

MUT1
MUSIC TRIPOS Part IB

Monday 29 May 2017 1.30 – 4.30

Paper 1

HISTORICAL STUDIES: TOPICS IN 20TH- AND 21ST-CENTURY MUSIC

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
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 'If I try to imagine the artistic masterpiece of the twentieth century, I see something that differs radically – and favourably – from that of Wagner: something conspicuously logical, well-formed, clear; at once cheerful and austere ... something that does not seek its greatness in monumentality nor its beauty in the sweep of emotion. A new classicism, I believe, is on the way.' (THOMAS MANN, 1911)

Assess this statement in relation to **any two** works of the period 1905 to 1920.

2 Compare the Serialism of the Second Viennese School and the Neo-classicism of the 1920s and 1930s. How accurate was the contemporary view that these practices were antithetical?

3 How useful are the categories 'popular music' and 'classical music' in a discussion of the music of the period 1930 to 1950?

4 Assess the various new currents of musical thought that developed in the period 1945–1960. Which of them seem to you to be the most important for the music of the twenty-first century?

5 **Either** (a) Minimalism: reaction, innovation, salvation, or totalitarianism in another guise? Refer in your answer to specific pieces by at least **two** composers.

Or (b) What might be the essential features of post-modernist music?

6 **Either** (a) If all music can be seen as a reflection of the society that created it, what does music now reveal about the condition of our culture?

Or (b) What impact have developments in technology had on the dissemination, perception and consumption of music in the early years of the twenty-first century?

END OF PAPER

MUT1
MUSIC TRIPOS Part IB

Tuesday 30 May 2017 1.30 – 4.30

Paper 2

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. Avoid significant overlap between your answers.

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

Please note that you may, if you wish, submit an annotated score of the Unseen along with your answer to Question 4 or 5. Candidates must not under any circumstances annotate the Set Work booklet, which must be left in the examination room at the end of the examination.

*Attachments: 2 extracts (attached as two separate packages)
Set Work booklet*

*Write your candidate number, **not** your name, on the cover-sheet of each of the answer booklets, and on the cover-sheet of any extract submitted.*

STATIONERY REQUIREMENTS

8-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 — Set Work: Tippett, *The Rose Lake*

1 The composer has described the titled 'lake song' sections as 'the main stages of ... what might otherwise be summarised as, ... in essence, a set of variations'. Consider how the lake song sections function as variations, and how the other, untitled sections function in relation to these 'main stages'.

2 David Clarke has proposed that in Tippett's late music octatonic collections fulfil a variety of roles, especially in relation to diatonic collections: sometimes generating oppositions, but at other times mediating between them. Discuss this proposition in relation to *The Rose Lake*.

3 Analyse figures 26 - 47 inclusive.

Section B — Unseen

4 Analyse 'Einsame Blumen' ('Lonely Flowers'), no. 3 from *Waldscenen*, op. 82 by Robert Schumann (Ex. 1)

5 Analyse 'Lebe wohl' ('Farewell') by Hugo Wolf (Mörike Lieder, no. 36) (Ex. 2)

"Lebewohl!" – Du fühlst nicht,
Was es heißt, dies Wort der Schmerzen;
Mit getrostem Angesicht
Sagtest du's und leichtem Herzen.

Lebe wohl! – Ach, tausendmal
Hab ich mir es vorgesprochen,
Und in nimmersatter Qual
Mir das Herz damit gebrochen.

(Eduard Mörike)

'Farewell!' – You do not feel
What it means, this word of pain;
With hopeful countenance
You said it, and a light heart.

Farewell! – Ah, a thousand times
I have uttered it aloud,
And with never-ending anguish
Have broken my heart in doing so.

(trans. Richard Stokes)

END OF PAPER

MUSIC TRIPOS PART 1B

Tuesday 30 May 2017

Paper 2

ANALYSIS

CANDIDATE NUMBER

SECTION B UNSEEN EXTRACTS

Extract 1 – ‘Einsame Blumen’ (‘Lonely Flowers’), no. 3 from *Waldscenen*, op. 82 by Robert Schumann

SECTION A – Extract 1

Einsame Blumen

Einfach M.M. 4. 86

Musical notation for measures 1-8. The piece is in 3/4 time. Measure 1 starts with a piano (*p*) dynamic. Measure 7 includes a *dim.* (diminuendo) marking.

Musical notation for measures 9-14. Measure 13 includes a *dimin.* (diminuendo) marking.

Musical notation for measures 15-21. Measure 15 includes a *pp* (pianissimo) dynamic marking.

Musical notation for measures 22-29. Measure 22 includes a *pp* (pianissimo) dynamic marking.

Musical notation for measures 30-36. Measure 30 includes a *ppp* (pianississimo) dynamic marking.

Musical notation for measures 37-43. Measure 37 includes a *dimin.* (diminuendo) marking.

Musical notation for measures 44-51. Measure 44 includes a *p* (piano) dynamic marking.

Musical notation for measures 52-59. Measure 52 includes a *ppp* (pianississimo) dynamic marking.

Musical notation for measures 60-66. Measure 60 includes a *pp* (pianissimo) dynamic marking.

Musical notation for measures 67-73. Measure 67 includes a *ppp* (pianississimo) dynamic marking.

Musical notation for measures 74-80. Measure 74 includes a *ppp* (pianississimo) dynamic marking.

MUSIC TRIPOS PART 1B

Tuesday 30 May 2017

Paper 2

ANALYSIS

CANDIDATE NUMBER

SECTION B UNSEEN EXTRACTS

Extract 2 – ‘Lebe wohl’ (‘Farewell’) by Hugo Wolf (Mörike Lieder, no. 36)

SECTION A - Extract 2

Lebe wohl.

Sehr langsam, innig und leidenschaftlich.

„Lie - be wohl!“
 Da füh - lest nicht,
 cresc. *ppp*

This system contains the first two staves of music. The vocal line begins with a fermata on the word 'Liebe' and then continues with the lyrics 'wohl!'. The piano accompaniment features a prominent bass line with a crescendo marking and a dynamic marking of *ppp*.

36.

was es heißt, — alles Wort der Schmerzen,
 mit ge -
 (ausdrucksvoll)

This system contains the third and fourth staves. The vocal line has a long note on 'alles' and a fermata on 'Schmerzen'. The piano accompaniment has a dynamic marking of *pp* and a performance instruction '(ausdrucksvoll)'.

tro - stem An - ge-sicht
 sag - test du's und

This system contains the fifth and sixth staves. The vocal line has a fermata on 'Ange-sicht'. The piano accompaniment has a dynamic marking of *ppp*.

leich - ten Her - zen.
 Le - be wohl!
ppp

This system contains the seventh and eighth staves. The vocal line has a fermata on 'Lebe wohl!'. The piano accompaniment has a dynamic marking of *ppp*.

(immer gesteigert)
 Ach tau - send - mal —
 hab' ich mir es vor - ge - spro - chen,
ppp

This system contains the ninth and tenth staves. The vocal line has a fermata on 'mal'. The piano accompaniment has a dynamic marking of *ppp* and a performance instruction '(immer gesteigert)'.

und in zim - mer - sat - ter
 Qual... mir das Herz da - mit ge -
 (schmerzhaft)

This system contains the eleventh and twelfth staves. The vocal line has a fermata on 'Qual'. The piano accompaniment has a dynamic marking of *pp* and a performance instruction '(schmerzhaft)'.

bro - chen!
ppp

This system contains the thirteenth and fourteenth staves. The vocal line has a fermata on 'brochen!'. The piano accompaniment has a dynamic marking of *ppp*.

MUT1
MUSIC TRIPOS Part IB

Friday 2 June 2017 1.30 – 3.30

Paper 4

INTRODUCTION TO PERFORMANCE STUDIES

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. Avoid significant overlap between your answers.

*Write your 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

1 Jonathan Dunsby (1995) suggests that the notion of 'informed intuition' as exercised by musicians is vague and 'impressionistic' instead of being based on rigorous criteria that a performer could articulate if challenged to do so. Write an essay describing and evaluating the role of this sort of 'intuition' in practising and performing, making reference to Dunsby's claims.

2 Nicholas Cook (2013) argues that performers in the Western classical tradition engage in activities that lie 'beyond the score'. Write an essay exploring the potential tensions between Cook's assertion and the ways in which performers interpret and derive meaning from musical notation as they prepare for and give performances (whether or not they actually use a score in those performances).

3 If all performance is 'historically informed' (as Richard Taruskin and others have alleged), how could one meaningfully refer to a distinct category of 'historically informed performances'? Illustrate your essay with reference to musical examples.

4 Discuss the claim that emotional rules in music are borrowed from pre-existing codes in language. Substantiate your arguments by referring to the research of Patrik Juslin on correlations between the emotional properties that listeners perceive in music and the ways in which performers manipulate expressive parameters in their playing or singing.

5 John Rink (2004) has suggested that performers' 'artistic prerogatives' shape their performance conceptions. To the extent that those prerogatives are uniquely defined by individual performers, how might they be shared between the members of performance ensembles? In answering this question, consider the degree to which the sharing of such prerogatives might limit the creative agency of the individual performers in an ensemble.

6 **Either (a)** Ian Bent (1980) has defined 'analysis' as 'the resolution of a musical structure into relatively simpler constituent elements, and the investigation of the functions of those elements within that structure'. Assess whether that definition relates to and satisfactorily explains the work that performers do when learning music.

Or (b) Consider and (if necessary) reconcile the following claims, drawing upon relevant psychological and analytical literature:

(a) 'musical structure' serves as the foundation of musical memory;

(b) 'musical structure' is constructed in and through the act of performing.

END OF PAPER

MUT1
MUSIC TRIPOS Part IB

Wednesday 31 May 2017 1.30 – 4.30

Paper 7

NOTATION

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 penalized by the deduction of marks.

*Answer **three** questions: one from each section (A, B and C). Equal marks are assigned to each section.*

*Write your candidate number, **not** your name, on **each** of the **three** cover-sheets.*

*Attachments: 4 facsimiles for transcription
– each of one page length (Sections A and B)
5 facsimiles for commentary (Section C)*

*Answers from **each** Section must be tied up in separate bundles, with the letter of the Section written on **each** cover-sheet.*

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

Candidates are encouraged to submit annotated facsimiles in support of their answers to Section C.

STATIONERY REQUIREMENTS

*8-page answer booklet x 3
Rough work pads
Cover Sheets x 3
Tags*

SPECIAL REQUIREMENTS

Manuscript paper x 10 sheet

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: Transcription
Refer to Passages 1 and 2

Transcribe into modern score notation the music of **one** of the Passages (1 and 2), providing indications of editorial procedure and guidance on accidental inflections/*musica ficta* where appropriate. Include full text underlay.

Text of Passage 1

Kyrie eleison.

(Alternative Tenor <secundus> text: Ne timeas Maria meruisti gratiam apud Dominum)

(Alternative Tenor text: Ecce ancilla domini fiat michi secundum verbum tuum)

Transcribe to the end of the first Kyrie section.

Text of Passage 2

Osanna in excelsis.

(Alternative Tenor text: Ecce ancilla domini fiat michi secundum verbum tuum.)

Transcribe to the end of the first Kyrie section.

SECTION B: Transcription
Refer to Passages 3 and 4

Transcribe into modern score notation the music of **one** of the Passages (3 and 4), providing indications of editorial procedure and guidance on accidental inflections/*musica ficta* where appropriate. Indicate by the inclusion of text incipits, or otherwise, the relationship of the text to sections in the music. The full texts are given below.

Text of Passage 3

D'ung autre amer mon cueur s'abesseroit,
il ne fault ja penser que je l'estrange
ne que pour rien de ce propos me change,
car mon honneur en appetisseroit

Je l'aime tant que jamais ne seroit
possible a moi de consentir l'eschange.

D'ung autre amer ... appetisseroit.

La mort, par Dieu, avant me desferoit
qu'en mon vivant j'acointasse ung estrange,
ne cuide nul qu'a cela je me range:
Ma leauté trop fort se mesferoit.

D'ung autre amer ... appetisseroit.

Text of Passage 4

J'ay pris amours a ma devise
pour conquerir joyeuseté;
heureux seray en cest' esté,
se puis venir a mon emprinse.

S'il est aucun qui m'en deprise,
il me doit estre pardonné.

J'ay pris amours ... joyeuseté.

Il me semble que c'est la guise,
qui n'a riens, il est debouté,
et n'est de personne honoré;
n'esse pas droit que je y vise?

J'ay pris amours ... a mon emprinse.

SECTION C: Commentary on facsimiles
Refer to Extracts 1 – 5

Comment on the notation in **three** of the facsimiles (Extracts 1 – 5). You may annotate the facsimiles as a means of clarifying your points.

Your observations may make reference to: the notational system employed; notational devices typical or atypical of this notational system; the layout of the music; the musical form/genre/function of the work; description of the musical style of the work; approximate dating of the work.

END OF PAPER

MUT1

MUSIC TRIPOS Part IB

Wednesday 31 May 2017

1.30 - 4.30

Paper 7

NOTATION

Passages 1 - 4

Extracts 1 - 5

me
ne

son kyrie leyson kyrie

priste

priste leyson priste

son

Veni ad miam leyson a miam

nam apud domi ley son

priste leyson priste ley

son X pe ley son

This block contains the first system of a handwritten musical score, consisting of five staves. The lyrics are written in a Gothic script below the notes. The text includes:

Kyrie Kyrie
 Kyrie Kyrie
 Kyrie Kyrie
 Kyrie Kyrie
 Kyrie Kyrie

This block contains the second system of a handwritten musical score, consisting of five staves. It begins with a large, ornate initial 'G'. The lyrics are written in a Gothic script below the notes. The text includes:

G... Kyrie Kyrie Kyrie Kyrie
 Kyrie Kyrie Kyrie Kyrie
 Kyrie Kyrie Kyrie Kyrie
 Kyrie Kyrie Kyrie Kyrie

Musical staff with notes and a large bracket on the left.

Musical staff with notes and the dynamic marking *frit*.

Musical staff with notes and dynamic markings *rit* and *rit*.

Musical staff with notes and dynamic markings *rit* and *rit*.

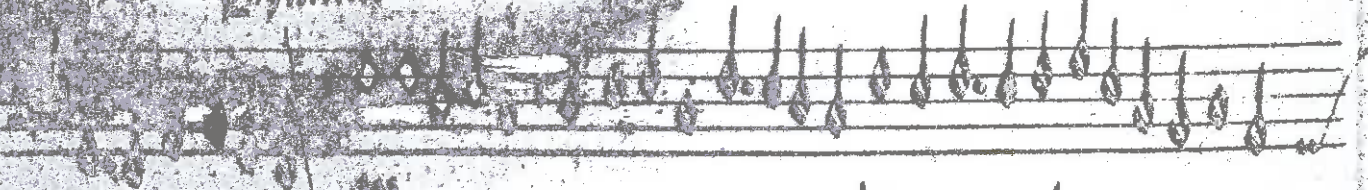
Musical staff with notes and the dynamic marking *rit*.

Musical staff with notes and the dynamic marking *rit*.

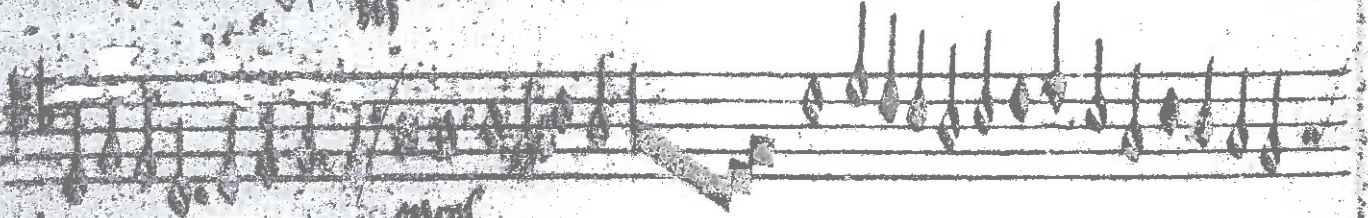
Musical staff with notes and the dynamic marking *rit*.

PASSAGE 2

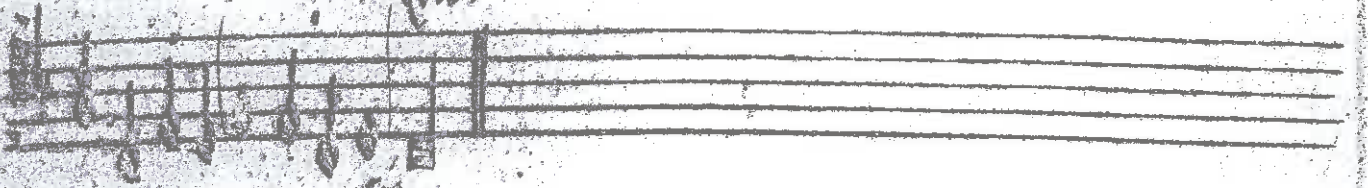
115 *anna*



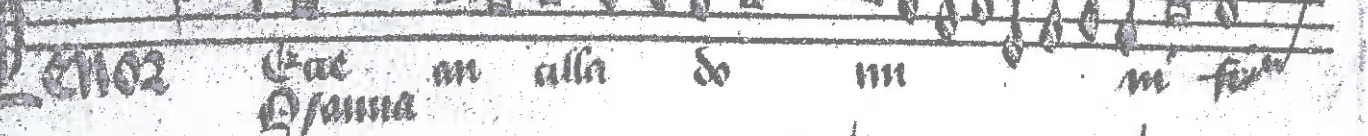
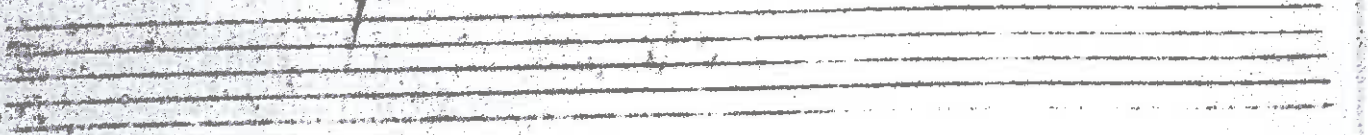
mf



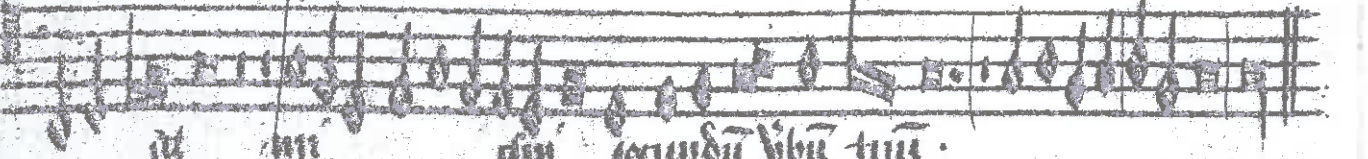
mf



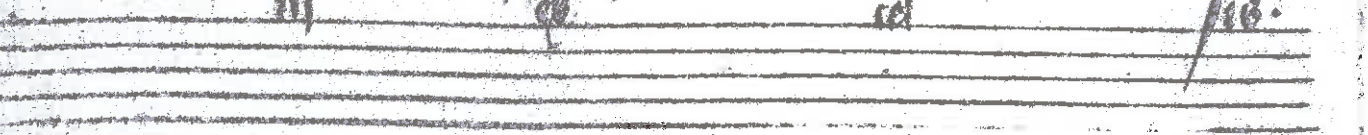
f



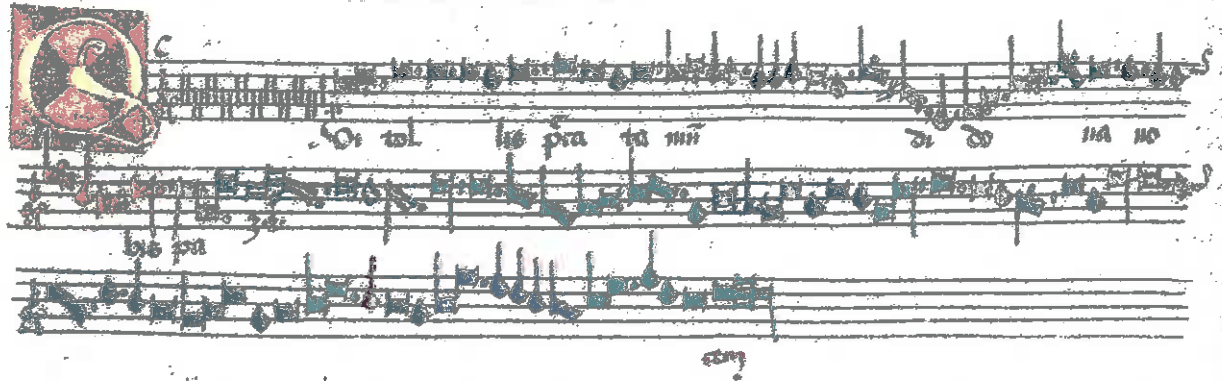
1102 *anna* in alla do mi ni fi



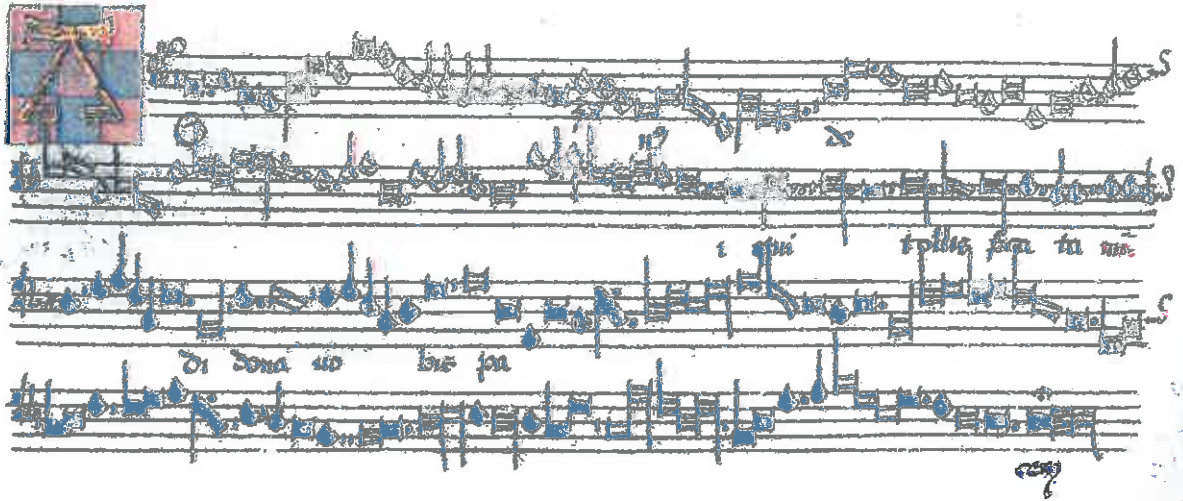
at in am se- cun- dum vo- lu- ta- tum tu- um.



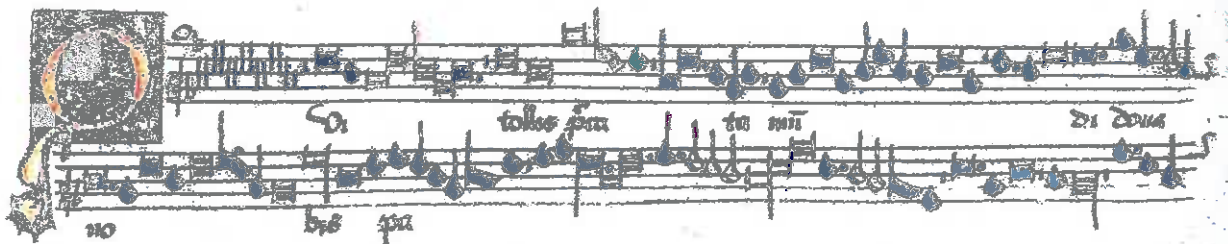
EXTRACT 1



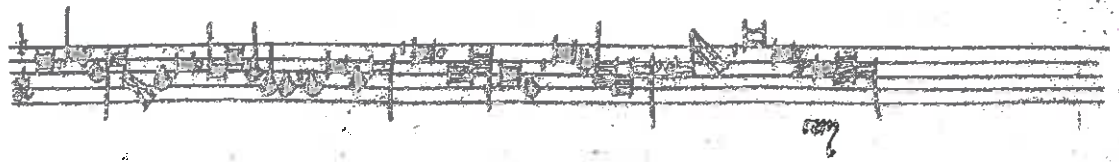
System 1: A three-staff musical score. The top staff features a large decorated initial 'C' in a red and gold square. The lyrics are: "O: tol lis pra tu m̄ di do na no bis pa". The music is written in a medieval style with square neumes on a four-line staff.



System 2: A three-staff musical score. The top staff features a large decorated initial 'E' in a blue and gold square. The lyrics are: "E qui tollis pra tu m̄ di dona no bis pa". The music is written in a medieval style with square neumes on a four-line staff.

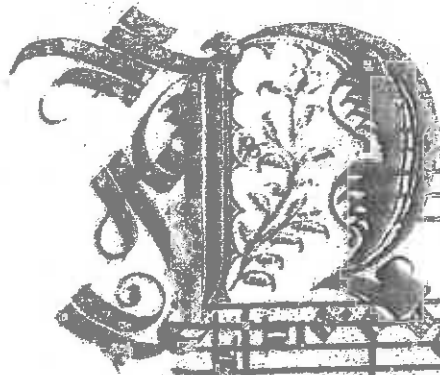


System 3: A two-staff musical score. The top staff features a large decorated initial 'S' in a red and gold square. The lyrics are: "S: tol lis pra tu m̄ di dona no bis pa". The music is written in a medieval style with square neumes on a four-line staff.



A musical system consisting of four staves. The first staff begins with a large, decorated initial 'A' in red and blue. The notation is in blue ink. The lyrics "De dona lucis pa" are written below the first two staves. A signature "cory" is at the end of the fourth staff.

A musical system consisting of four staves. The first staff begins with a large, decorated initial 'A' in red and blue. The notation is in blue ink. The lyrics "i qui sed lo pater mi se dona no bis pa" are written below the staves. A signature "cory" is at the end of the fourth staff.



sciens mater uirgo uirum peperit
 dolore saluatorem seculorum saluatorem se

culorum ipsum regem angelorum sola uirgo sola uirgo

lactabant lactabant ubere u

bere de celo pleno de celo pleno de

celo



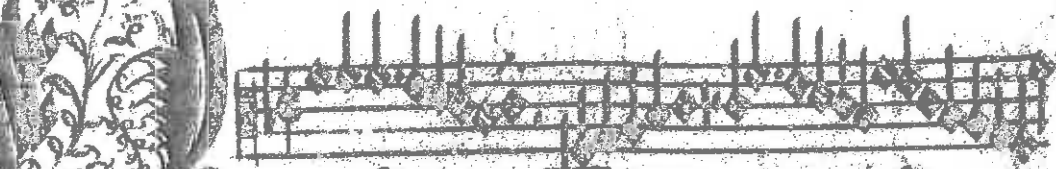
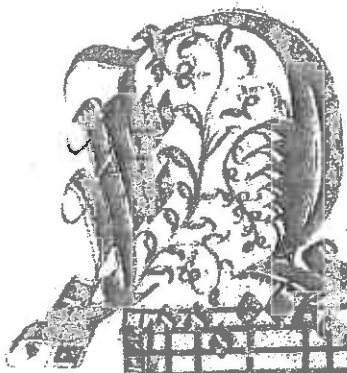
sciens mater uirgo uirum salu

torem seculorum ipsum regem angelorum sola uirgo la

ctabat lactabat ubere de celo pleno

ubere de celo pleno

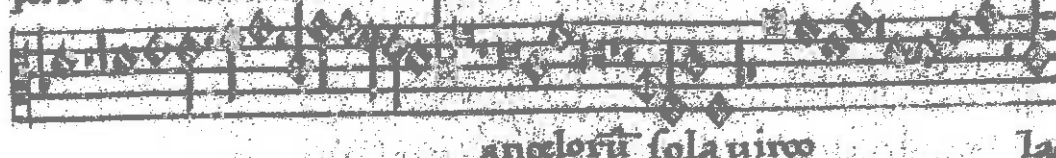
Empty musical staves at the bottom of the page.



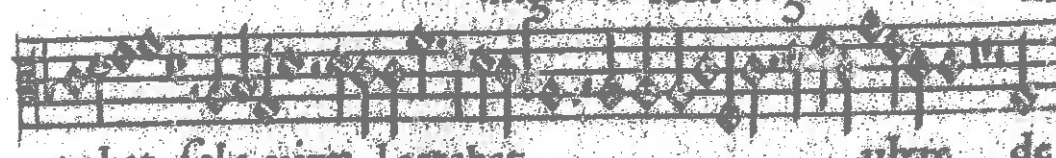
sciens ma ter uirgo uirū



perit sine dolore dolore



angelorū sola uirgo lac



tabat sola uirgo lactabat utero de



celo de celo pleno de ce



lo de celo pleno ∞



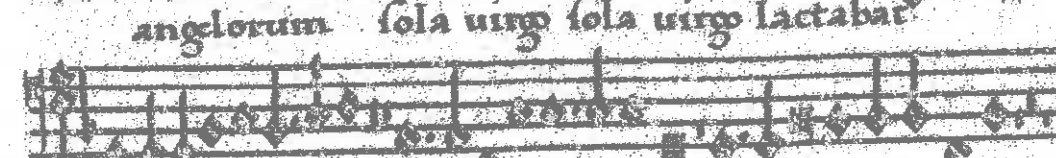
sciens mater uirgo uirū peperit sine do



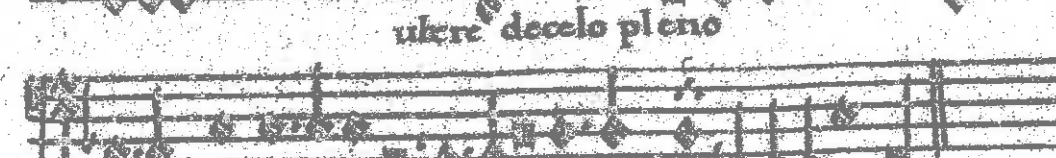
lore saluatore seculorum ipsū regem



angelorum sola uirgo sola uirgo lactabat



utero de celo pleno



utero de celo pleno de celo pleno de celo pleno ∞

11. 190 Et in terra de quarentant

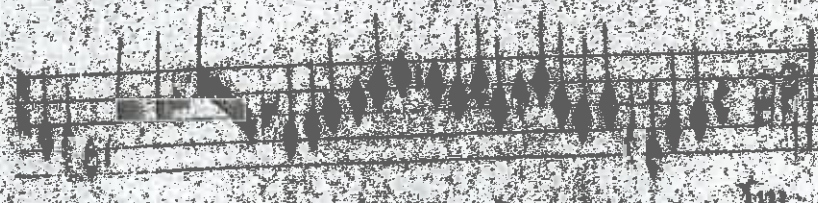
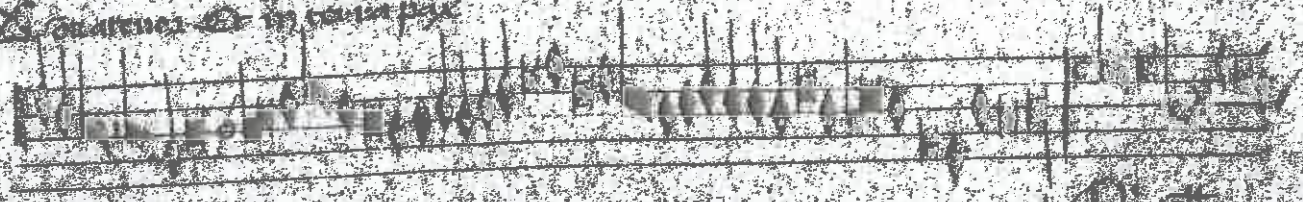
in terra pax hominibus bone voluntatis Laudamus te benedicimus te adoramus te glo
 rificamus te gratias agimus tibi pro magna gloria tua dñe deus rex celorum de
 us pater omnipotens dñe fili unigenite pater episcopus dñe de us agnus de
 i filius pa tris Qui tollis peccata mundi miserere nobis Qui tollis peccata
 suscipe deprecationes nostras qui sedes ad dexteram patris miserere nobis quoniam tu so
 lus sanctus tu solus dñus tu solus altissimus ihu xiste Et in sancto spiritu in gloria dei
 patris Amen

Et in terra pax
 Amen

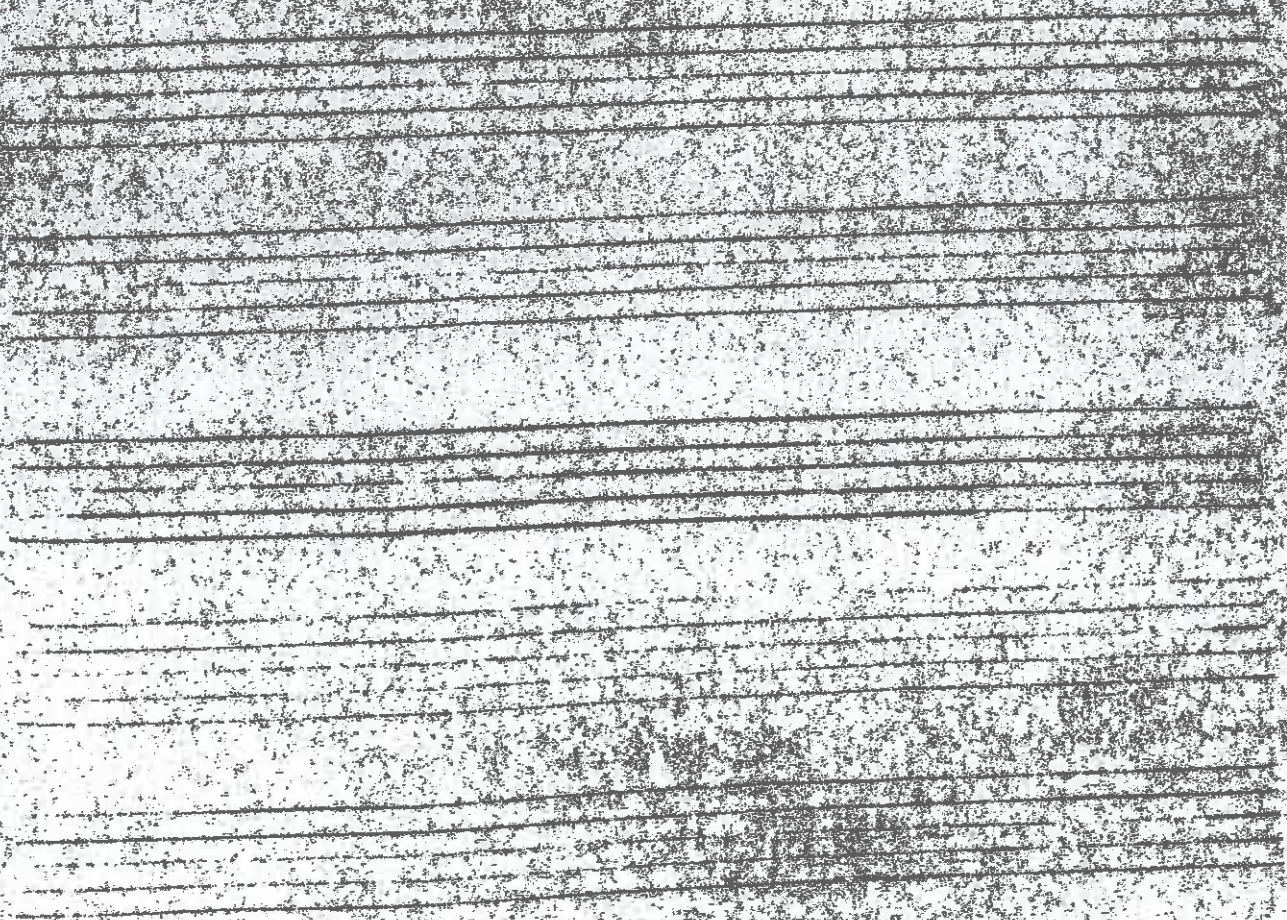
Alce



Quintus in prima parte



fin



EXTRACT 5

rum hostis malicia redemptio morte pia. **I**
nus domus resonet omnium in subilo
qui condoleat homini perditio natus ex ma
ria uirginis uero d' mna res digna pecc

mo sol uisus est cetero desuo spere surgit
tunc igitur homini hec coelitus tam pio dno.
Imo quo uigeat in fidei adherent
in se gaudeat ex in fide uirtus ardeat fecit

MUT1

MUSIC TRIPOS Part IB

Monday 12 June 2017

Paper 8

Keyboard Skills

You have thirty minutes in which to study these keyboard tests. You may use the electronic keyboard, but only with headphones. You must **not** use the piano.

Do not write anything on this copy.

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 may do the tests (including the figured bass realisation at the harpsichord) 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 any such request.

Harmonization

Zart bewegt

espressivo



Transposition.

Transpose the following passage of keyboard music up or down one tone as directed by the examiners.

Vivace

6

10

16

p

f

p

sf

p

ff

p

f

ritardando

a tempo

più presto

1. 2.

1. 2.

VOCAL SCORE OF AN OPERA

Prélude.

(50 = ♩)
Modéré - assez lent.

PIANO

f *cresc.* *ff*

p *expressif.* *m.g.* *f*

f *ff* *ff*

pp *dim.* *ppp*

The musical score is written for piano and consists of four systems of staves. The first system is a grand staff with treble and bass clefs, containing a piano introduction. The tempo is marked 'Modéré - assez lent.' with a metronome marking of 50 quarter notes per minute. Dynamics include *f* (forte), *cresc.* (crescendo), and *ff* (fortissimo). The second system continues the piano part with dynamics *p* (piano), *expressif.* (expressive), *m.g.* (mezzo-giochiato), and *f* (forte). The third system features a more active piano accompaniment with dynamics *f* (forte), *ff* (fortissimo), and *ff* (fortissimo). The fourth system concludes with a piano accompaniment featuring dynamics *pp* (pianissimo), *dim.* (diminuendo), and *ppp* (pianississimo). The score includes various musical notations such as slurs, accents, and dynamic markings.

Musical notation for the first system, featuring piano (*p*) and forte (*f*) dynamics. The system consists of two staves with various notes and rests.

p **rall.** **1^{er} Mouv! modéré (sans trop de lenteur)**

Musical notation for the second system, including a tempo change and dynamic markings. The system consists of two staves with notes and rests. A *dim.* marking is present under the first staff. A *pp* (*72 = ♩*) marking is present under the second staff. A *2 Ped.* marking is present under the second staff.

Musical notation for the third system, showing a series of chords and notes. The system consists of two staves with notes and rests.

Musical notation for the fourth system, ending with a forte (*f*) dynamic. The system consists of two staves with notes and rests. A *pp* marking is present under the first staff. A *p* marking is present under the second staff. A *dol* marking is present under the first staff. A *m.g.* marking is present under the second staff.

END

SONATA .I

Adagio

3 7 3 6 5 2 5 6 5 3

3 7 3 6 4 5 7 4 6 7 5

6 7 4 6 5 3 7 7 6

6 6 7 6 5 3 7 3 6 5 4 5 6 5 3

Piano *Forle*

6 5 6

Volti

5 6 5 6 5 6 7 3 6 6 5 3

2

Allegro Moderato

Piano *Forte*

Fine

Piano *Forte* *Piano* *Fine*

A musical score for piano and bass. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 6/8. The score includes dynamic markings: *Piano* and *Forte*. A measure number '41' is present. The instruction *Da Capo* is written above the final measure, followed by *Sinoal.* The piece concludes with a double bar line and a repeat sign.

END

MUT1
MUSIC TRIPOS Part IB

Wednesday 7 June 2017 9 - 12

Paper 9

INTRODUCTION TO ETHNOMUSICOLOGY

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. You may not answer both 5(a) and 5(b). 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

- 1 In what ways does music relate to social class? Compare **two** musical cultures in your answer.
- 2 Philip Bohlman describes music and nationalism as 'uneasy bedfellows'. How is music used in the service of and against nationalist ideologies? Discuss in relation to **one** musical case study.
- 3 Discuss the ways in which ethnomusicologists have adapted anthropological fieldwork methods to suit different musical cultures.
- 4 Drawing on **one** musical case study, show how music can articulate social identity. Your answer should compare 'essentialist' and 'constructivist' positions.
- 5 **Either** (a) Ethnomusicology is the study of non-western music. Critique this definition, paying particular attention to the discipline's historical development.

Or (b) Why did Jeff Todd Titon proclaim ethnomusicology as the 'study of people making music'? In your answer you should compare and contrast understandings of music as an 'object' and as a 'process'.
- 6 Discuss the relationship between music and processes of globalisation, drawing on the work of **two** ethnomusicologists.

END OF PAPER

MUT1
MUSIC TRIPOS Part IB

Monday 5 June 2017 9 - 12

Paper 10

ELECTIVE TOPICS I

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) Purcell and the English Imagination;
or (ii) Jewish Liturgical Music 1800-Present.*

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 I (i) Purcell and the English Imagination

You should answer **three** questions in total. Answer **one** question from Section A, and **two** from Section B.

SECTION A

1 To what extent is it appropriate to consider *Dido and Aeneas* to have been the first English opera?

2 Briefly explain the significance of each of the following works in the context of Purcell's career, from biographical and/or stylistic perspectives:

- i. The *Fantazia upon one note*;
- ii. *King Arthur*;
- iii. The verse anthem 'My beloved spake';
- iv. *Hail, bright Cecilia*.

SECTION B

3 Purcell described his 1683 *Sonnata's of III Parts* as an attempt to imitate closely the music of 'the most fam'd Italian masters'. To what extent was this Italian influence evident, both in these and in subsequent works?

4 Explain the significance of the moniker 'Orpheus Britannicus' in relation to Purcell's music and its reception.

5 Does Purcell's stylistic eclecticism conflict with his status as a 'national' composer? Illustrate your answer with reference to at least **four** specific works.

6 Evaluate the usefulness of the term 'semi-opera' in relation to Purcell's theatrical works of the 1690s.

ELECTIVE TOPICS I (ii) Jewish Liturgical Music 1800-Present

You should answer **three** questions in total. Answer **one** question from Section A, and **two** from Section B.

SECTION A

- 1 Describe the impact of the Holocaust on the American Jewish community, and explain how American synagogues responded to the Holocaust in their liturgical music practice.
- 2 Pick **two** composers of Jewish liturgical music from different communities, and discuss how their music reflects their social and cultural surroundings.

SECTION B

- 3 Discuss how and why synagogues chose to institute choral worship, and what aspects of liturgical reform could be enacted or negotiated through the use of a choir.
- 4 Discuss the factors that led to Jewish women's inclusion as both congregants and religious leaders, and examine some of the questions that rabbis and congregants have raised about the place of a woman's voice in Jewish worship.
- 5 Explain the role of Jewish summer camps in the development of American Jewish religious and musical practice.
- 6 In a contemporary British Reform worship service, one is likely to hear a wide variety of music, including (but not limited to), composers as different from each other as Lewandowski and Carlebach, Verrinder and Finkelstein, as well as chant and traditional Hasidic melodies. What might one infer about the heritage and nature of British Reform Jewish practice from this array of musical sources?

END OF PAPER

MUT1
MUSIC TRIPOS Part IB

Thursday 1 June 2017 9 - 12

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 the questions as instructed from either (i) Winterreise; or (ii) Carmen in Context

*Attached as a separate package:
Extract for (i) Winterreise*

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) *Winterreise*

All students **must** answer the single question in Section A, with reference to the attached poetic text and musical score, and then choose **two** more from Section B. Avoid significant overlap between your answers.

SECTION A [See attached score and text]

1 With close attention to poetic vocabulary, structure and imagery, discuss how Schubert responds musically to Müller's text in 'Die Post'.

SECTION B

2 With reference to poems and music, consider the role and significance of the external world in *Winterreise*.

3 How useful might knowledge of performance practice of Lieder in Schubert's time be in understanding *Winterreise*?

4 'Perhaps the most effective dramatic device found in Schubert's songs is the highpoint.' (KOFI AGAWU) How helpful is Agawu's idea of the highpoint in terms of analysing the songs of *Winterreise*?

5 **Either** (a) 'The mysterious subjectivity of Müller's *Die Winterreise* ... actually cries out to be inhabited and filled in by Schubert's music; the psychology of our wanderer becomes more present to us through music.' (IAN BOSTRIDGE) Consider the role of the music in shaping the psychology of the wanderer.

Or (b) '[*Winterreise*] represents a triumph of artistic achievement over the final degradation and terminal submission to the unhinged behaviour and irrational passion that the Wanderer harbours.' (LORRAINE BYRNE BODLEY) Discuss.

ELECTIVE TOPICS II (ii) *Carmen* in Context

1 Examine the claim that 'it is precisely as an *opéra comique* – albeit a heavily transformed and transgressive one – that *Carmen* creates its impact.' (SUSAN MCCLARY)

2 Lesley Wright has suggested that 'among nineteenth-century operas *Carmen* most invites a feminist analysis'. How helpful have such analyses been for an understanding of Bizet's opera?

3 'The character of José ... is as central to the opera as the heroine. Bizet views them both with equal sympathy.' (WINTON DEAN) Discuss, with detailed reference to both the score and the libretto.

4 Explore the use of musical sources in Bizet's constructions of Spanishness.

5 **Either (a)** *Carmen* received a famously lukewarm reception at its premiere in 1875, and did not return to Paris until 1883; yet by 1904, it had been performed over one thousand times at the Opéra-Comique. How might we begin to account for this change in the opera's French reception?

Or (b) Following its premiere in 1875, many critics described *Carmen* as Wagnerian. What did they mean by this, and what were the consequences of such a label?

6 **Either (a)** 'To a degree unparalleled by any other opera, *Carmen* has become a *discourse*, a multiply-authored, historically developing tangle of bits and pieces from Bizet, Mérimée, high-art criticism, the folk imagination and the movies.' (H. MARSHALL LEICESTER) Discuss.

Or (b) 'We cannot experience any adaptation of *Carmen*'s story today without seeing it through the lenses of such contemporary themes as violence to women and ethnic or racial "othering".' (LINDA HUTCHEON) Discuss, with reference to at least **one** modern stage or screen adaptation of your choice.

END OF PAPER

MUSIC TRIPOS PART IB

Paper 11: Elective Topics II (i) *Winterreise*

SECTION A

Extract: 'Die Post': Score and text

Die Post

Von der Straße her ein Posthorn klingt.
Was hat es, dass es so hoch aufspringt,
Mein Herz?

Die Post bringt keinen Brief für dich,
Was drängst du denn so wunderbarlich,
Mein Herz?

Nun ja, die Post kommt aus der Stadt,
Wo ich ein liebes Liebchen hatt',
Mein Herz!

Willst wohl einmal hinübersehn
Und fragen, wie es dort mag gehn,
Mein Herz?

Etwas geschwinder

Musical notation for measures 1-5, featuring piano accompaniment with a treble and bass clef. The music is in a 3/4 time signature and includes dynamic markings such as *p*.

6

Musical notation for measures 6-10, including the vocal line with lyrics: "Von der Stra - ße her ein". The piano accompaniment continues with dynamic markings like *p*.

11

Musical notation for measures 11-15, including the vocal line with lyrics: "Post - horn klingt. Was hat es, dass es so hoch aufspringt, mein Herz." The piano accompaniment features dynamic markings such as *cresc.*

16

Musical notation for measures 16-20, including the vocal line with lyrics: "Was hat es, dass es so hoch aufspringt." The piano accompaniment includes dynamic markings like *p* and *depress.*

21

Musical notation for measures 21-25, including the vocal line with lyrics: "mein Herz, mein Herz." The piano accompaniment features dynamic markings such as *f* and *pp*.

27

Musical notation for measures 27-30, including the vocal line with lyrics: "Die Post bringt bei - nen Brief - für dich, was". The piano accompaniment includes dynamic markings like *pp*.

31

Musical notation for measures 31-34, including the vocal line with lyrics: "da denn so wun - der - lich, mein Herz, noch". The piano accompaniment features dynamic markings such as *p* and *f*.

35

Musical notation for measures 35-38, including the vocal line with lyrics: "Herz? Die Post bringt bei - nen". The piano accompaniment includes dynamic markings like *pp* and *f*.

39

Musical notation for measures 39-42, including the vocal line with lyrics: "Brief für dich, mein Herz, mein Herz, was drängt dich denn so". The piano accompaniment features dynamic markings such as *cresc.* and *p*.

43

Musical notation for measures 43-46, including the vocal line with lyrics: "wun - der - lich, mein Herz, mein Herz." The piano accompaniment includes dynamic markings like *f* and *pp*.

41

Musical score for measures 41-42, featuring piano accompaniment with chords and arpeggios.

53

Nun ist die Post kommt aus der Stadt, wo

Musical score for measures 53-54, including vocal line and piano accompaniment.

58

ich ein lie - bes Lieb - chen haß', mein Herz

Musical score for measures 58-59, including vocal line and piano accompaniment.

62

Wo ich ein lie - bes Lieb - chen haß', mein -

Musical score for measures 62-63, including vocal line and piano accompaniment.

67

Herz, mein Herz

Musical score for measures 67-68, including vocal line and piano accompaniment.

72

Willst wohl ein - mal hi - ab - ber seh'n und fra - gen,

Musical score for measures 72-73, including vocal line and piano accompaniment.

77

wie es dort - mag geh'n, mein Herz, mein Herz?

Musical score for measures 77-78, including vocal line and piano accompaniment.

82

Willst wohl ein - mal hi - ab - ber seh'n, mein Herz, mein

Musical score for measures 82-83, including vocal line and piano accompaniment.

86

Herz, und im - gen, wie es dort mag geh'n, mein Herz

Musical score for measures 86-87, including vocal line and piano accompaniment.

90

Herz, mein Herz?

Musical score for measures 90-91, including vocal line and piano accompaniment.

MUT1
MUSIC TRIPOS Part IB

Tuesday 6 June 2017 9 - 12

Paper 12

INTRODUCTION TO MUSIC AND SCIENCE

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.*

Use diagrams where appropriate.

*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

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 Describe the processes involved in the perception of musical pitch.
- 2 **Either (a)** Explain the factors that may lead to no two notes being quite alike even on the same instrument in the same player's hands.
Or (b) What control over factors of sound generation is available to a pianist, an organist, or a singer?
- 3 **Either (a)** Discuss the ways in which research on music perception can be used to make sense of musical rhythm and metre.
Or (b) Using theories of pitch cognition describe what we do when we hear sounds as a melody.
- 4 Show how studies of music performance can shed light on processes involved in music perception and *vice versa*.
- 5 'The Olivier and the Lyttelton [theatre auditoria] are for spectators rather than hearers... [Denys] Lasdun had no acoustician on his team when he conceived the Olivier, believing that if you cut a 90° wedge from Epidaurus and added a roof, the gods would deliver the acoustics.' (IAIN MACKINTOSH)
Describe some of the acoustical and psychoacoustical measures that would have helped Lasdun design spaces "for hearers".
- 6 'Music is emotional.' (MACDONALD et al., 2012) Evaluate this statement in the light of research on music and emotion.
- 7 Give an account of the ways in which research has illuminated the development of capacities for music.
- 8 Discuss the psychological and musical processes that theories of music perception take into account.
- 9 "Music is auditory cheesecake, an exquisite confection crafted to tickle the sensitive spots of at least six of our mental faculties" (PINKER, 1997).
Discuss this statement with reference to research on music and language.

END OF PAPER