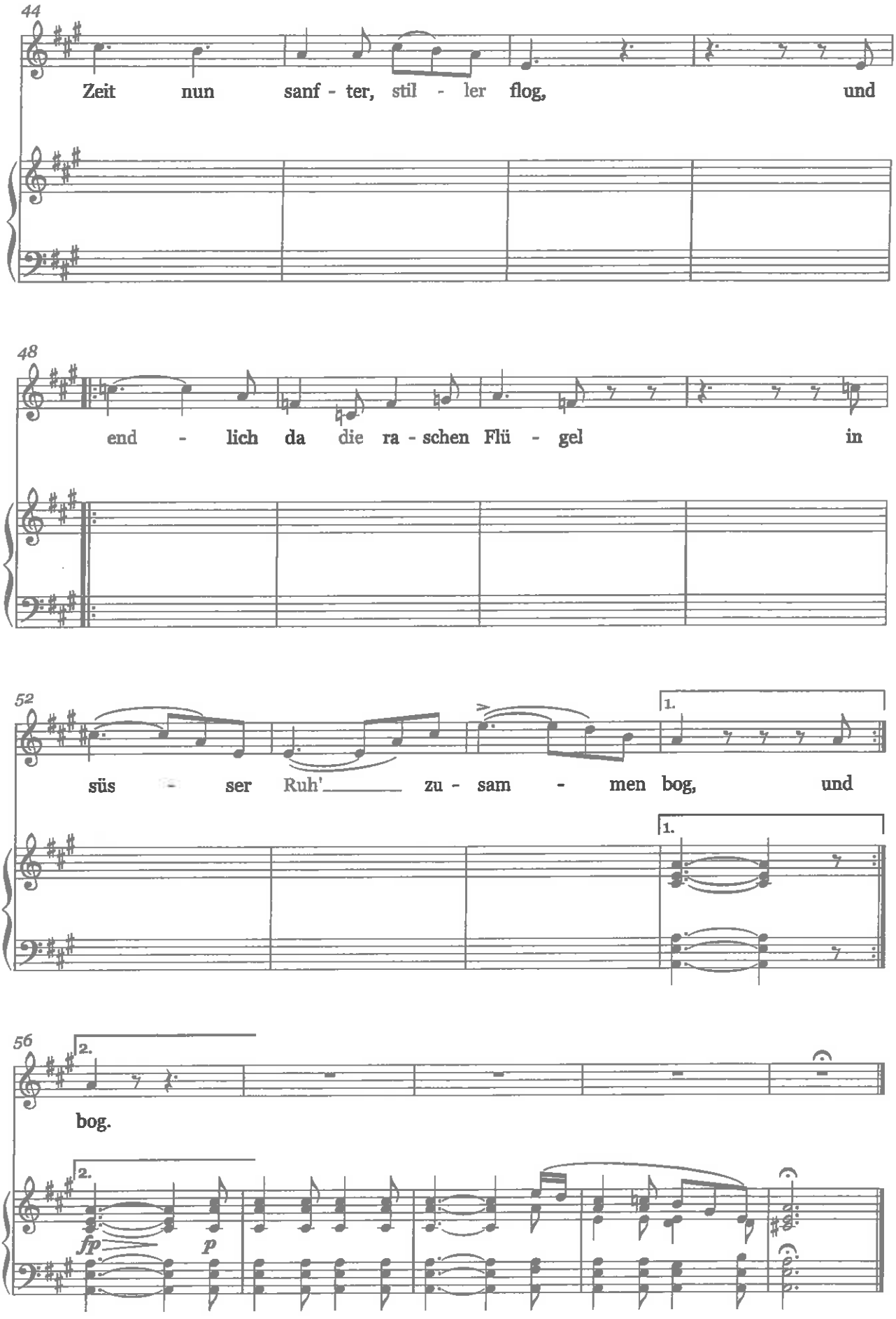
Until, to friendship's bright hill,
Time, now more gently and quietly flew,
And there, at last, folded its rapid wings
In sweet repose together.




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 sanf - ter, stil - ler flog, und
48
end - lich da die ra - schen Flü - gel in
52
süs - ser Ruh' zu - sam - men bog, und
1.
1.
56
2.
bog.
2.
fp
p

END OF PAPER

UNIVERSITY OF CAMBRIDGE

MUT0
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.*

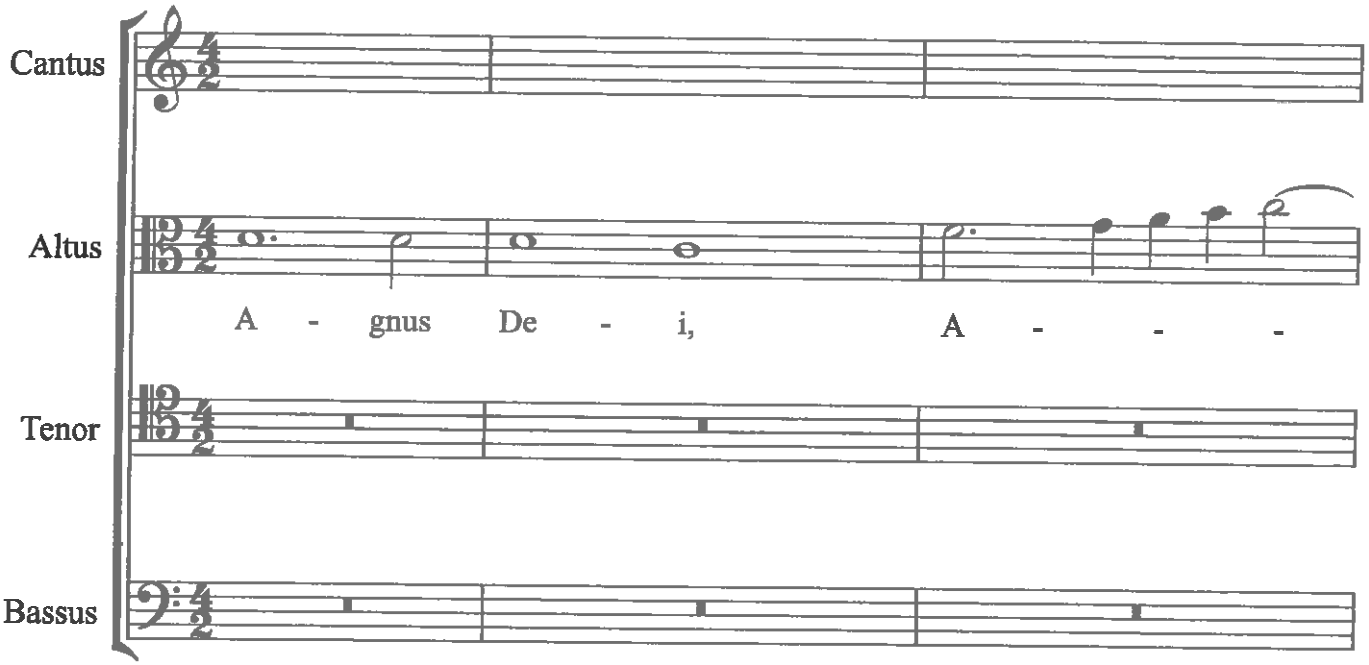
Please note: you have been issued with both this COUNTERPOINT question and the HARMONY question; both must be answered.

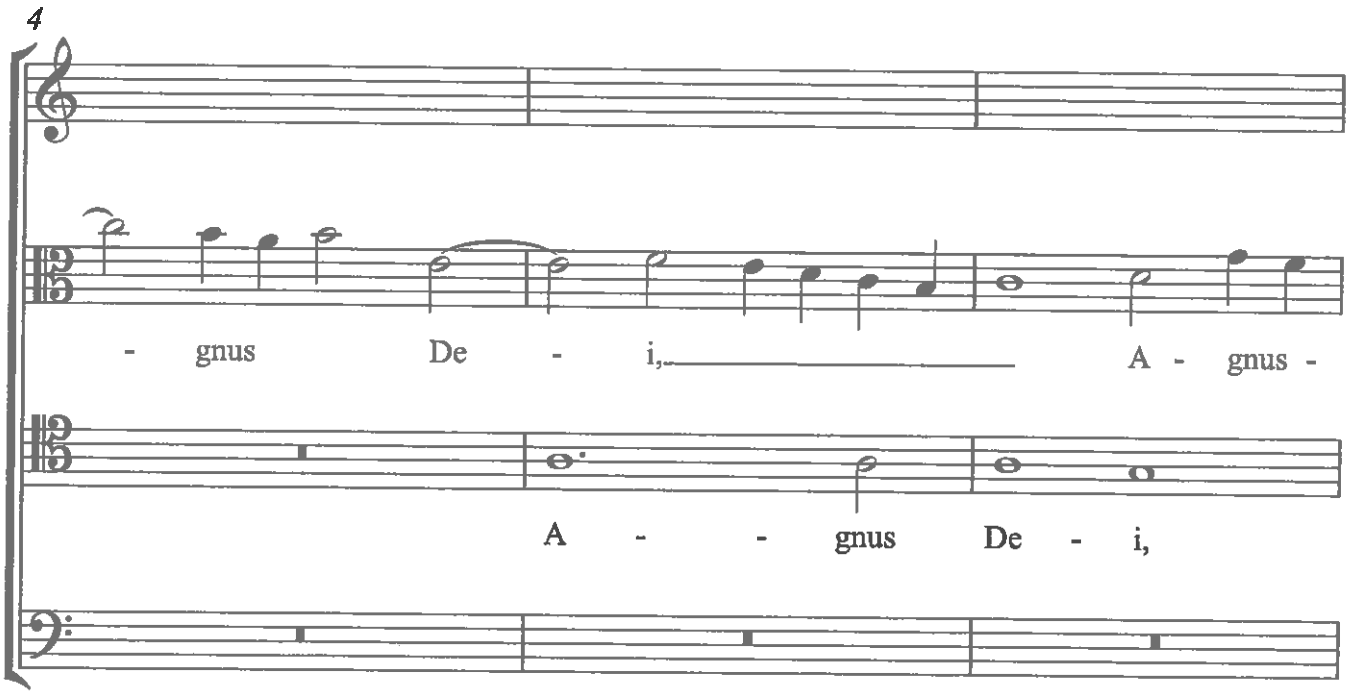
STATIONERY REQUIREMENTS
Loose script paper
Tags
Cover sheet

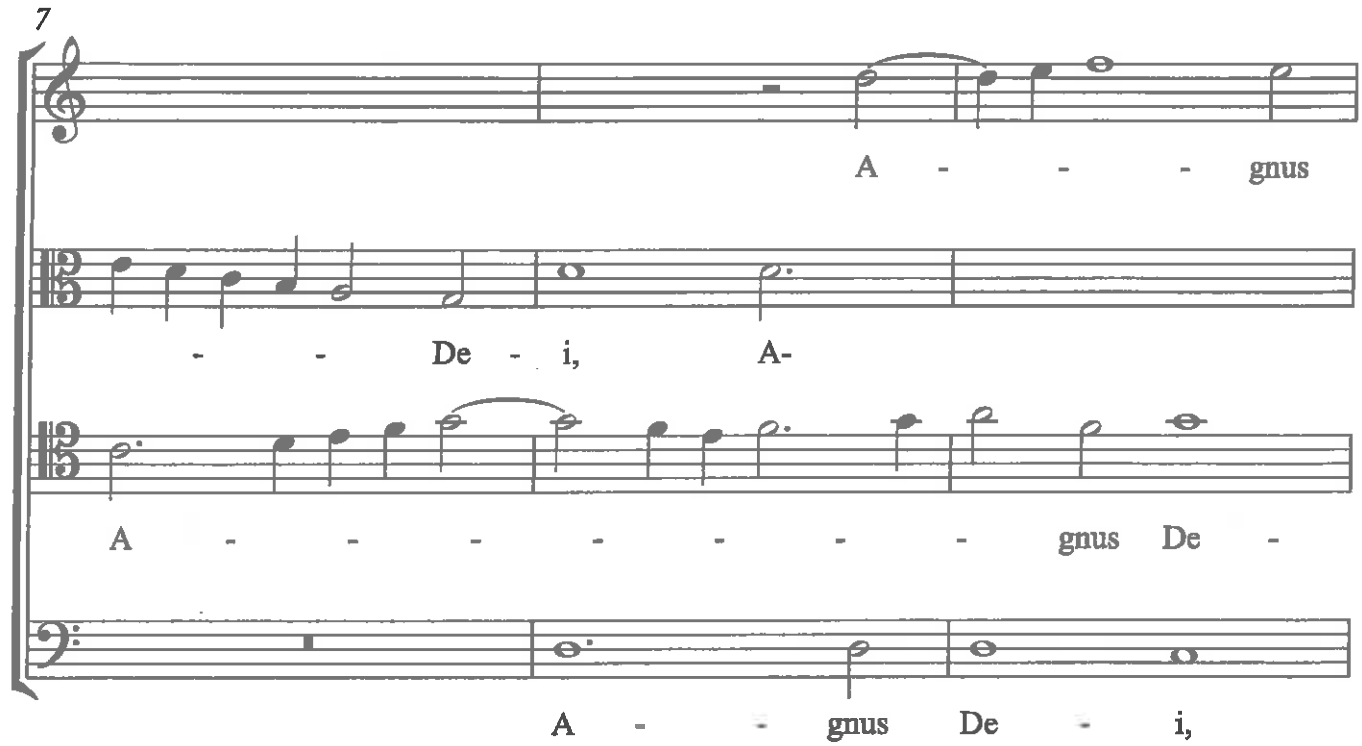
SPECIAL REQUIREMENTS
Music manuscript paper (six sheets)

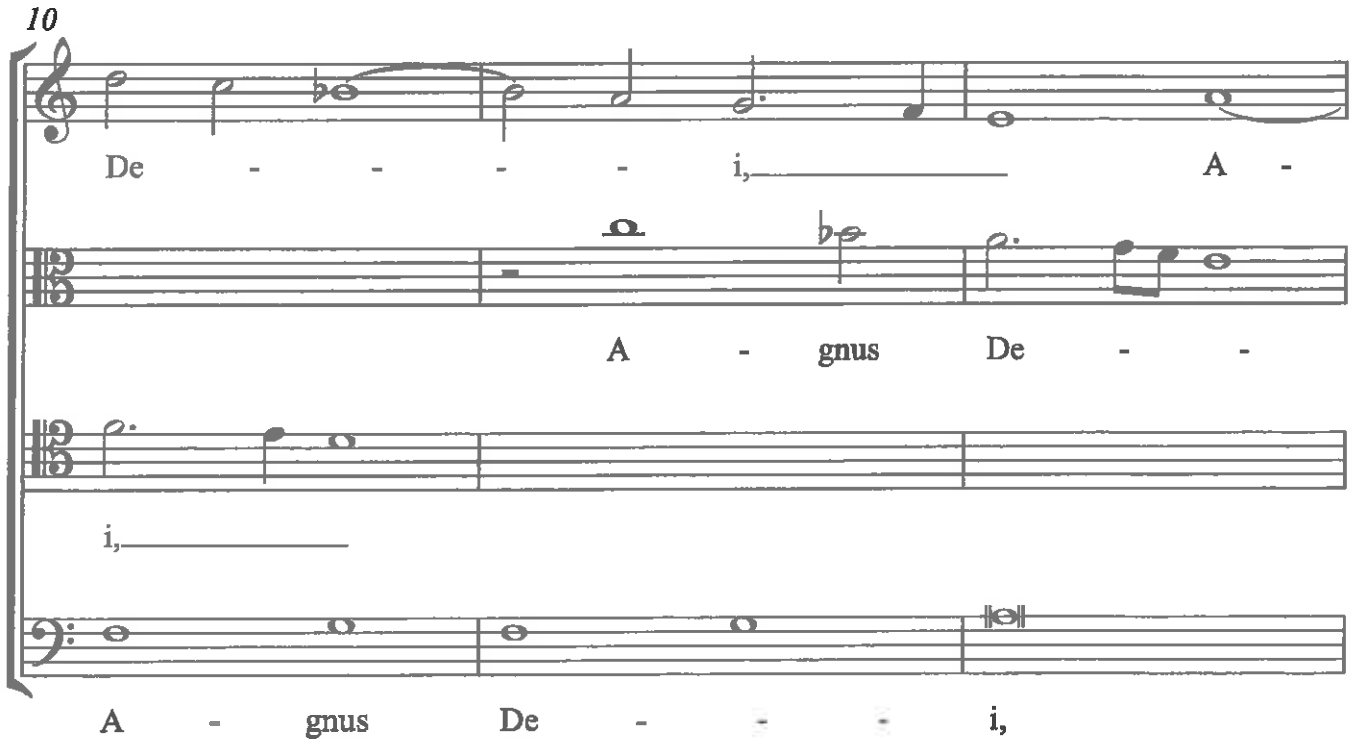
You may not start to read the questions printed on the subsequent pages of this question paper until instructed that you may do so by the Invigilator

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.'









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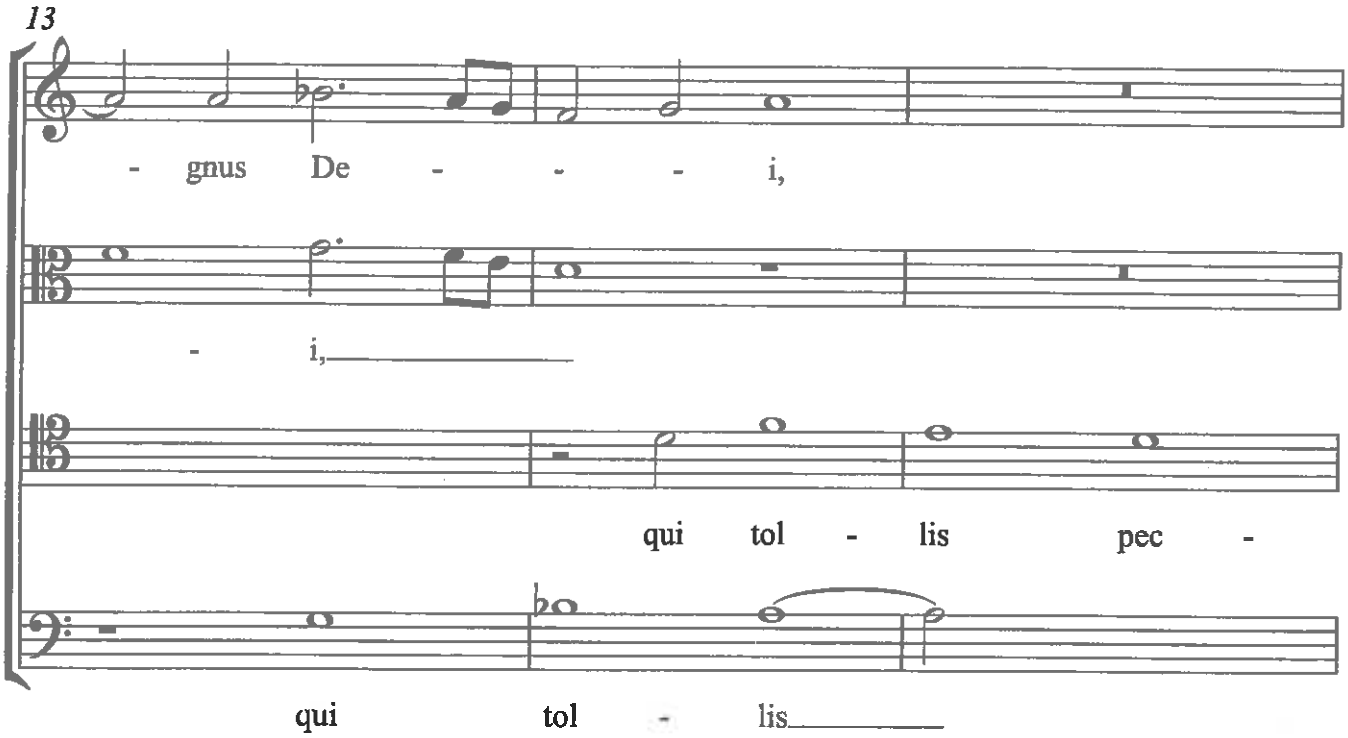
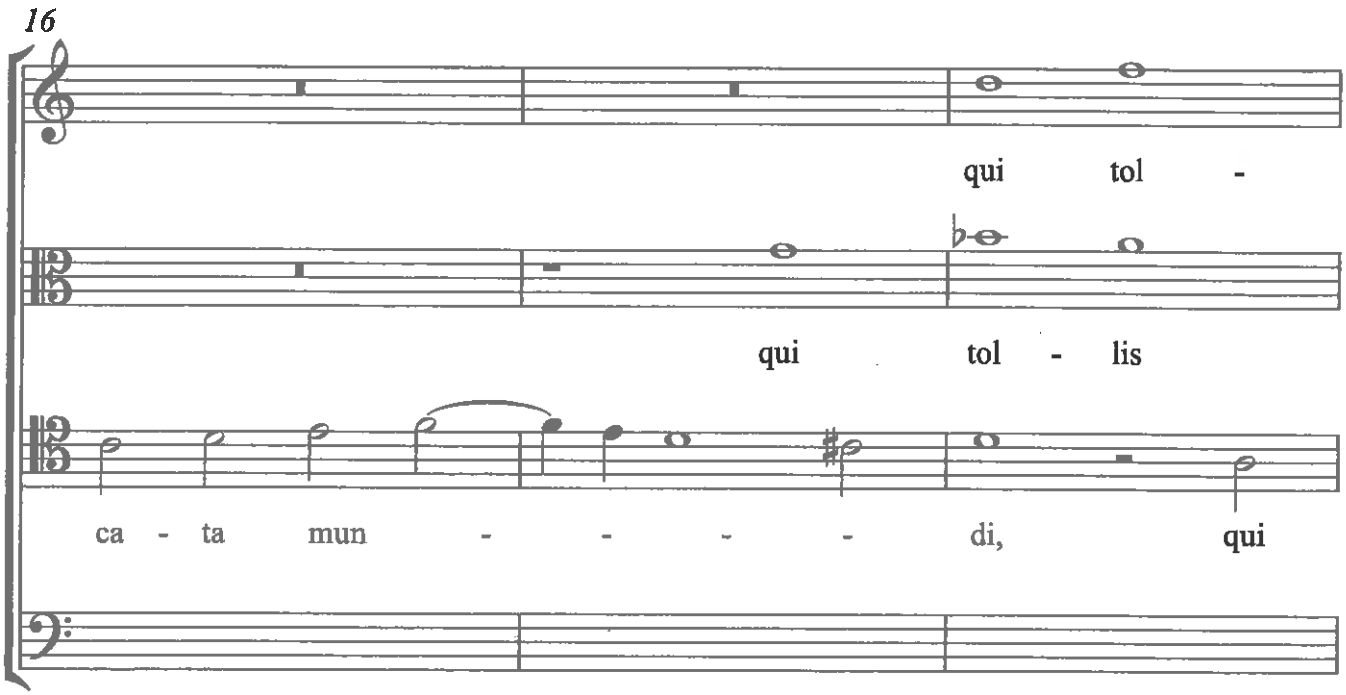
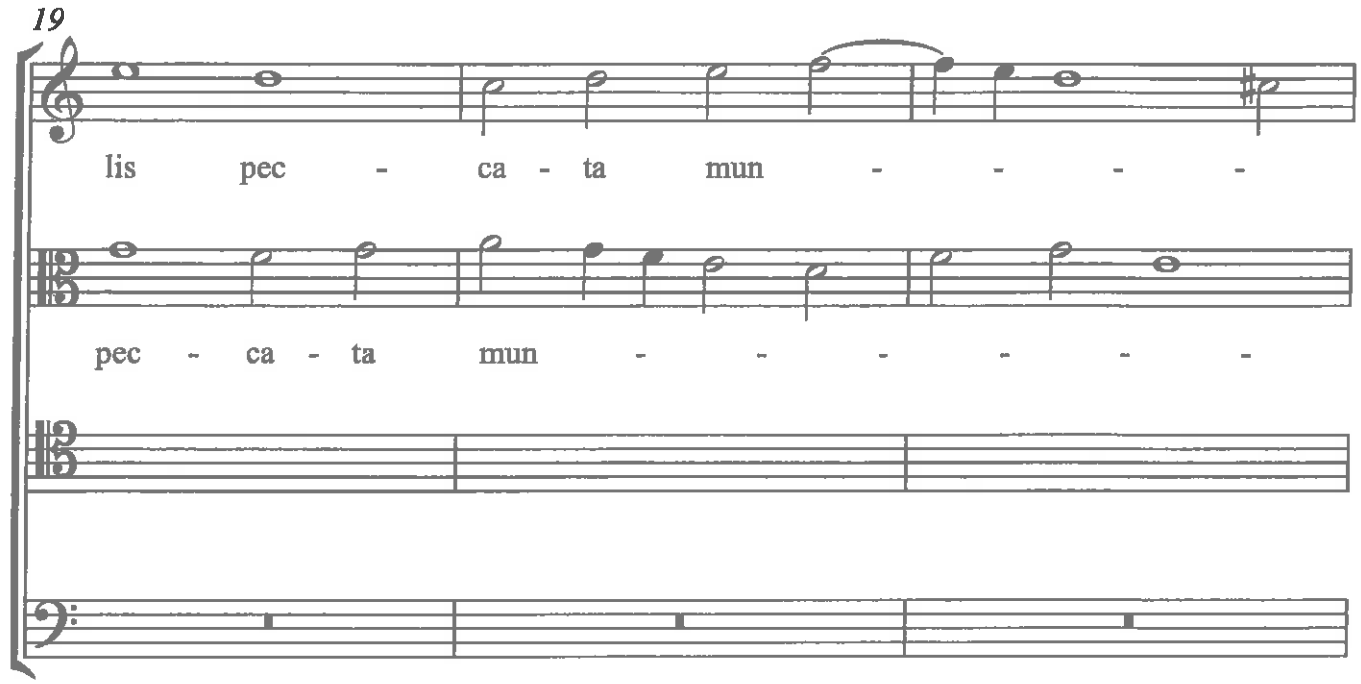
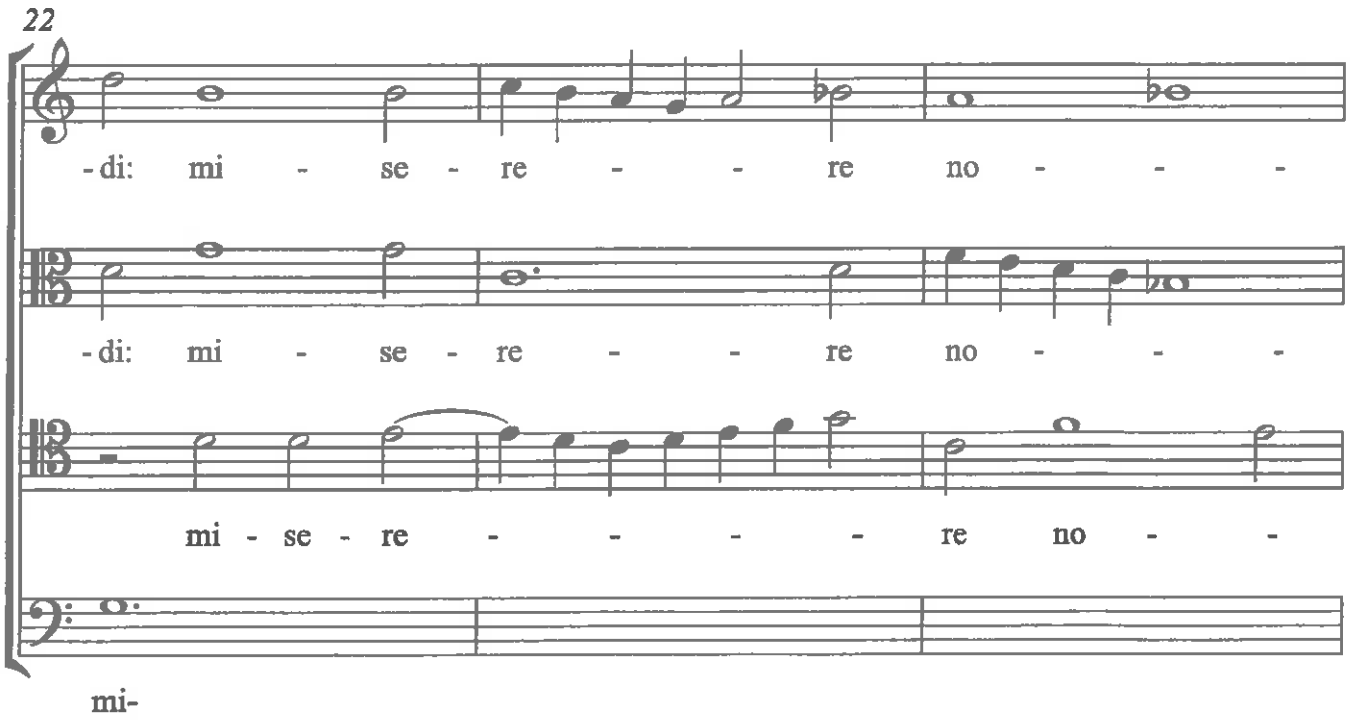
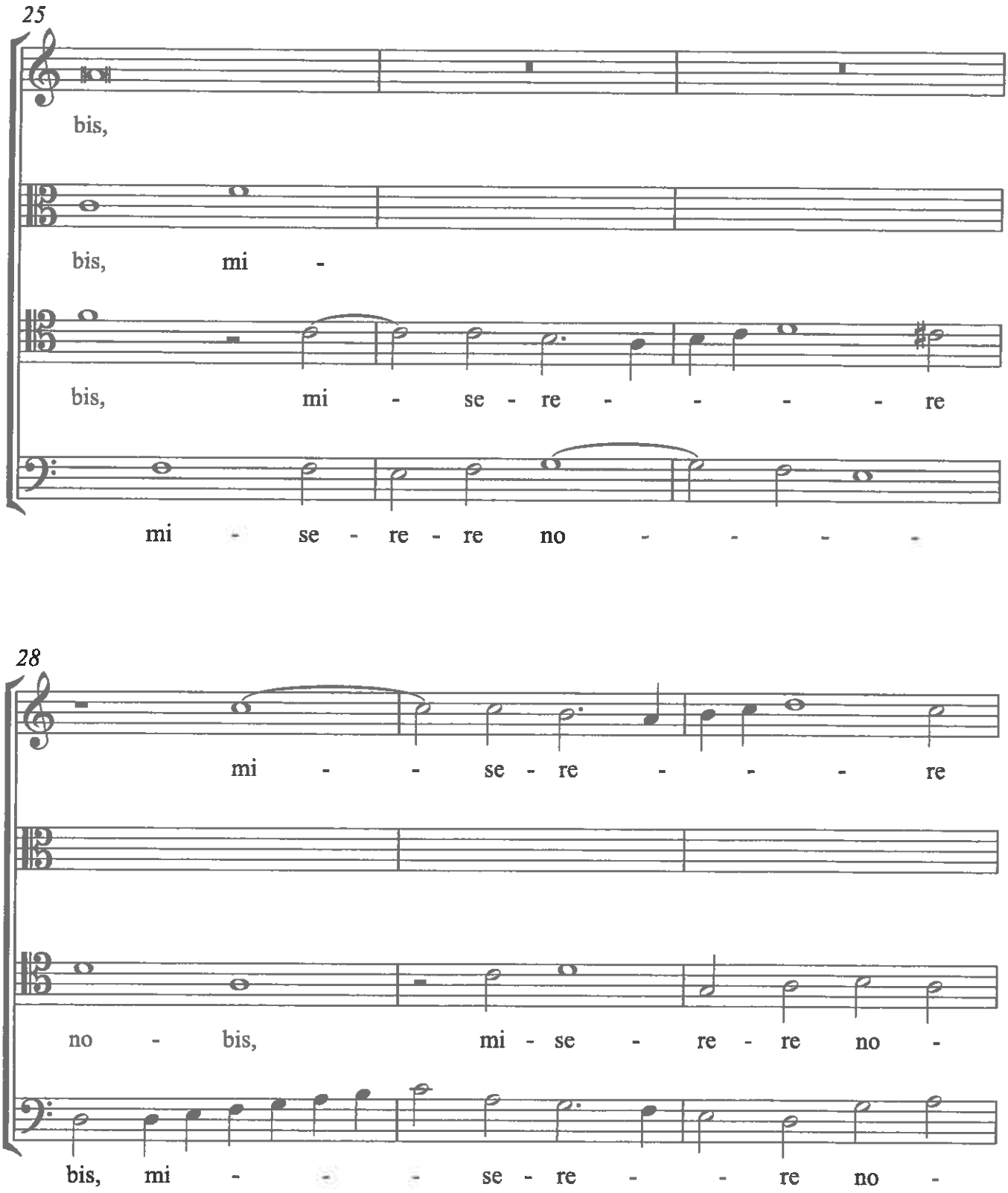

13
- gnus De - - - i,
- i,
qui tol - lis pec -
qui tol - lis

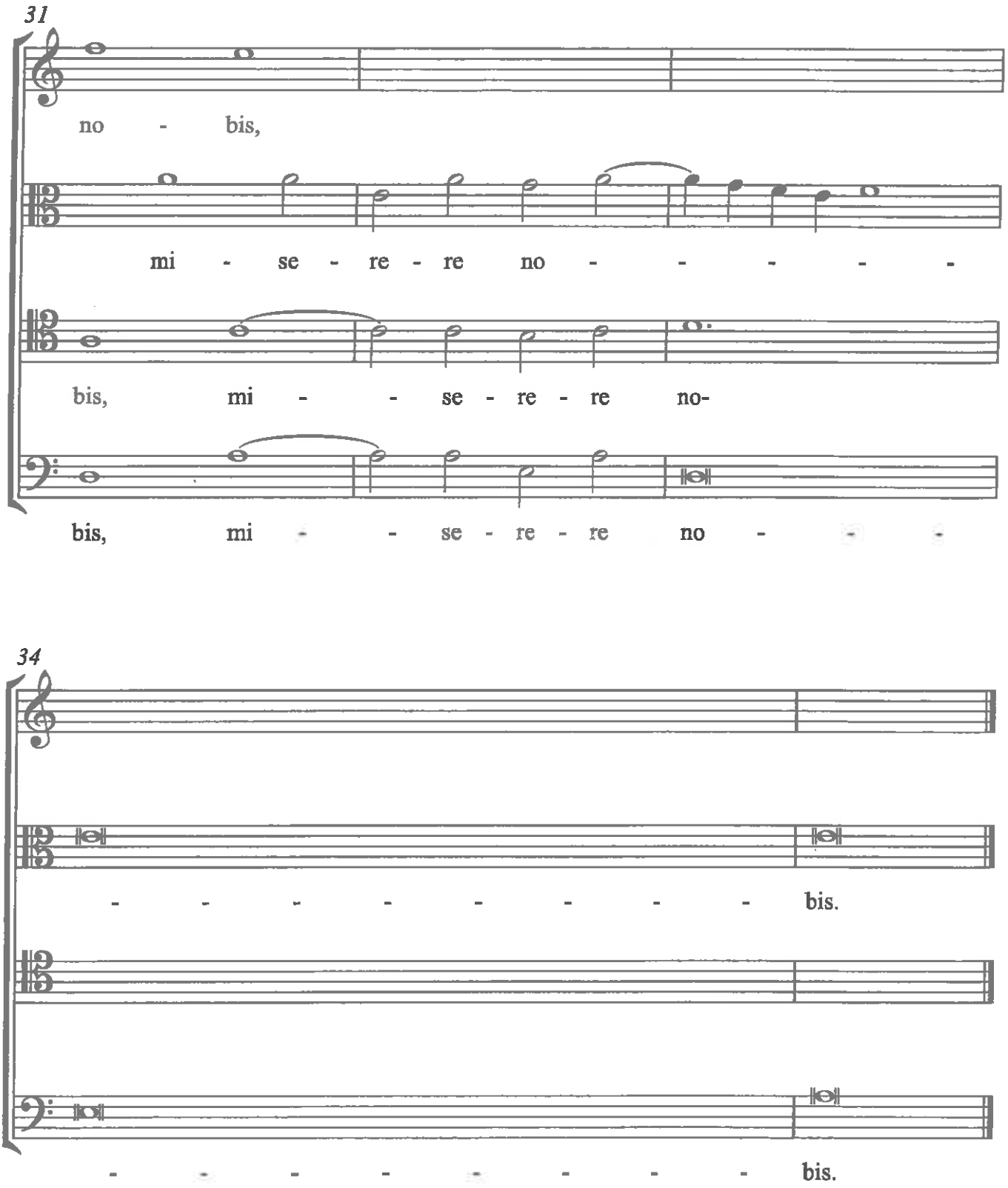

16
qui tol -
qui tol - lis
ca - ta mun - - - - di, qui


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 - - -
34
- - - - - - - - bis.
- - - - - - - - bis.

END OF PAPER

UNIVERSITY OF CAMBRIDGE

MUT0
MUSIC TRIPOS Part 1A

Monday 22 May to Tuesday 23 May 2017

Paper 5B *Takeaway paper*

TONAL SKILLS I: COUNTERPOINT

Candidate number .....

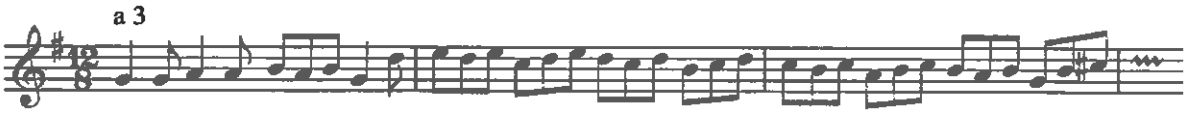
*You **must** number the first bar of every line.*

SECTION A

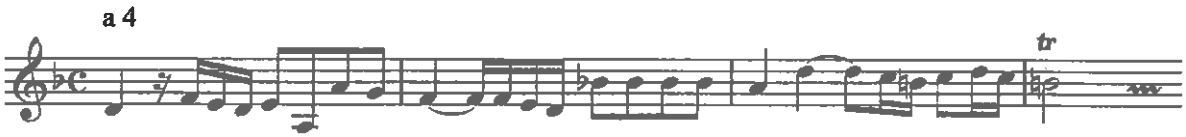
1. Write a fugal exposition in **either** three **or** four parts as indicated, for **either** keyboard **or** strings (in open score), on **one** of the following subjects. The countersubject should be regular and invertible at the octave. You may choose to include one redundant entry. The chosen subject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

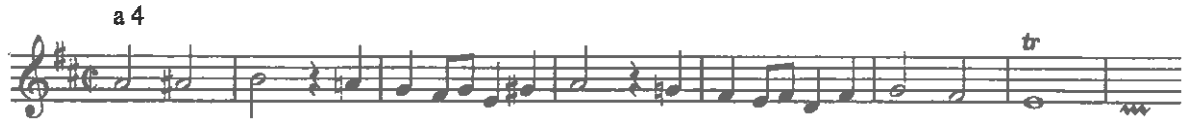
Subject 1



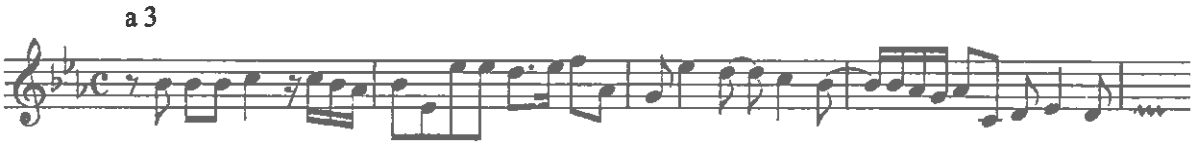
Subject 2



Subject 3



Subject 4



Subject 5

UNIVERSITY OF CAMBRIDGE

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.

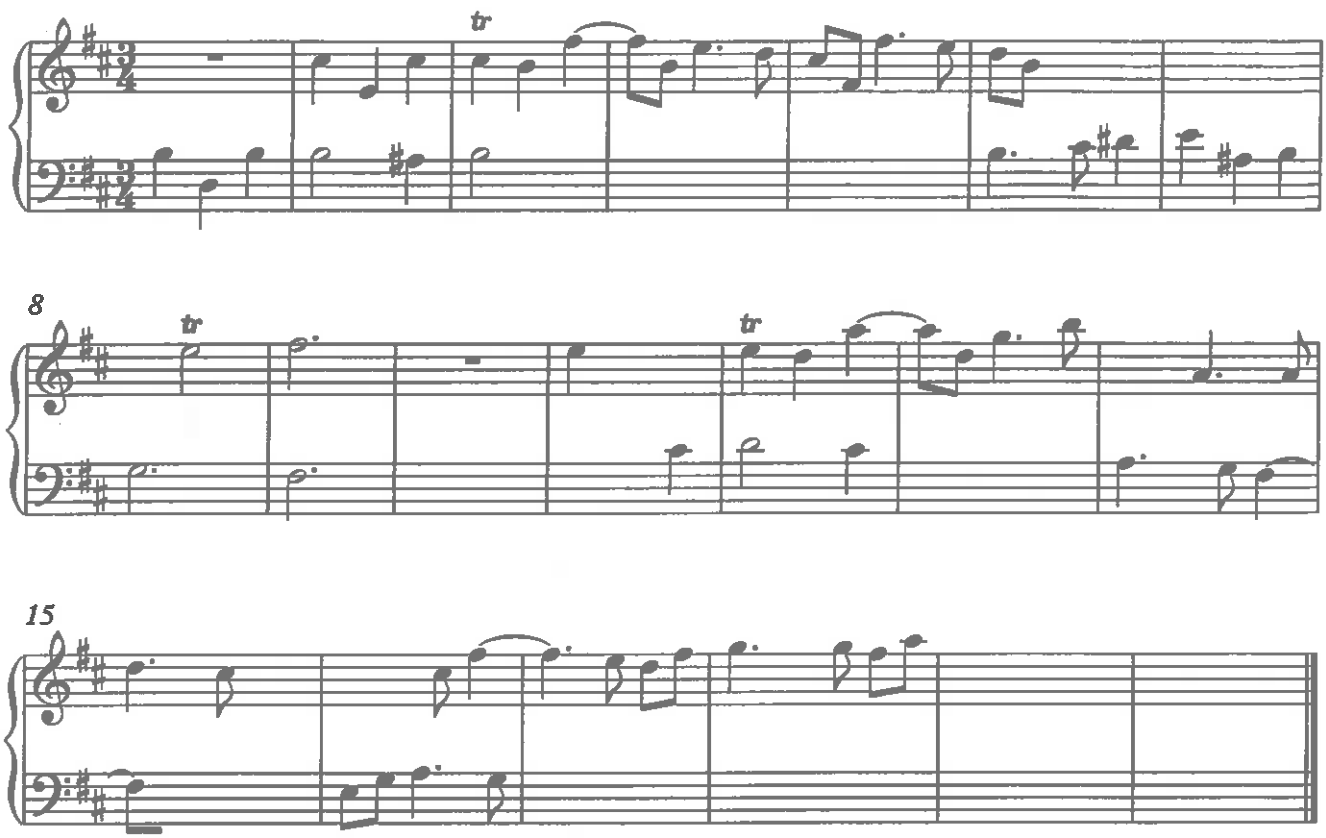
a) **Gently**

b) **Quasi moderato**

c) **Largo**

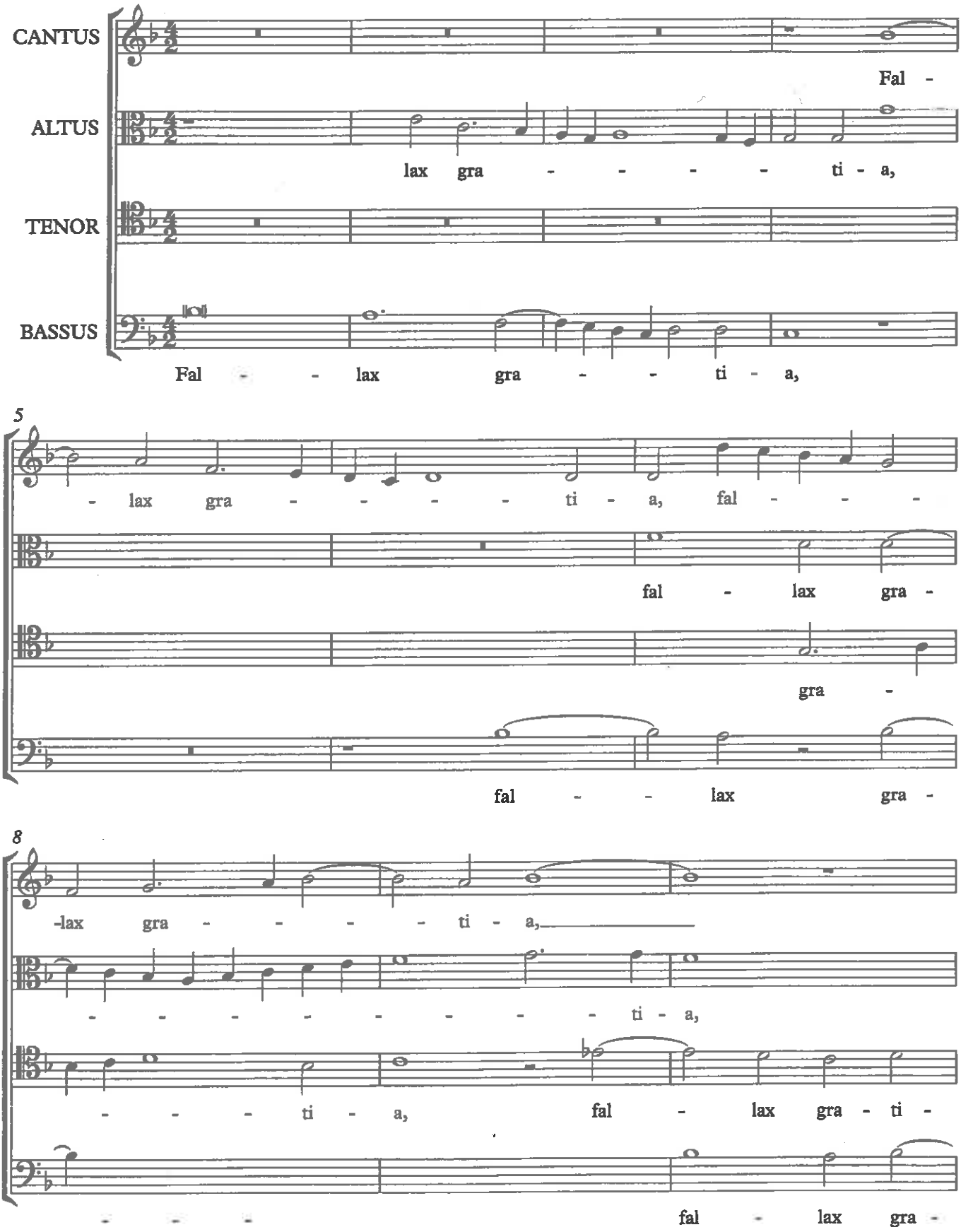
2 The following passage of two-part keyboard counterpoint will be played **three** times. Fill in the missing parts.

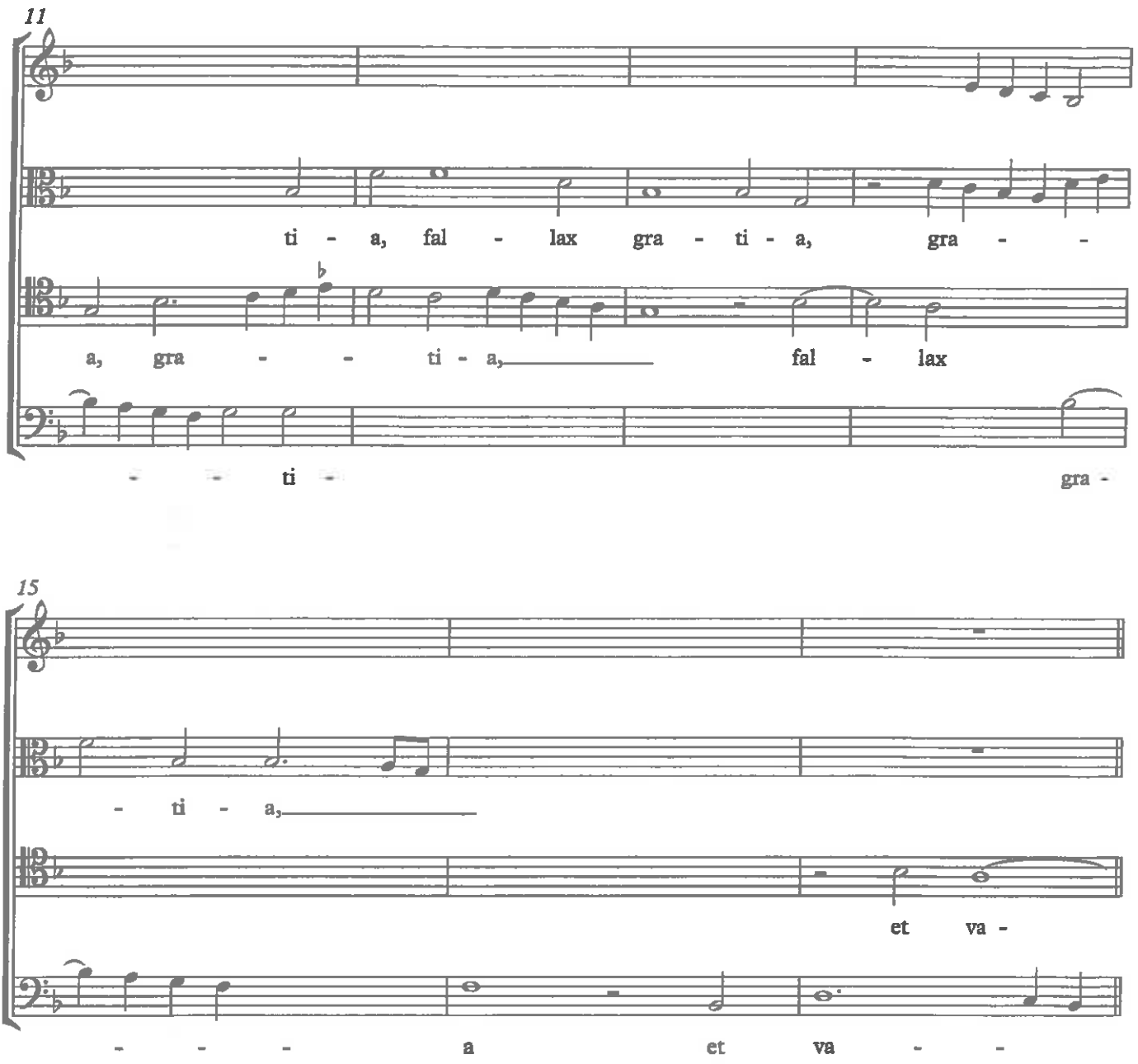
From Bonporti



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.

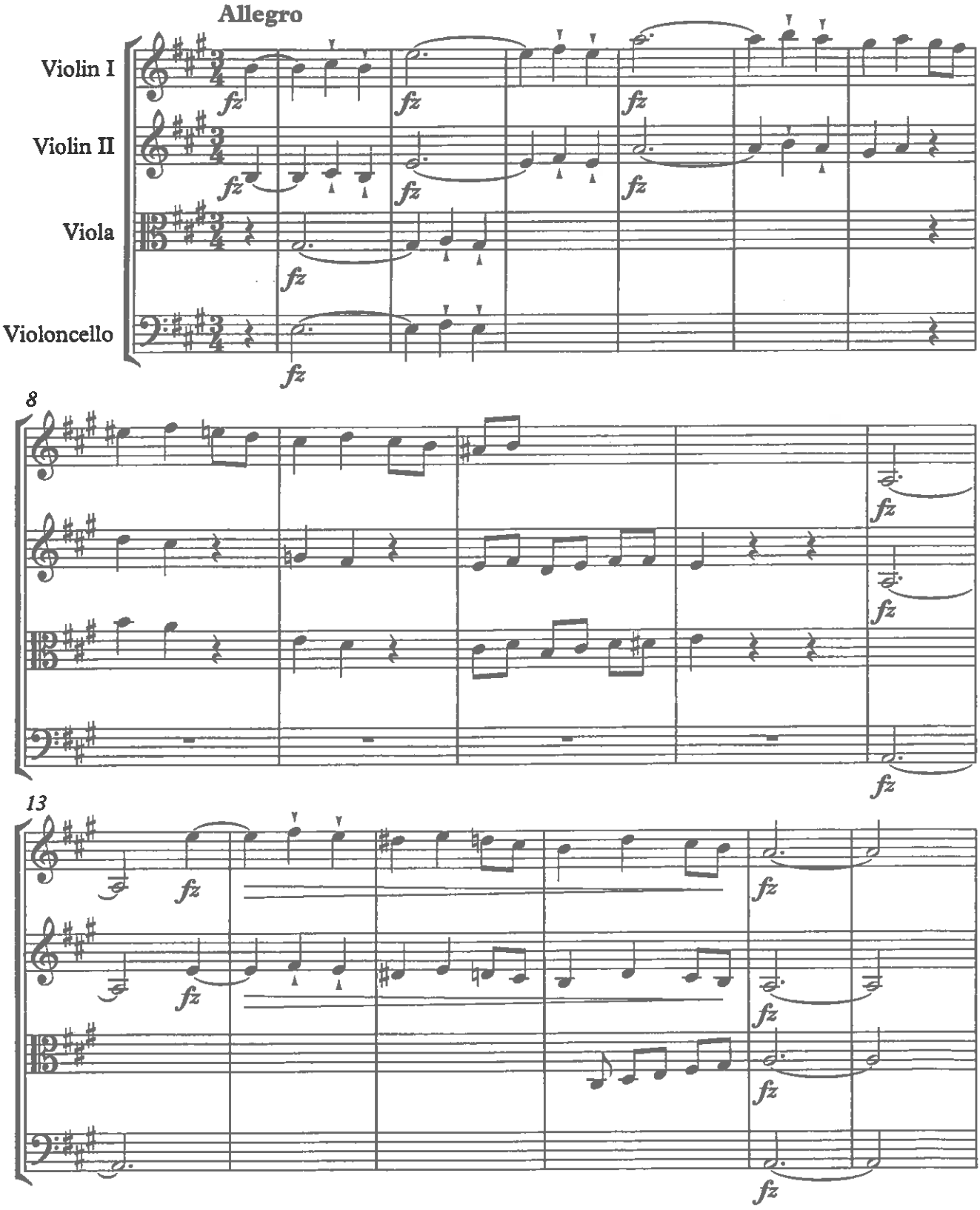
Orlande de Lassus

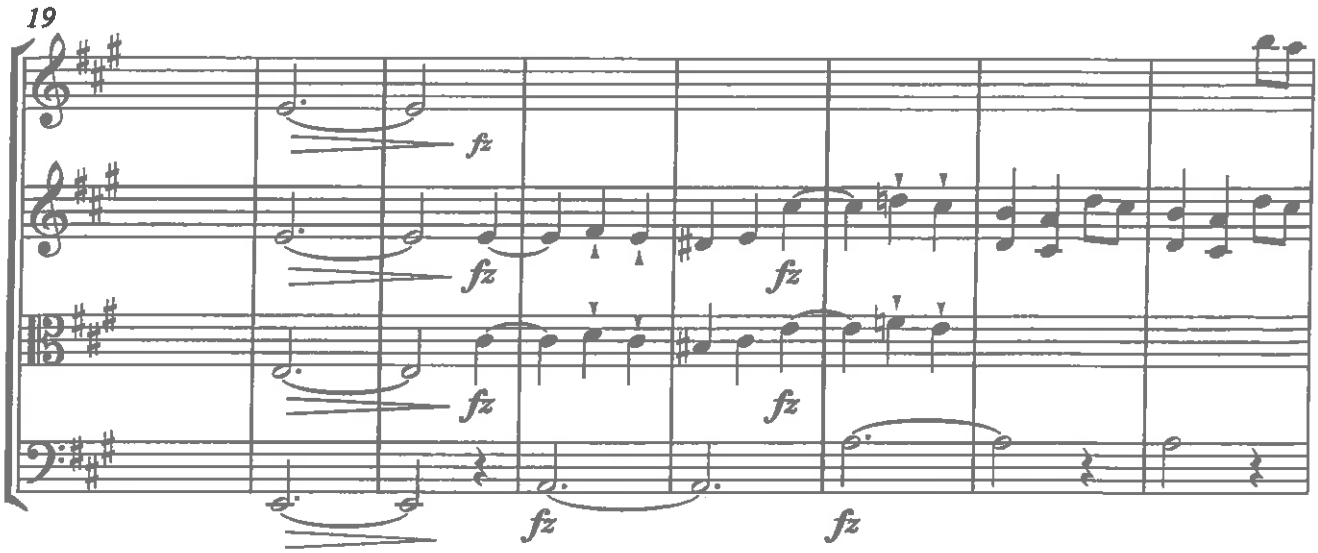


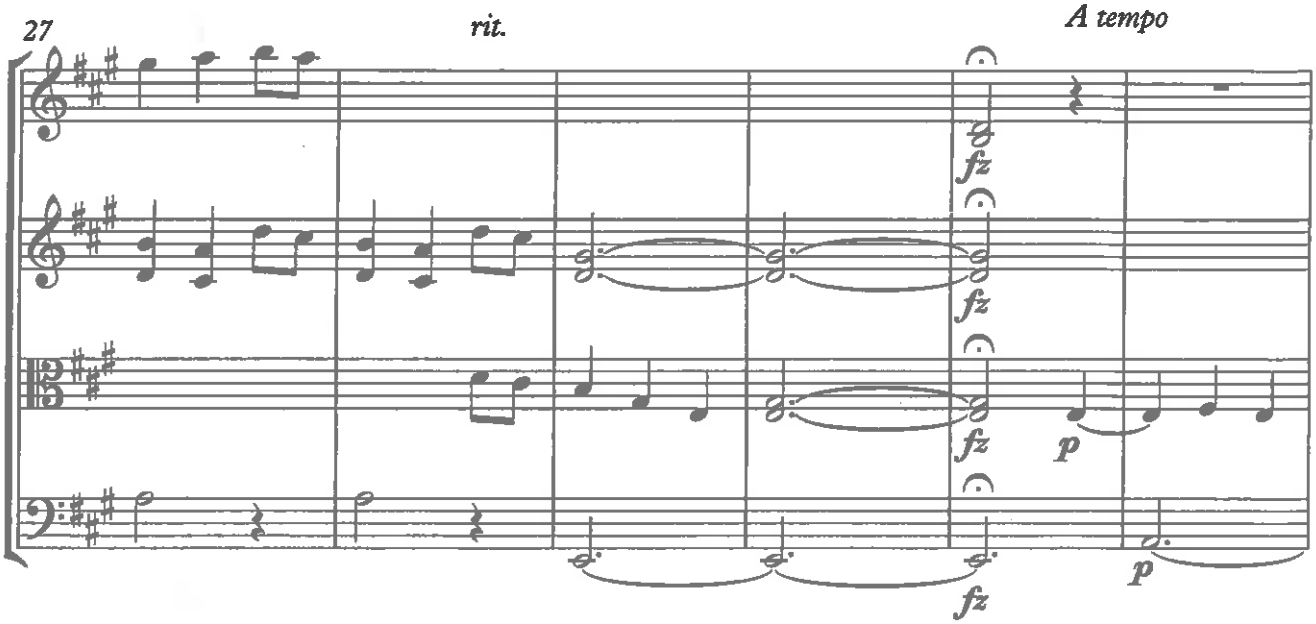

11
ti - a, fal - lax gra - ti - a, gra - -
a, gra - - ti - a, fal - lax
- - ti -
gra -
15
- ti - a,
et va -
- - - a et va - -

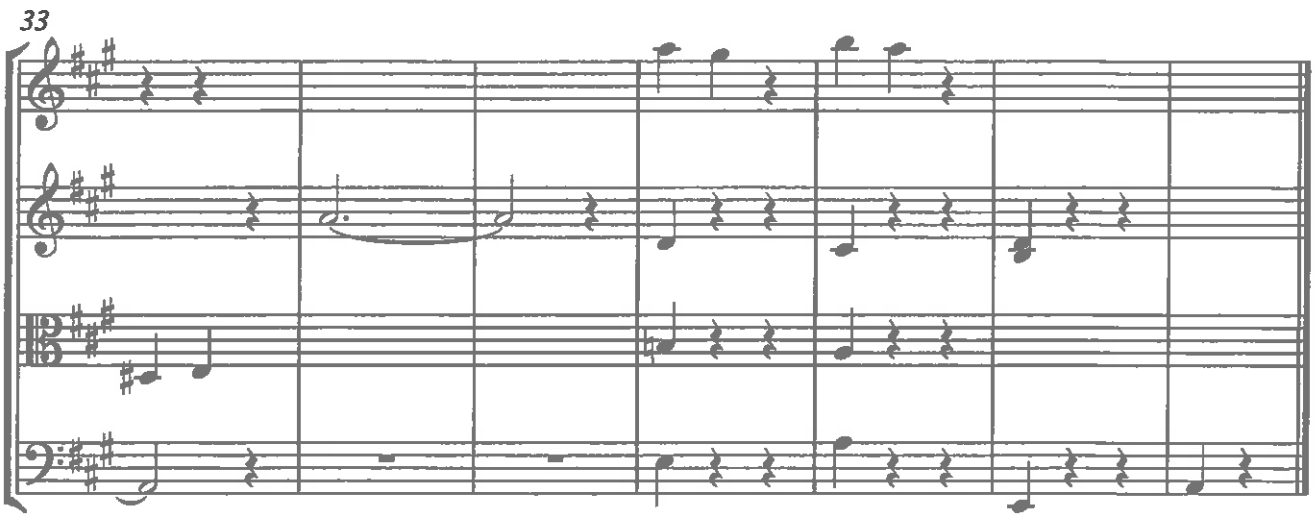
4 The following passage from a string quartet will be played **three** times.
Fill in the missing parts.

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



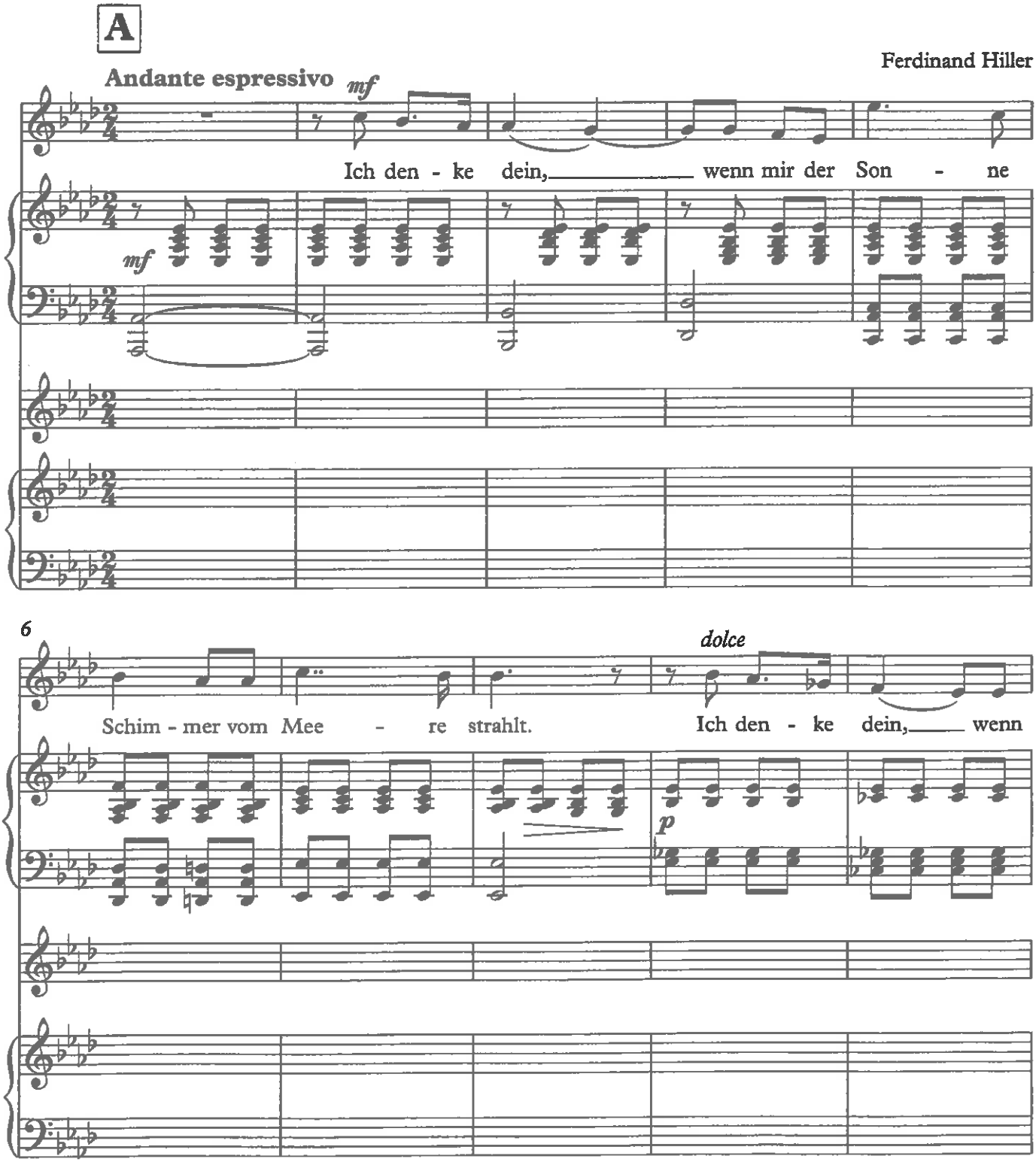

19
fz
fz
fz
fz
fz
fz
fz

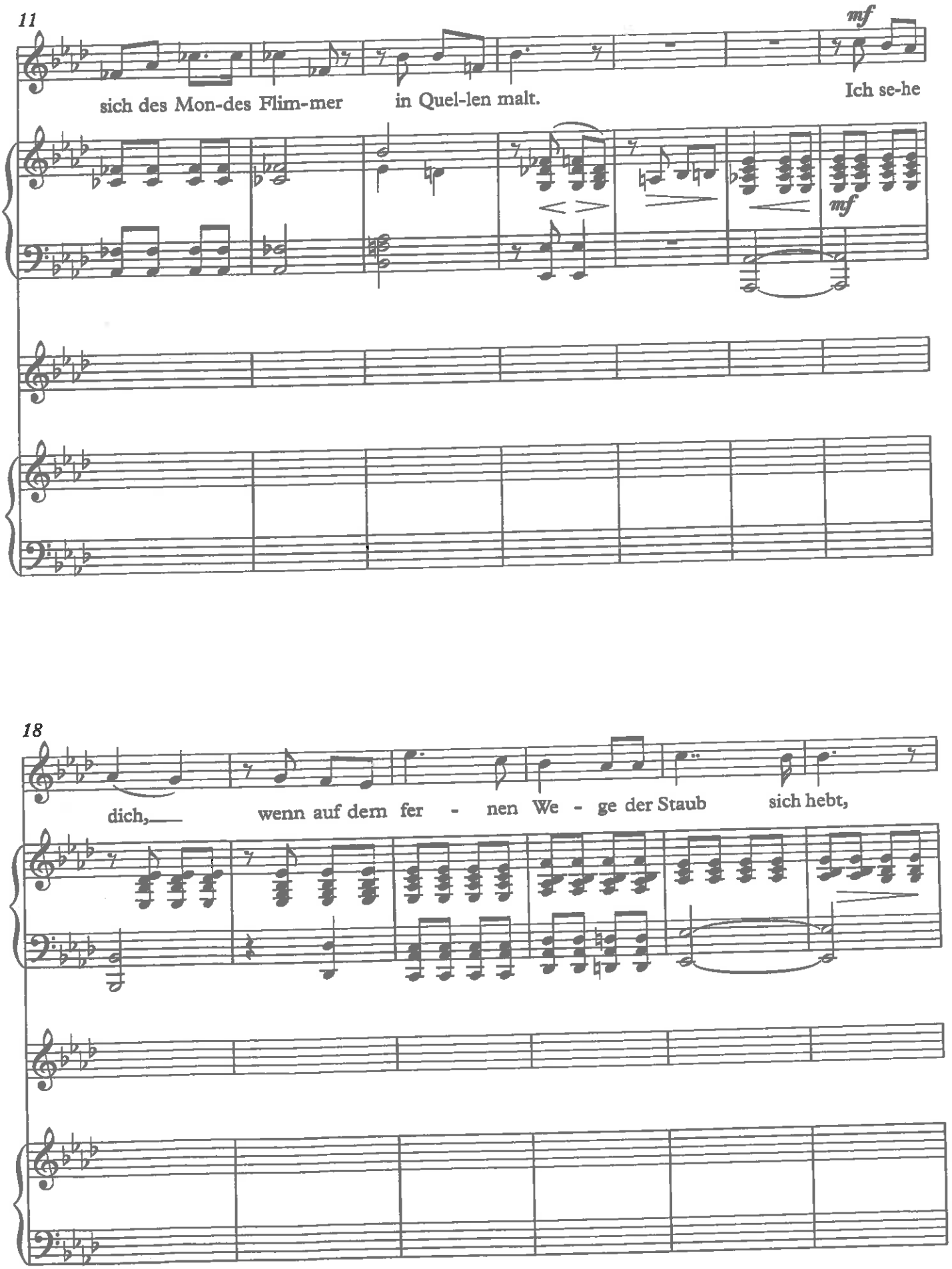

27
rit.
A tempo
fz
fz
fz
fz
p
p

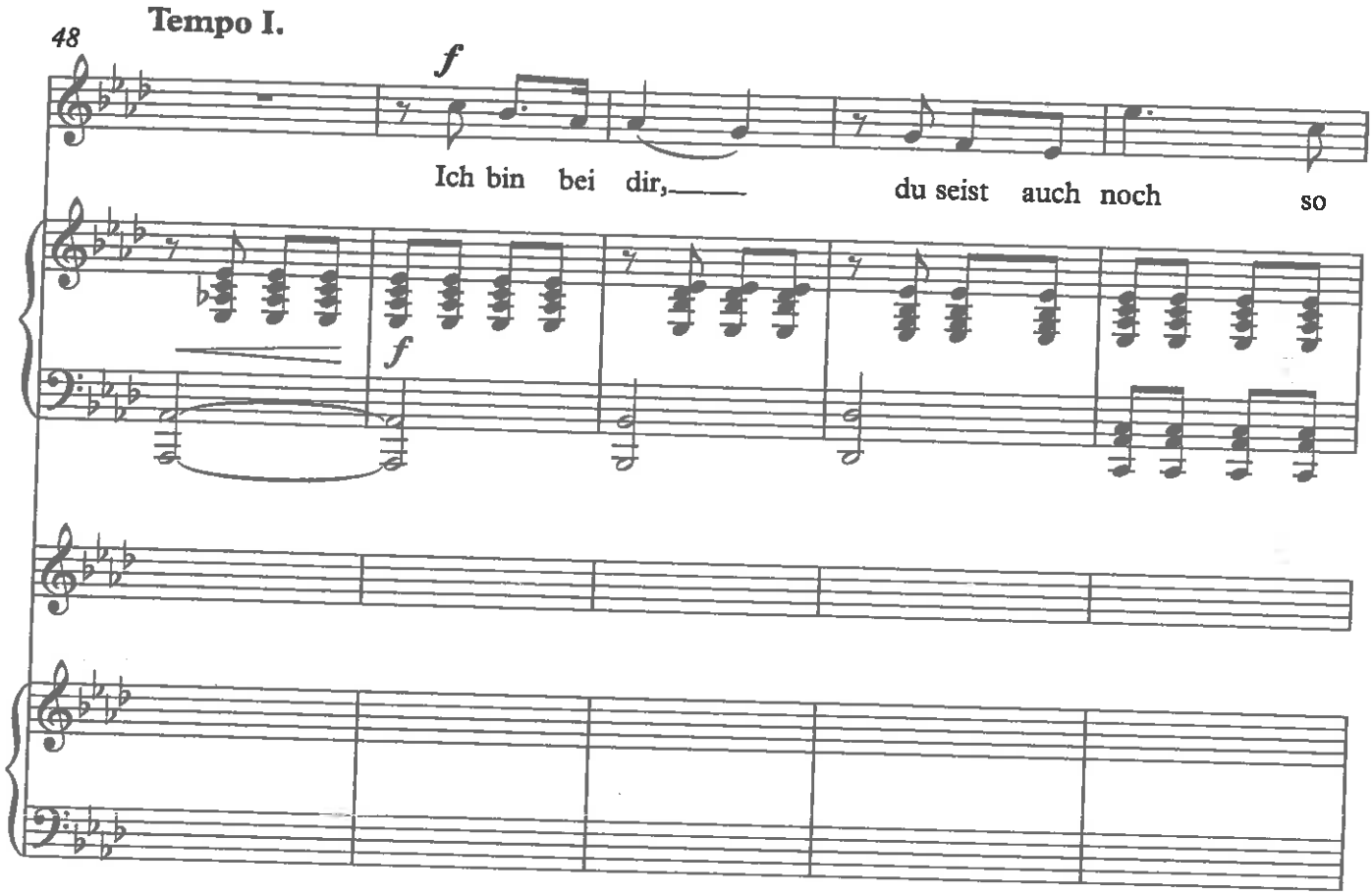

33

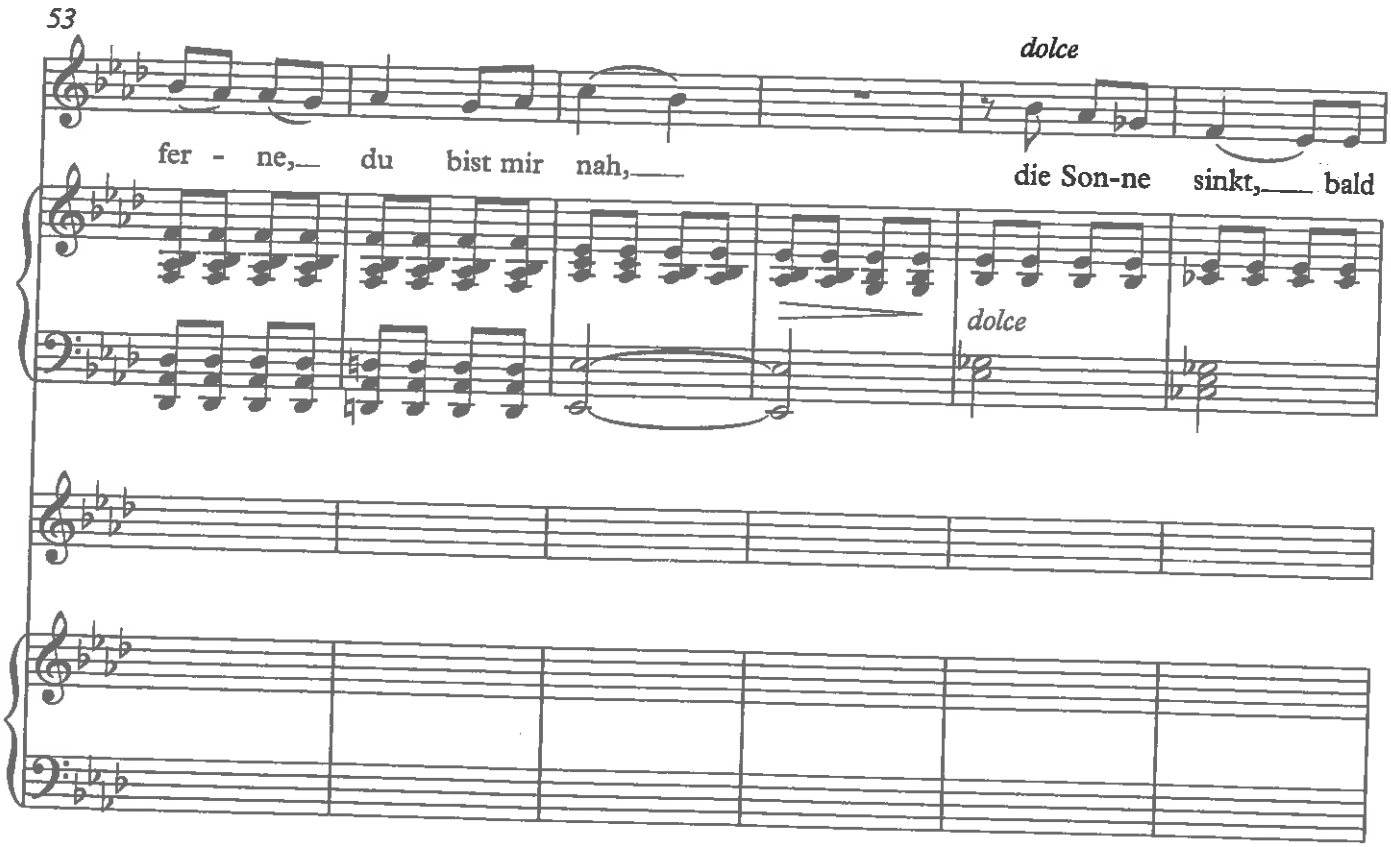
5 The following song by Ferdinand Hiller will be played **three** times.
The score contains a number of mistakes:
Between rehearsal letters A and B, the score contains mistakes of **rhythm** only.
Between rehearsal letters B and C, the score contains mistakes of **pitch** only.
From rehearsal letter 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.

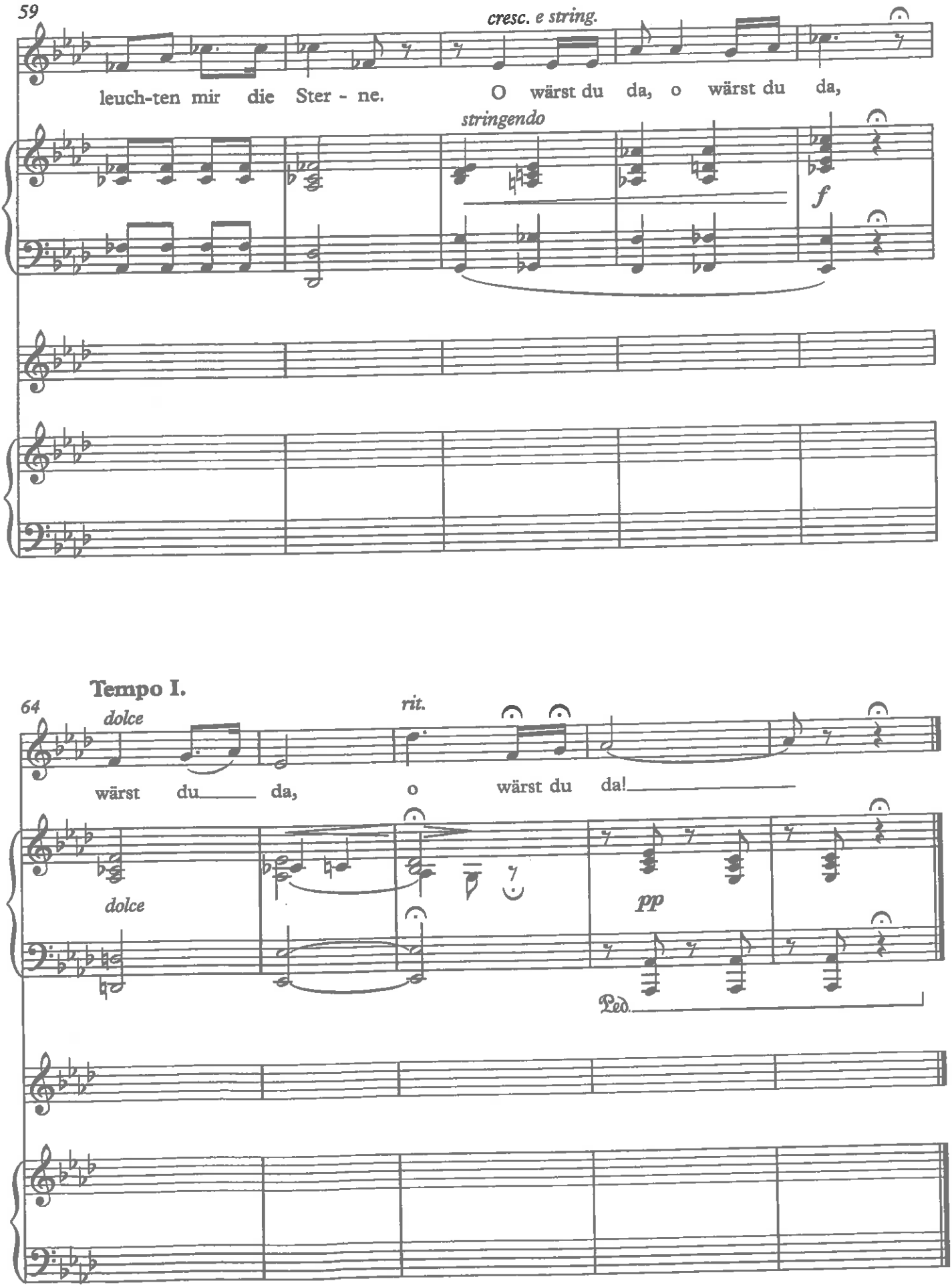
Write the corrections on the blank staves below the printed version. Do not write out the entire excerpt. Do not transcribe the text.




11
mf
sich des Mon-des Flim-mer in Quel-len malt.
Ich se-he
mf
18
dich, wenn auf dem fer - nen We - ge der Staub sich hebt,


48
Tempo I.
f
Ich bin bei dir, du seist auch noch so
f


53
dolce
fer - ne, du bist mir nah, die Son-ne sinkt, bald
dolce


59
cresc. e string.
leuch-ten mir die Ster - ne.
O wärst du da, o wärst du da,
stringendo
f
Tempo I.
64
dolce
rit.
wärst du da, o wärst du da!
dolce
pp
Ped.

UNIVERSITY OF CAMBRIDGE

MUT0
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.

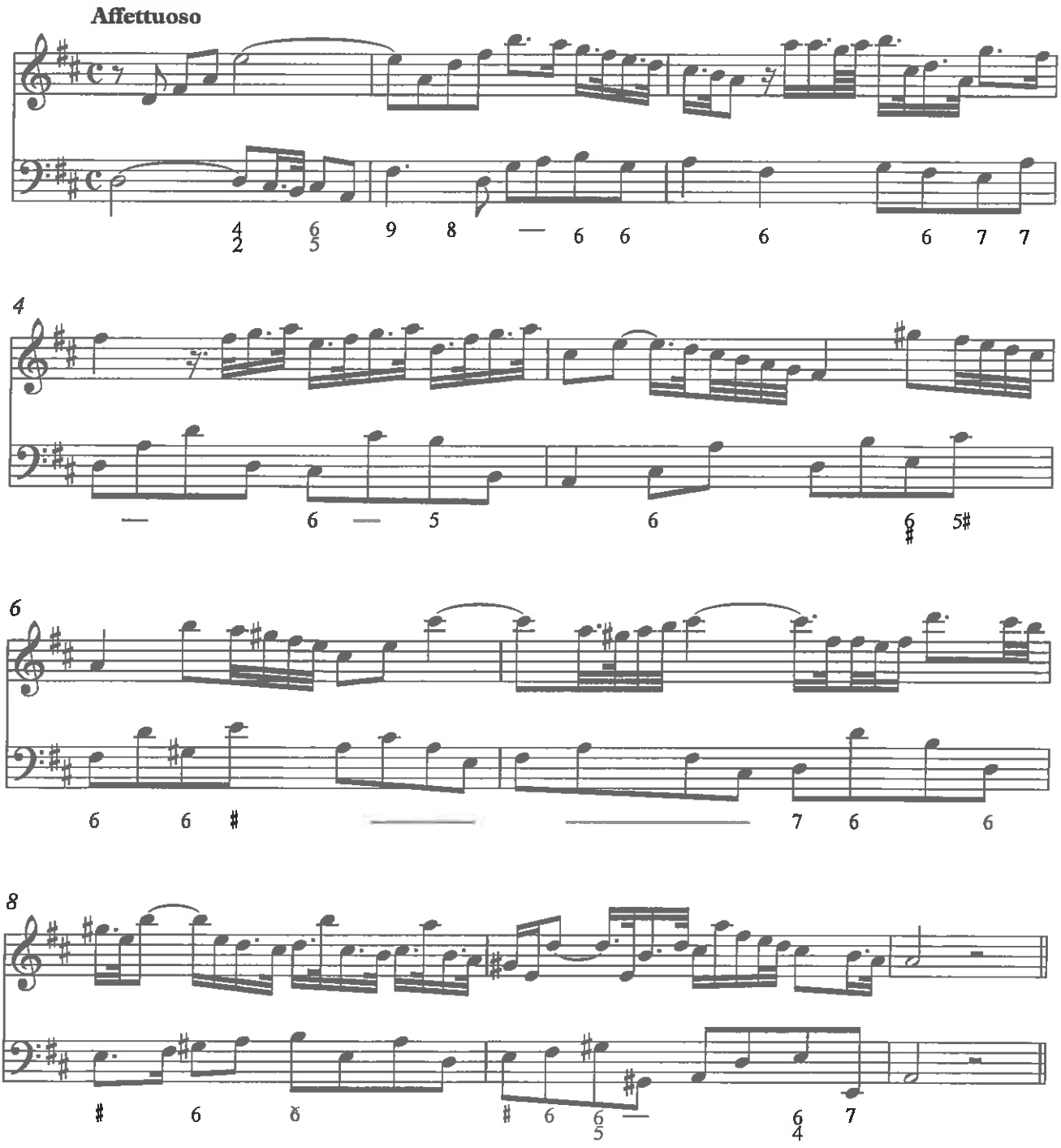
You may perform nos. 1, 2 and 5 **either** at the keyboard **or** on another appropriate instrument; nos. 3 and 4 must be performed at the keyboard. Candidates are permitted to play only **one** instrument other than the keyboard during the examination. Amplification is not permitted.

1 Figured bass exercise

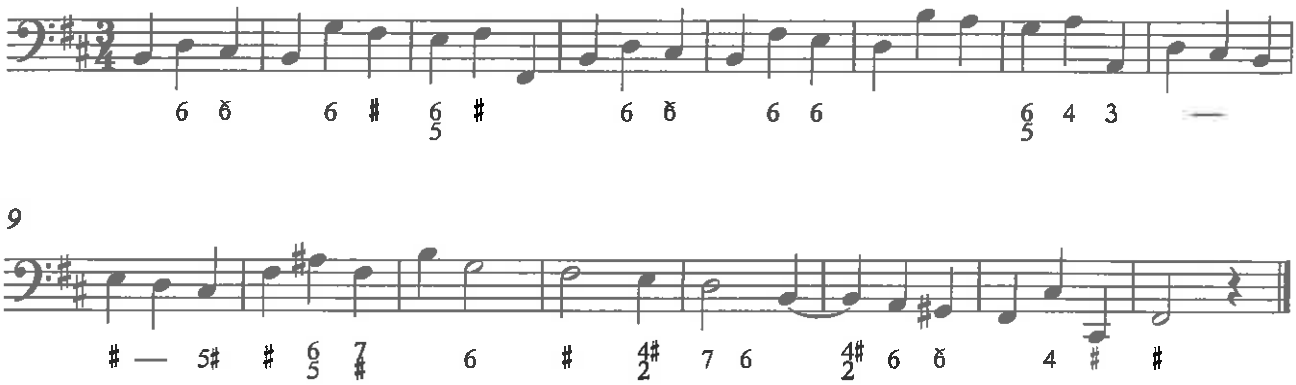
Either *(a)* (keyboard/guitar) Realise the supplied figured bass given in Extract 1 *either* at the keyboard *or* on a guitar. An examiner will set the tempo and play an appropriate melodic line on a second keyboard.

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



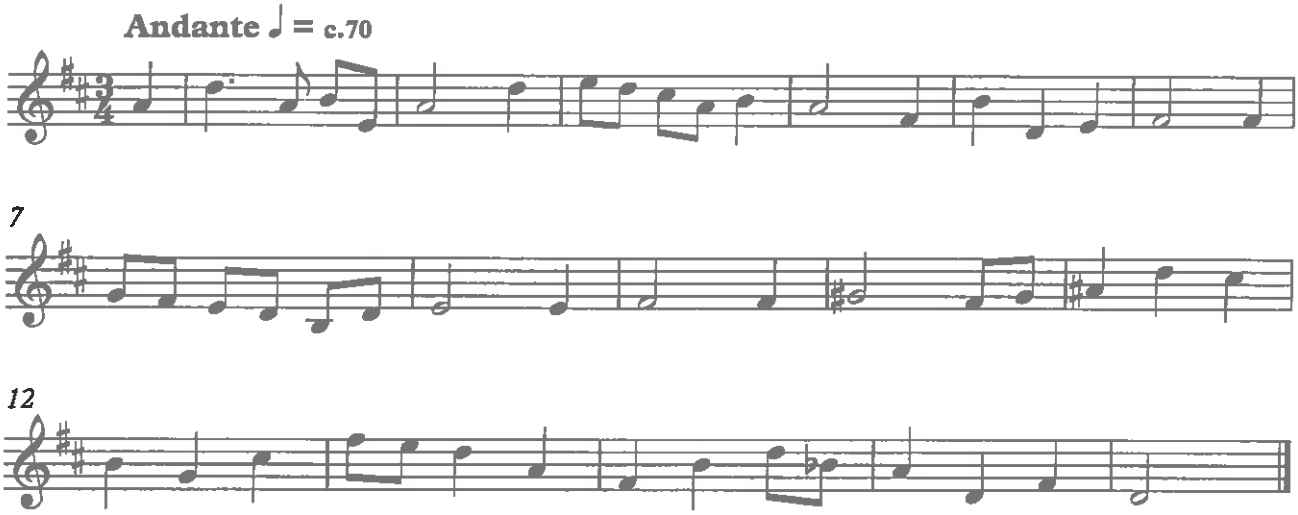
Extract 2



2 Harmonisation of a melody

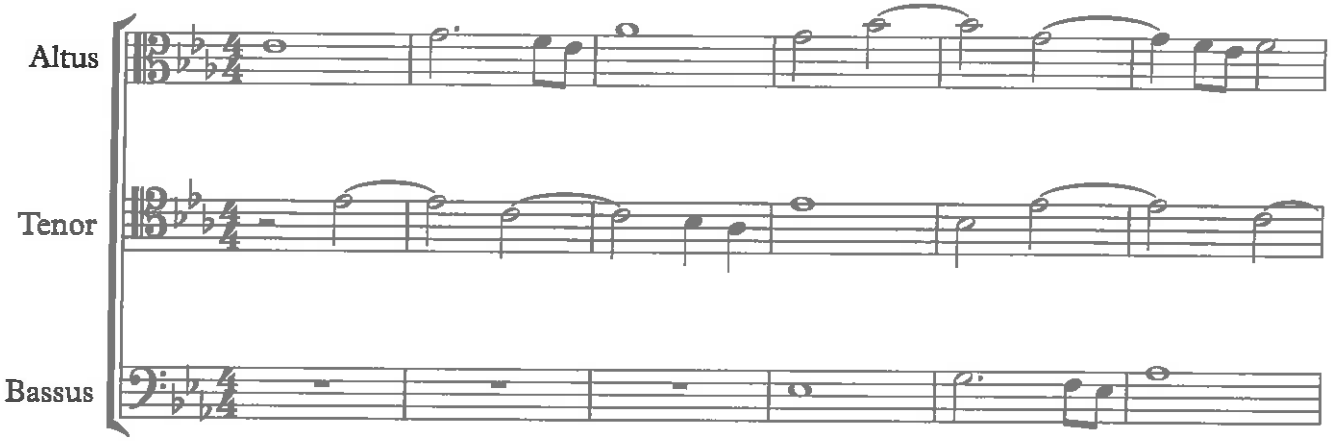
Either *(a)* Harmonise the given melody in an appropriate style **either** at the keyboard or on a guitar. Guitarists may transpose the melody by an octave where necessary.

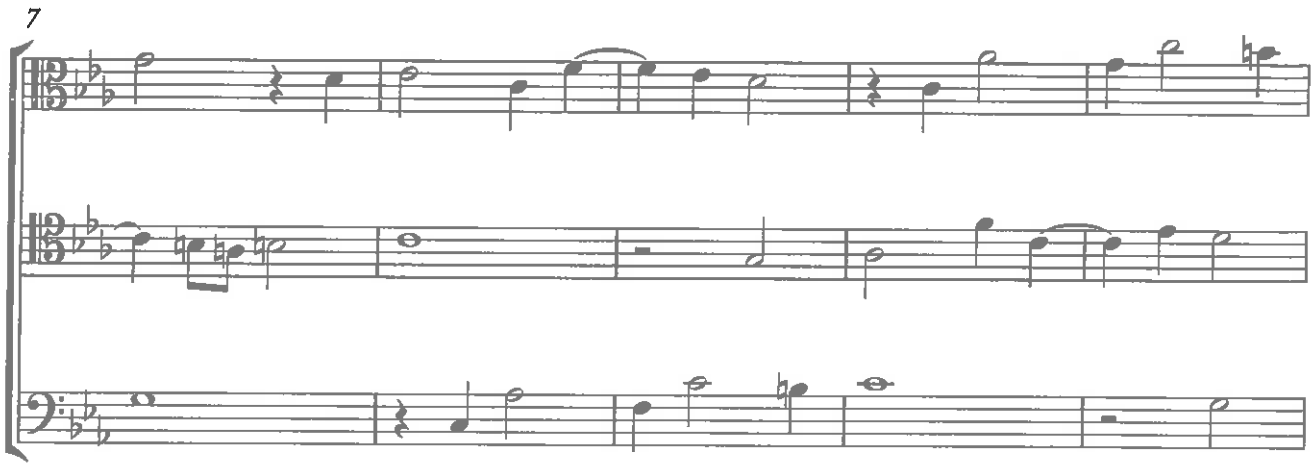
Or *(b)* Play the given melody at the keyboard, adding a bass part with clear harmonic implication in a style appropriate to the extract.

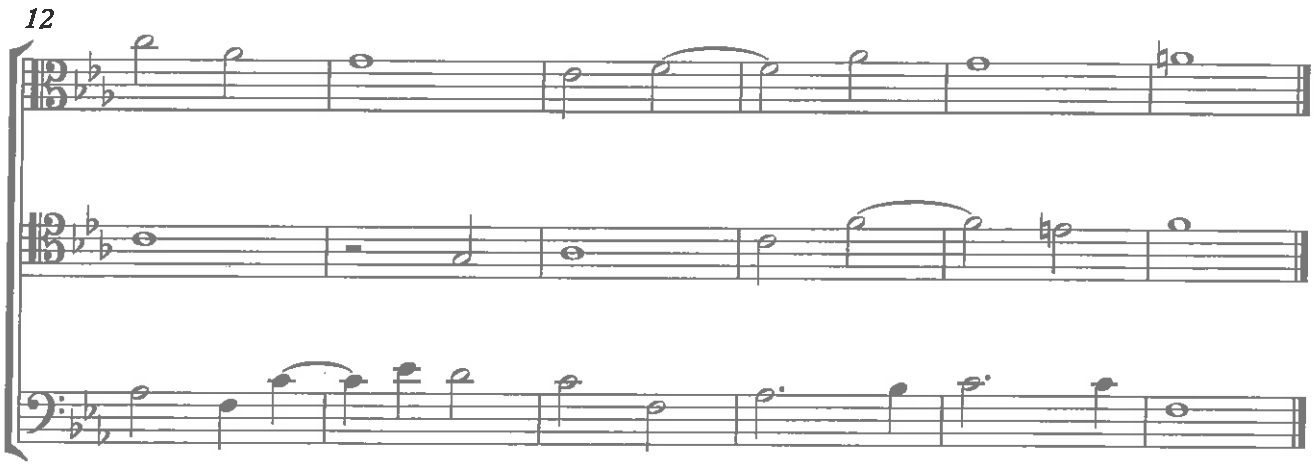


3 Score reading

Play the following extract at the keyboard.

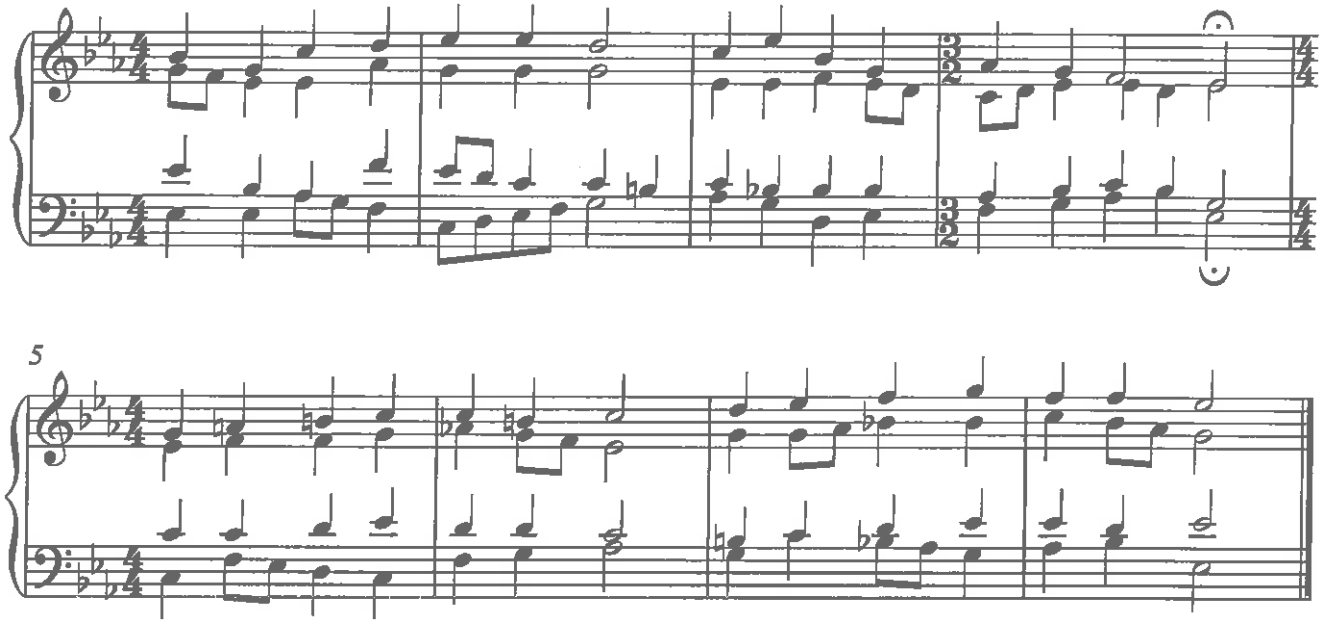






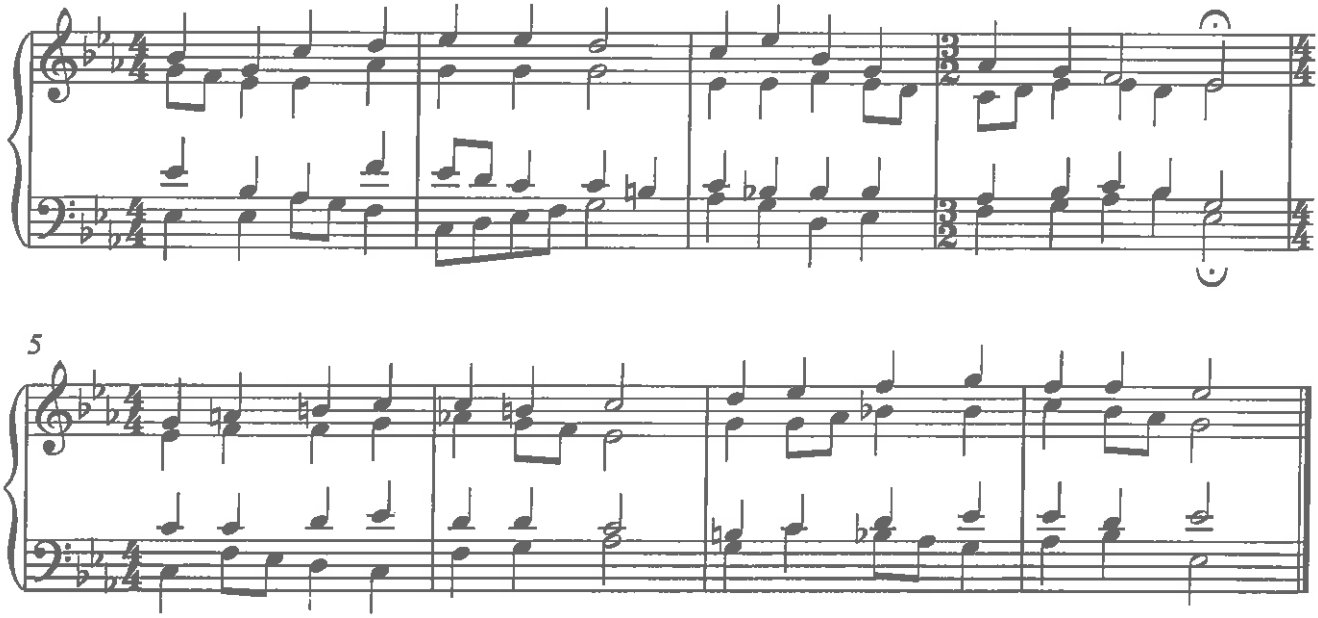
4 Transposition

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



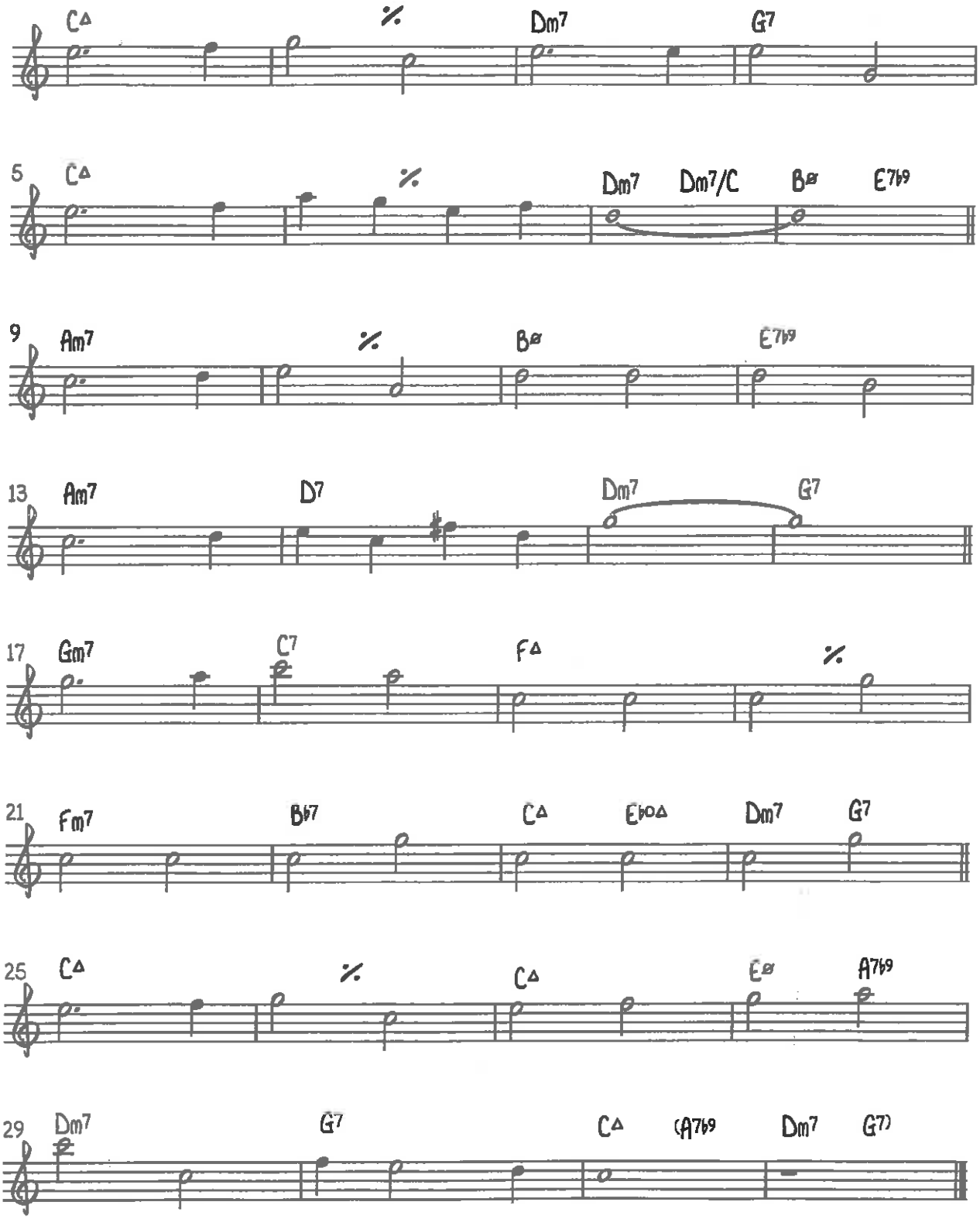
4 Transposition

Transpose the following chorale **up** a tone.



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.



UNIVERSITY OF CAMBRIDGE

MUT0
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.

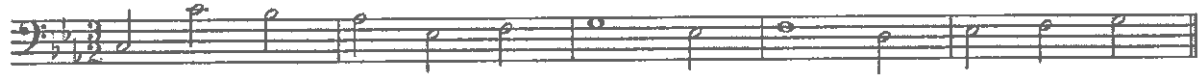
3. Write **three** contrasting variations for piano on the theme given in **Extract 3**. Add phrasing, together with markings of articulation and dynamics, as appropriate. One variation should be written in the minor mode.

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.

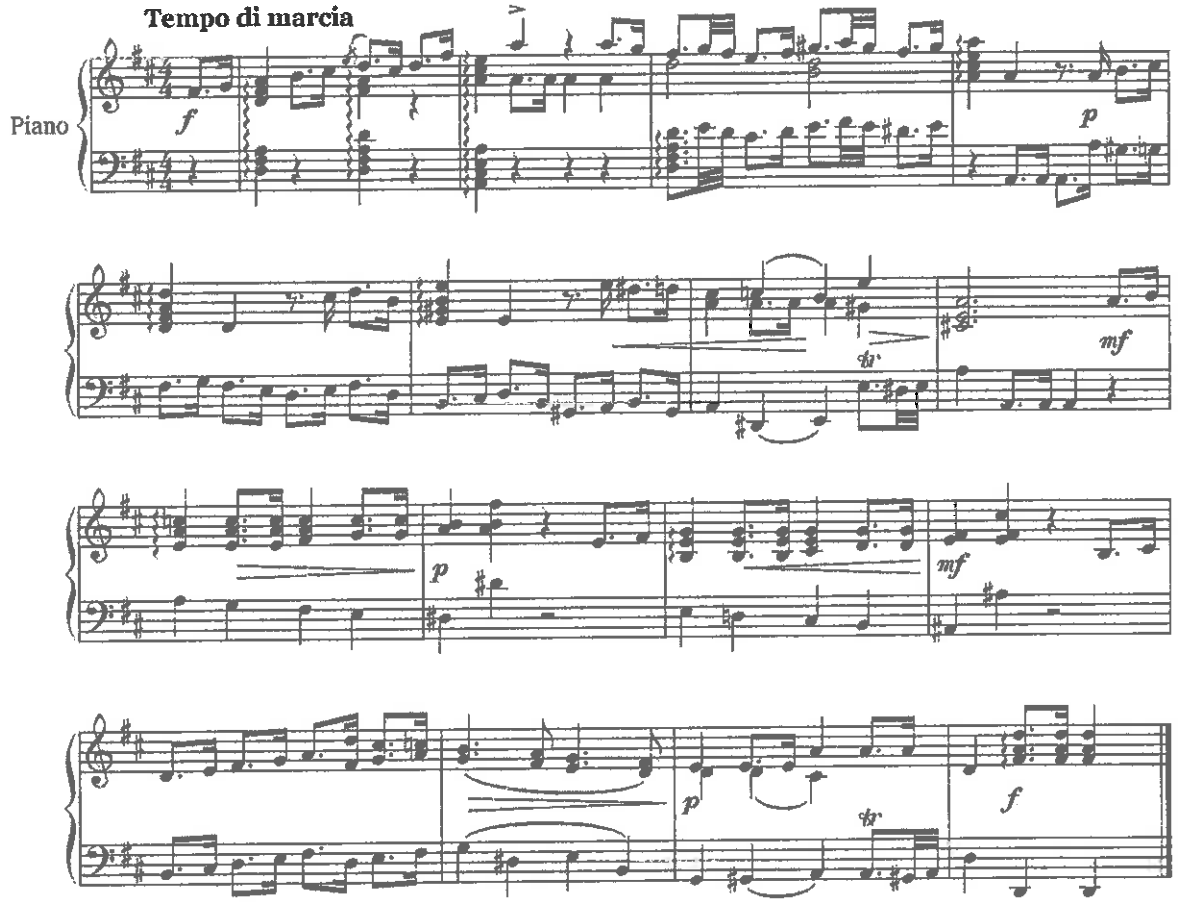
Extract 2

(i)

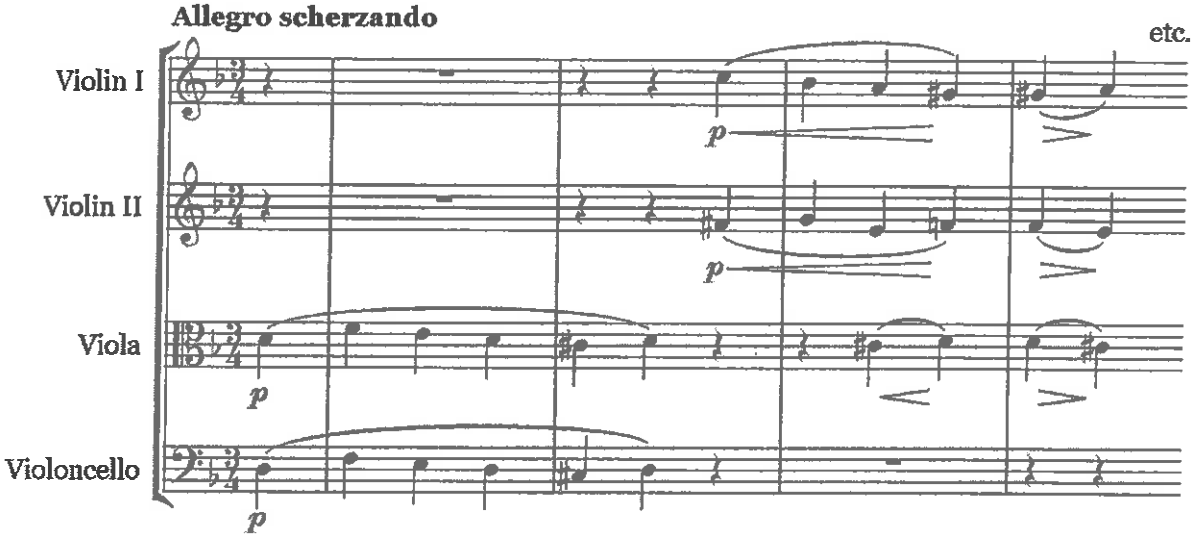
(ii)



Extract 3



Extract 4



END OF PAPER