

MUT1
MUSIC TRIPOS Part IB

Monday 25 May 2015, 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 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 Virginia Woolf claimed that 'on or about December 1910 human character changed'. Discuss this statement in the context of at least **two** musical works from around this time which either support or contradict this claim.
- 2 What new features appeared in music during the decade after the First World War in response to the general mood that prompted Jean Cocteau's demand for a 'Recall to Order'? Give specific examples from at least **two** works by different composers.
- 3 **Either** (a) 'It Don't Mean a Thing if it Ain't Got That Swing' (song by Duke Ellington and Irving Mills, 1931) Give an account of at least **two** instances of the interaction between jazz and classical music in the period between the two World Wars.
Or (b) Discuss at least **two** contrasted ways in which jazz, pop and classical music have all responded to similar influences in the years since the Second World War.
- 4 In his book *The Foundations of Musical History*, Dahlhaus ascribes to the 20th century a shift towards the 'structural' understanding of the essence of music, as opposed to the 'functional', 'representational' or 'personal' modes of earlier periods in musical history. Discuss the music of a composer whose work either supports or contradicts this view.
- 5 It could be said that around 1960, the use of both 'Chance' and 'Deterministic' methods of composition led to virtually indistinguishable results. What new attitudes and approaches emerged during the following years to allow music to move away from this situation? Give some specific examples from the music of **two** composers whose work followed different directions.
- 6 **Either** (a) It could be claimed that present-day music is characterised by plurality, and by a proliferation of genres in music of all kinds. Evaluate this claim with reference to the condition of musical culture in the West in the early twenty-first century.
Or (b) Assess the impact of technology on musical culture during the last 50 years, focusing your discussion on at least **two** distinct aspects of technology, affecting different musical genres and institutions.

END OF PAPER

MUT1
MUSIC TRIPOS Part IB

Tuesday 26 May 2015, 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. You should 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 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: Bartók, *Cantata Profana***

- 1 Elliot Antolkoletz has analysed the *Cantata Profana* in terms of various diatonic and non-diatonic folk-modes. What are the virtues and the limitations of this approach? Your answer should make detailed reference to the *Cantata Profana*.
- 2 Analyse the second movement from bar 43 (p. 51) to bar 95 (p. 59) inclusive.
- 3 Consider the *Cantata Profana* as an exploration of symmetries and opposites.

SECTION B**UNSEENS**

- 4 Analyse Extract 1: Clara Schumann: *Pièces fugitives*, Op.15 No.3
- 5 Analyse Extract 2: Johannes Brahms: *In Waldeseinsamkeit*, Op.85 No.6

Text

Ich saß zu deinen Füßen
In Waldeseinsamkeit;
Windesatmen, Sehnen
Ging durch die Wipfel breit.

In stummem Ringen senkt ich
Das Haupt in deinen Schoß,
Und meine bebenden Hände
Um deine Knie ich schloß.

Die Sonne ging hinunter,
Der Tag verglühte all,
Ferne, ferne, ferne
Sang eine Nachtigall.

Translation

I sat at your feet
in the isolation of the forest;
the breathing of the wind, a yearning
went through the tree-tops all
around.

In silent struggle I laid
my head down on your lap,
and I closed my trembling hands
around your knee.

The sun went down,
the daylight disappeared completely;
far away, far away, far away
a nightingale sang.

END OF PAPER

MUSIC TRIPOS PART 1B

Tuesday 26 May 2015

Paper 2

ANALYSIS

CANDIDATE NUMBER.....

SECTION B UNSEENS

Extract 2 – Johannes Brahms: *In Waldeseinsamkeit*, Op.85 No.6

6. In Waldeseinsamkeit

Karl Lemcke

Langsam

Singstimme

Ich saß zu dei . nen Fü . . ßen in

Pianoforte

Wal . . des . ein . . sam . keit; Win . des . at . . men,

Sch . . . nen ging durch die Wip . fel breit. In

stum - mem Rin - gen senkt ich das Haupt _____ in dei - nen

cresc. sempre

Schoß, und mei - ne be - ben - den Hän - de um dei - ne

Knie ich schloß, und mei - ne be - ben - den Hän - de um dei - ne

Knie ich schloß. Die Son - ne ging hin .

pp

un - - - ter, der Tag ver - glüh - te all,

fer - - - - ne, *rit. sempre* fer - - - - ne,

pp dimin. rit. sempre

fer - - - ne sang ei - ne Nach - - ti - gall,

dolce

sang ei - ne Nach - - - - ti - gall.

pp

MUSIC TRIPOS PART 1B

Tuesday 26 May 2015

Paper 2

ANALYSIS

CANDIDATE NUMBER

SECTION B UNSEENS

Extract 1 – Clara Schumann: *Pièces fugitives*, Op.15 No.3

EXTRACT 1

Andante espressivo. $\text{♩} = 66$.

No. 3

The first system of musical notation consists of two staves. The upper staff contains a melodic line with various ornaments and slurs. The lower staff provides a harmonic accompaniment with chords and moving lines. A piano (*p*) dynamic marking is present at the beginning.

The second system continues the piece. It features a *fresco.* marking in the lower staff and a *dim.* (diminuendo) marking in the upper staff towards the end of the system.

The third system shows further development of the musical themes, with complex chordal textures in both staves.

The fourth system includes a *cresc.* (crescendo) marking in the lower staff and an *sf distaccato* (sforzando distaccato) marking in the upper staff.

The fifth system begins with the instruction *un poco più animato* (a little more animated) above the upper staff.

First system of a musical score, consisting of two staves (treble and bass clef). The music features a complex melodic line in the treble staff and a more rhythmic accompaniment in the bass staff. The notation includes various note values, rests, and dynamic markings.

Second system of the musical score. It continues the melodic and harmonic development from the first system. Dynamic markings such as *cresc.* and *piano* are visible, indicating changes in volume and texture.

Third system of the musical score. The melodic line in the treble staff shows further ornamentation and rhythmic variation. The bass staff provides a steady accompaniment with some syncopation.

Fourth system of the musical score. This system includes dynamic markings such as *p* (piano) and *cresc.* (crescendo). The melodic line continues to evolve with more intricate phrasing.

Fifth system of the musical score. It features dynamic markings including *rit.* (ritardando) and *dim.* (diminuendo), suggesting a gradual decrease in tempo and volume. The notation is dense with many notes.

Sixth and final system of the musical score. It concludes with dynamic markings like *rit.* and *nullo* (no dynamics). The piece ends with a final cadence in both staves.

Tempo 1^o

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 music features a complex texture with many beamed notes and rests, typical of a piano accompaniment. There are several large slurs spanning across both staves.

The second system of musical notation continues the piece with two staves. The notation is dense with many sixteenth and thirty-second notes, creating a fast-moving accompaniment. The upper staff has a melodic line with some grace notes.

The third system of musical notation includes the instruction *diminuendo* written above the upper staff. The music continues with intricate patterns in both staves, showing a gradual decrease in volume.The fourth system of musical notation features the instruction *mf* (mezzo-forte) in the lower staff. The texture remains complex with many beamed notes and slurs.

The fifth system of musical notation shows a continuation of the piece. The upper staff has a more melodic focus with some longer note values, while the lower staff provides a rhythmic foundation.

The sixth and final system of musical notation includes the instruction *poco diminuendo* above the upper staff and *poco a poco ritardando* below the lower staff. The music concludes with a final cadence in both staves.

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MUSIC TRIPOS Part IB

Monday 4 May, 2015

Paper 3 Takeaway question

APPLIED TONAL SKILLS [Section B: ORCHESTRATION]

Candidate number

Orchestrate this short piece for a large symphony orchestra of triple woodwind, full heavy brass, timpani, 1-3 additional percussionists, and a string section of corresponding size. Division of the string sections, standard woodwind doublings, and the additional use of one or two harps are all optional.

Your orchestration should correspond broadly to the style of the original and should be presented well (whether type-set or hand-written).

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

III.

Andantino $\text{♩} = 80$

ri - te -

pp *ppp*

And. *And.* *And.* *And.* *And.* *And.* *And.*

Poco mosso.

crescendo

- nu - to

mf *leggiero*

And. *And.* *And.* *And.*

rit.

a tempo

mf

f *mp*

And. *And.* *And.* *And.*

espressivo

f *p*

And. *And.* *And.* *And.* *And.*

di - mi - nu - en - do

pp

And. *And.* *And.* *And.* *And.* *

Tempo I.

rit. molto

una/corda
ppp

pp

And. *And.* *And.* *And.* *And.*

Poco mosso.

dolente, appassionato

Red. tre corde Red.

Red. Red. Red. Red. Red. Red. Red. Red. Red. Red.

m.d.
Red. Red. Red.

Red. Red. Red. Red. Red. Red. Red. Red.

Meno mosso.
rit.
meno f *p* *pp*
Red. Red. Red.

Tempo I.

a tempo *ppp* *ritenuto*
Red. Red. Red. Red. Red. una corda Red. Red.

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Friday 29 May 2015, 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 Paper

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) In what ways might the application of musicological research to the work of performers be beneficial or detrimental to their music-making?

OR b) What are the implications of the following statement for those engaged in the study of musical performance: 'Expressivity is a completely subjective entity that cannot be studied objectively'?

2 Explore the relationship – and, in particular, the potential tensions – between 'fidelity' and 'conviction' as characterised in the claim that 'having discovered as well as he can the composer's intentions, [the performer] must then apply himself to the task of reproducing them with the utmost conviction. ... Without fidelity a performance is false, without conviction it is lifeless; in other words, it is hardly music.' (ROGER SESSIONS, 1950)

3 'A performer with a clear and definite conception of a piece of music, and the requisite technical skills, is more likely to play it in a controlled and reproducible manner than a performer with no clear sense of the music.' (ERIC CLARKE, 2002). Discuss.

4 'Every performer knows the high degree of concentration that he needs in order to have at the start and at a moment's notice a whole piece of music in a nutshell in his mind.' (ERWIN STEIN, 2002)

Write an essay exploring the implications of these remarks.

5 Assess Christopher Small's (1998) claim that 'musicking' 'covers all participation in a musical performance, whether it takes place actively or passively'.

6 John Rink (2004) describes the process undertaken by performers in formulating a performance conception as a kind of 'refraction'. Explain what this term means in this context, and identify both the nature and the outcomes of this process.

END OF PAPER

MUT1
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Wednesday 27 May 2015, 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 penalised by the deduction of marks.

Attachments: Sections A and B:
4 facsimiles for transcription
Section C:
5 facsimiles for commentary

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

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

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

Use manuscript paper for the answers from Sections A and B.
Answers from Section C must be written in the Answer 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 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

SECTION A

Transcription - *Refer to Passages 1 and 2*

1 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

Sanctus, sanctus, sanctus, dominus Deus Sabaoth.

NB only transcribe up to the end of 'Sabaoth'

Text of Passage 2

Qui tollis peccata mundi, miserere nobis.

NB text of 'Agnus Dei' omitted; only transcribe to the end of 'nobis'.

SECTION B

Transcription - *Refer to Passages 3 and 4*

2 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

Soudainement mon cueur a pris
parti de douloureux affaire,
mais se bref ne s'en sçait deffaire,
pensez qu'il n'est point bien apris.

Car il ne peut rien conquerir
si non paine, mais savez quelle?

Il ne s'en fault ja enquerir,
onques n'en fut point veu de telle.

Je voi bien qu'il a entrepris
de servir jusques a la mort traire;
si vous lui disiez du contraire,
vous le verriez de deul espris.

Soudainement ...

... bien apris

Text of Passage 4

Sur mon ame, m'ame,
 je ne sçay nulle vie
 qui tant face a amer
 que vous; a brief parler:
 Qui veult, s'en ait emvie.

Car qui a tel partie,
 il a plus que partie
 de ce qu'il veult penser.

Sur mon *ame* ...
 ... *amer*.

De riens ne se soussie
 fors faire chiere lie
 et esbatre et jouer;
 pour vous tel temps mener
 vueil je plus qu'a soussie.

Sur mon *ame* ...
 ... *emvie*.

SECTION C

Commentary on facsimiles - Refer to Extracts 1 – 5

3 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

MUSIC TRIPOS Part 1B

Wednesday 27 May 2015, 1.30-4.30

Paper 7

NOTATION

Extracts:

SECTION A: Passage 1

SECTION A: Passage 2

SECTION B: Passage 3

SECTION B: Passage 4

An
nus fan
nus do
mi
nus de
us
fa
ba
oth
plē
ni
funt ex
a
et ter
ra

Agnus Sanctus
plēni
glo
ria
a
tu
a

An nus fan nus do
mi nus deus Pa
ter o m ni po te n
s i et ter
ra gis in a tu
a

PASSAGE 1

qui tol lis pec ca ta mun di mi se re re no bis Ag nus de i qui tol lis pec ca ta mun di

Agnus qui tollis
Agnus mi se re re re no bis

Contra

221

tol

lis

pe

ca

ta

mun

di mi

se

re

re

no

bis

Ag

nus dei qui tol

lis pe

cata

mun

di mi se

re

re no

bis

PASSAGE 2

This image shows a handwritten musical score on a page with three systems of staves. Each system consists of two staves. The notation is dense and appears to be a form of shorthand or a specific musical notation, possibly for a lute or similar instrument, given the vertical stems and diamond-shaped notes. The first system has a treble clef on the top staff. The second system is marked with the dynamic *For Fondamentent*. The third system is marked with *Onivaterior*. The handwriting is in a cursive style, and the paper shows some signs of age and wear.

Andante

Handwritten musical notation on five staves. The notation consists of vertical stems with various flags and beams, indicating pitch and rhythm. The lyrics are written in French and are positioned between the staves.

Il ne peut venir conquies
Il ne s'en fault ja enquis
Si non parois
Oncques ne fut
mais faitz quelle
pome Ren de trelle

Fondament

PASSAGE 3 (CONTINUED)

Eloz Car p ne zous
Il ne sey faulle

Ombra non



ne moy dunt mamec se ne face nulle

out q tant face a l'ame de l'abbat parle q bouk

fy at omu

ne moy dunt

ne moy dunt
ne moy dunt
ne moy dunt

ne moy dunt
ne moy dunt
ne moy dunt
ne moy dunt

PASSAGE 4

Nos Sur moy and

Suscitator

MUSIC TRIPOS Part 1B

Wednesday 27 May 2015, 1.30-4.30

Candidate number _____

Paper 7

NOTATION

Extracts:

SECTION C: Extracts 1 - 5

in unius .

in unius

Domi ste qui lux es et veritas es si

admiras memores nos misericordiam tuam

tenepemes tu dulces plantias nunc

creata posse tuum precipite et pre

ocentes qui nos et in unius sciam

per te facta uita pariter nostris aduira

qui tui sumus nos uicem se pariter sed

ad te re clamauerunt oculos fatis .

Em ar amor spua

Proin audi gentes quos

iniquiter gens in terra delinuit ne in

propria in terra inuis delinuit ne os

humani sustinet et narrandi diphin

a q no bis dant misericordiam duntaxat

iniquitas fidelium in q iniquitas unde

iniquitas ignorantibus quid agere debeant

EXTRACT 2



Handwritten musical score with Latin lyrics. The score consists of several staves of music with square neumes. The lyrics are written in a Gothic script below the staves.

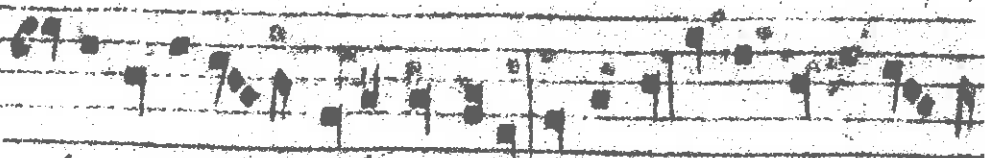
ra per ho:
tu m fer
un m
bus bone do sim fa
tis Gra ci ag a gum si fi per fer magna
go ri am fu am domi ne de us rex

EXTRACT 3

Te lu
ya.
tu e le
ta me
a po nate in tho rum

This image shows a page of musical notation, likely a manuscript or a printed score, featuring Latin lyrics. The page is titled "EXTRACT 3" in the upper left corner. The musical notation is arranged in several systems, each consisting of a vocal line with square neumes and a lower line, possibly for a lute or another instrument. The lyrics are written in a Gothic script below the vocal line. The text includes "Te lu", "ya.", "tu e le", "ta me", "a po nate in tho rum". The notation is decorated with ornate flourishes, particularly on the left side, suggesting a historical or liturgical context.

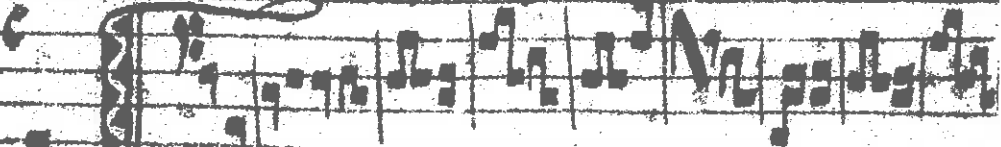
EXTRACT 4



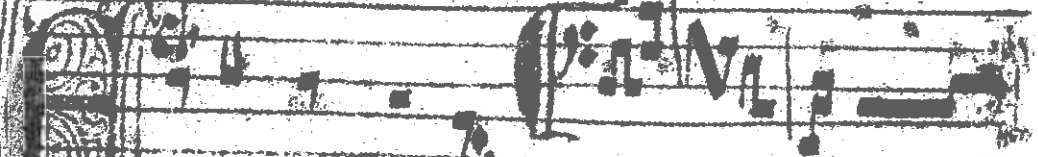
uibilet iocunditas humilium castris apud hostes conue-



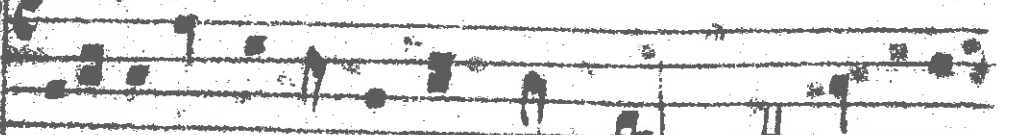
rit artium paruum aperit per id fidelis et spes et cari-



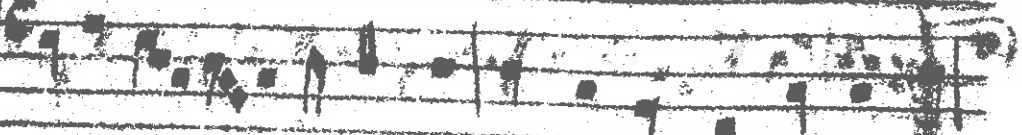
tas et filius eius



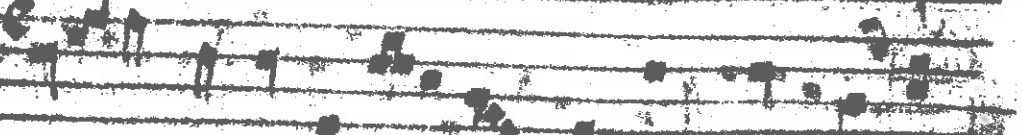
A mai que rose est



florie que iori cel oulians cham paise conient par

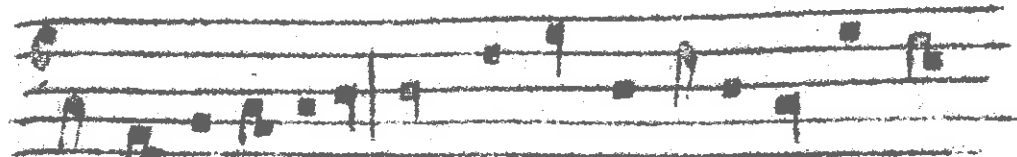


druerie iorie demener cest la fins ie ual d'ia

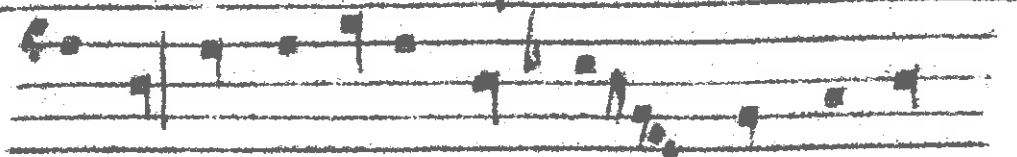


Ad si ne ero mie que la face ia dont uis d'ia

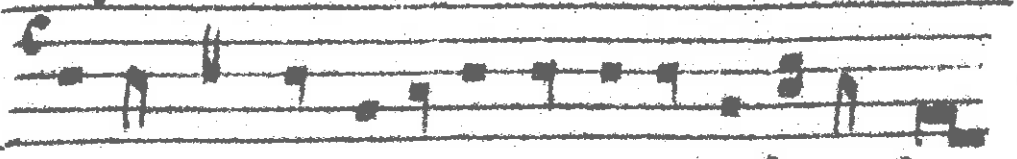




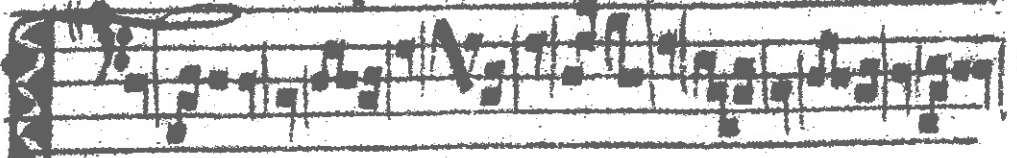
damer lu moera honqs en ma me damera uor



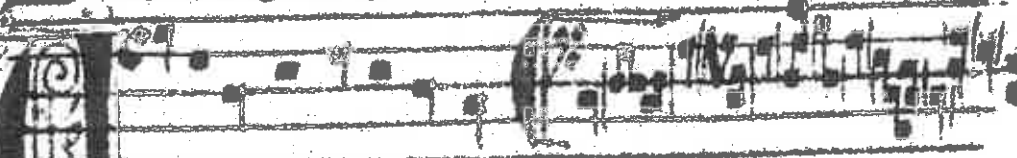
depoir. maif lere nai uolbre aie uolbre amoz



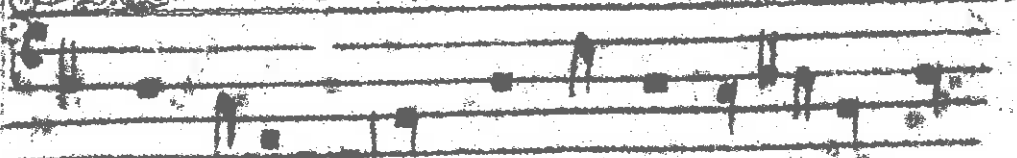
uolbre confort puciele laul ami uol manua moer.



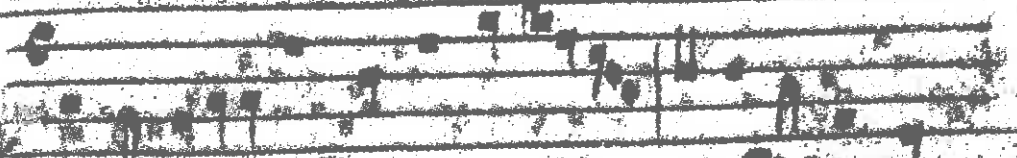
Los filius eius.



Bendicentes labiorum



fleant aduocati qui plus studeat pvenire dan



de quatuor qui cause qualitate ad consistit pre

Gaudemus omnes in domi

no die in festu

re leticia tes in hono re mea e vgi

nis de cuius Et rollaudat filio

dy i. Eundem cor meum vobis dico ego mea re

Qua pu. Eant qm 47

ant. (cor omnes) dicit festu

versus. teoz mit. dicit ego

Handwritten musical notation on a staff with lyrics: "et in spiritu sancto".

Handwritten musical notation on a staff with lyrics: "deum an gen".

Handwritten musical notation on a staff with lyrics: "li & collaud".

Handwritten musical notation on a staff with lyrics: "mendo".

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

Continuo

MUT1
MUSIC TRIPOS Part IB

Monday 8 June 2015

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 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 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 any such request.

2 **Score-reading:** Play the following passage of four-part counterpoint on the piano.

Musical score for measures 1-4 of a four-part counterpoint exercise. The score is written for four staves: Soprano, Alto, Tenor, and Bass. The key signature is one sharp (F#) and the time signature is 4/2. The Soprano staff begins with a whole note G4, followed by a half note A4, and then a half note B4. The Alto staff begins with a whole note F#4, followed by a half note G4, and then a half note A4. The Tenor staff begins with a whole note E4, followed by a half note D4, and then a half note C4. The Bass staff begins with a whole note B3, followed by a half note A3, and then a half note G3. The music concludes with a final chord of G4, F#4, E4, and B3.

5

Musical score for measures 5-8 of a four-part counterpoint exercise. The score is written for four staves: Soprano, Alto, Tenor, and Bass. The key signature is one sharp (F#) and the time signature is 4/2. The Soprano staff begins with a whole note G4, followed by a half note A4, and then a half note B4. The Alto staff begins with a whole note F#4, followed by a half note G4, and then a half note A4. The Tenor staff begins with a whole note E4, followed by a half note D4, and then a half note C4. The Bass staff begins with a whole note B3, followed by a half note A3, and then a half note G3. The music concludes with a final chord of G4, F#4, E4, and B3.

8

Musical score for measures 8-10. The score consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second and third staves are in alto clef with a 3/4 time signature. The bottom staff is in bass clef with a 3/4 time signature. The music features a variety of note values including quarter, eighth, and half notes, with some notes beamed together and others tied across measures.

11

Musical score for measures 11-13. The score consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second and third staves are in alto clef with a 3/4 time signature. The bottom staff is in bass clef with a 3/4 time signature. The music continues with similar rhythmic patterns and melodic lines as the previous system.

14

Musical score for measures 14-16. The score consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second and third staves are in alto clef with a 3/4 time signature. The bottom staff is in bass clef with a 3/4 time signature. The music concludes with a final cadence in each part.

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

Andante

Musical notation for measures 1-5. The piece is in common time (C) and begins with a piano (*p*) dynamic. The music features a complex texture with multiple voices in both the treble and bass staves, including chords and melodic lines.

Musical notation for measures 6-10. The music continues with similar textures. A crescendo (*cresc.*) marking is present in measure 10, indicating a gradual increase in volume.

Musical notation for measures 11-16. The piece continues with intricate harmonic and melodic development. A piano (*p*) dynamic marking is visible in measure 16.

Musical notation for measures 17-21. The music features a decrescendo (*dim.*) marking in measure 17, followed by a piano (*p*) dynamic marking in measure 18.

Musical notation for measures 22-26. The piece concludes with a fortissimo (*f*) dynamic marking in measure 22, followed by a decrescendo (*dim.*) marking in measure 24.

4

Vocal score: Play the following passage from the vocal score of an opera on the piano.

The image shows a piano accompaniment for a vocal score passage, consisting of seven systems of music. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music is written for the right and left hands of the piano.

System 1: *pp*

System 2: *Il fait un mouvement, comme en rêve. en animant.*
poco più f *cresc.*

System 3: *revenez - - au 1^{er} mouv!*
f et soutenu *dim. molto* *p* *très calme*

System 4: *Son sommeil redevient calme.*
pp *expressif*

System 5: *ARFAGARD entre à gauche.*
dim. *pp* *f*

System 6: *pp* *fz*

System 7: *dim.*

Figured bass: Realise the following passage on the harpsichord. An instrumentalist with whom the passage should be performed will be supplied by the examiners.

SONATA
IV

Adagio

Allegro

Handwritten musical score for guitar, consisting of six systems of two staves each. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 2/4 time signature. The music features complex melodic lines with many slurs and ties, and a bass line with numerous fingerings (numbers 1-7) and some accidentals. The piece concludes with a double bar line and repeat dots.

END OF PAPER

MUT1
MUSIC TRIPOS Part IB

Tuesday 2 June 2015, 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. 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 'Film is essentially a sensory medium, fusing "words and things," in a way that writing, or at least expository academic writing, is not.' (RALPH B TAYLOR)

Discuss the merits and limitations of using audiovisual media in musical ethnography.

2 Ethnomusicologists have typically been concerned with musical groups, communities and nations. Discuss the particular opportunities and challenges that arise when researching musical stars.

3 'Ethnomusicology could not have grown into an independent discipline if the gramophone had not been invented.' (JAAP KUNST)

Discuss the impact of recording technology on the development of ethnomusicology before and since Kunst made this observation in the mid-twentieth century.

4 Referring to specific examples, discuss ways in which ethnographers have explored the interface between human sound-making and the natural environment. Your answer may but need not be limited to a single music culture.

5 **Either** (a) Referring to particular case studies, discuss the interrelated concepts of composition, performance and listening in **one or more** world music cultures.

Or (b) 'Indeed, listening to the phonograph is like eating with false teeth.' (KAMIL AL-KHULA'I)

Referring to **one or more** world music cultures, consider the extent to which media technologies have both compromised and served traditional musical aesthetics and performance practices.

6 It's all about identity,
A retrospective odyssey,
But where I live and who I meet,
Are stronger in defining me. (OI VA VOI)

Focusing on **one or more** world music cultures, discuss the interplay of past and present in constructing musical heritage.

END OF PAPER

MUT1
MUSIC TRIPOS Part IB

Monday 1 June 2015, 9-12

Paper 10

ELECTIVE 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.

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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 History 1 (i) Soviet Music and Power in the 1920s

1 **Either** a) 'The ASM was *not* the Soviet avant-garde. This distinction must be reserved for its great adversary, the Russian Association of Proletarian Musicians.' (TARUSKIN) Discuss.

Or b) 1920s Soviet culture is internationally famed mostly for avant-garde movements in painting, poetry, and theatre. What, if any, counterparts can we find in Soviet music of the period? Give details of **at least two** examples.

2 Discuss the variety of Soviet attitudes to 'old/bourgeois culture', citing some of the debates and supplying examples of the explicit 'Sovietization' of old genres or musical practices.

3 What did Soviet critics mean when they talked about the 'grotesque style' in music? Give examples of the style in the work of **at least two** composers and explain why it was considered ideologically suspect.

4 Discuss both the representation of Soviet life in Prokofiev's *Pas d'Acier* and the Soviet criticism of this ballet.

5 Outline a variety of ways in which the state attempted to influence the production, distribution and performance of music in the Soviet Union (1918-1932). Which of these methods proved most successful?

6 Elucidate how an ideological programme or narrative is represented musically in **one** of the following works and point to the aspects of this representation that the critics found controversial:

a) Myaskovsky, Symphony No. 12

b) Shostakovich, Symphony No. 2

c) Shostakovich, *The Golden Age*

Elective History 1 (ii) The Birth of the Orchestra

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

SECTION A

1 In the metamorphosis from shawm to hautboy in France, Haynes considers the year 1664 to be 'critical'. Summarise the stages in this metamorphosis and explain the significance of this date in relation to the emergence of the oboe as an orchestral instrument.

2 'Corelli was surely an eyewitness to the profound changes in design and uses of – and terminology for – the bass violin that took place during the latter years of the 17th century.' (STEPHEN BONTA) Summarise these changes, with specific reference to instrumental technology and repertoire emerging from Bologna, and account for the demise in the use of larger instruments sounding at 8' pitch.

SECTION B

3 'If Lully was not the orchestra's biological father, he was at least its godfather.' (SPITZER and ZASLAW)
Discuss.

4 **Either** (a) 'The German courts did not engender the birth of the orchestra as an institution [...] but German court culture proved highly favorable to the orchestra's growth and development.' (SPITZER and ZASLAW)

Discuss this statement, giving examples from specific German courts.

Or (b) 'The meanings of the orchestra fit into broader systems of meaning, and [...] they changed in concert with other changes in other social institutions.' (SPITZER and ZASLAW)

Discuss.

5 With reference to specific ensembles, compare the size, balance and instrumentation of French and Italian string sections during the Baroque period and assess the extent of their influence on string writing elsewhere in Europe.

6 Choose **two** items from the list below and situate them in relation to taxonomical, orchestrational and social narratives of the birth of the orchestra. Discussions of performing ensembles should make reference to their associated repertoire(s); discussions of repertoire should make reference to their associated performing ensemble(s).

- (a) Purcell's 'Hail, bright Cecilia'
- (b) the orchestra at the Ospedale della Pièta, Venice
- (c) the orchestra of the King's Theatre, Haymarket
- (d) Bach's 'Brandenburg' Concertos
- (e) the Mannheim Hofkapelle

END OF PAPER

MUT1
MUSIC TRIPOS Part IB

Thursday 28 May 2015, 9-12

Paper 11

ELECTIVE HISTORY 2

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.

Attached as a separate package: Extract – 'Die Krähe', score and text

*Answer **three** questions, either from Elective History 2 (i) Winterreise or Elective History 2 (ii) Carmen in Context. If answering Elective History 2 (i) Winterreise, you **must** answer the single question in Section A, with reference to the attached poetic text and musical score, and then choose **two more** questions from Section B. 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

Elective History 2 (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 Krähe'.

SECTION B

2 Explore the uses of the major mode in *Winterreise*.

3 'Strictly speaking, for every melody there is only one text, for every text only one melody.' (WILHELM MÜLLER)
To what extent is Müller's image of ideal union between words and music helpful in considering Schubert's responses to the poetic texts of *Die Winterreise*?

4 'Never must we, in the midst of analysis, forget that these songs were made to be sung.' (IAN BOSTRIDGE)
How might attention to performance affect analysis of the songs of *Winterreise*?

5 **Either** (a) '[*Winterreise*] is a succession of states of pure emotion.' (RICHARD CAPELL)
With close reference to both text and music, consider the role of emotion in the cycle.

Or (b) 'Should one perform *Die Winterreise* in public at all? Should one offer such an intimate diary of a human soul to an audience whose interests are so varied?' (DIETRICH FISCHER-DIESKAU)
Discuss.

Elective History 2 (ii) *Carmen* in Context

- 1 Outline the editorial history of Bizet's *Carmen*, and evaluate the pitfalls and merits of different editions of the score.
- 2 'The exotic passages in *Carmen* are first and foremost products of Orientalism.' (SUSAN MCCLARY)
Discuss.
- 3 Don José has been described as 'a whining, pathetic, bourgeois, romantic fantasist'. (ROGER PARKER)
To what extent do you think that the score and libretto of Bizet's *Carmen* support this assessment?
- 4 Examine the relationship between the critical reception of Bizet's opera in 1875 and its cultural and political context.
- 5 Bizet's *Carmen* has been described as 'an opera that straddles high and low cultural styles'. (ANN DAVIES)
In what ways does the opera do this, and to what effect?
- 6 **Either (a)** Explore the contribution of singers to the creation and/or recreation of the role of Carmen. You should refer to **at least two** performers in your answer.
Or (b) Does Bizet's *Carmen* still have the power to shock? Discuss, with detailed reference to **at least two** modern stage and/or screen productions.

END OF PAPER

MUSIC TRIPOS PART IB

Thursday 28 May 2015

Paper 11 Elective History 2 (i) Winterreise

SECTION A

Extract: Die Krähe: Score and text

Die Krähe

Eine Krähe war mit mir
Aus der Stadt gezogen,
Ist bis heute für und für
Um mein Haupt geflogen.

Krähe, wunderliches Tier,
Willst mich nicht verlassen?
Meinst wohl bald als Beute hier
Meinen Leib zu fassen?

Nun es wird nicht weit mehr gehn
An dem Wanderstabe,
Krähe, lass mich endlich sehn,
Treue bis zum Grabe.

Die Krähe

Etwas langsam

Piano introduction in B-flat major, 2/4 time. The right hand plays a simple melody, and the left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *p* and *pp*. There are triplets in the left hand.

5

Vocal line: *Bi - ne Krä - he war mit mir aus der Stadt ge - zo - gen,*

Piano accompaniment continues with the same rhythmic pattern.

10

Vocal line: *ist bis heu - te für und für um mein Haupt ge - flo - gen.*

Piano accompaniment continues.

15

Vocal line: *Krä - he, wun - der - li - ches Tier, willst mich nicht ver -*

Piano accompaniment continues.

19

Vocal line: *- las - sen? Meinst wohl bald als Beu - te hier mei - nen Leib zu*

Piano accompaniment continues. Dynamics include *cresc.*

39

40
41
42
43
44

end - lich seh - n
Tren - e bis zum
Gra - be -

45
46
47
48
49

Tren - e bis zum
Gra - be -
Kra - he, lass
mich

50
51
52
53
54

an dem Wan - der - sta - be,
Kra - he, lass
mich end - lich seh - n

55
56
57
58
59

fas - sent?
Nun es wird nicht
weit mehr gehn

MUT1
MUSIC TRIPOS Part IB

Wednesday 3 June 2015, 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 number, **not** your name, on the cover-sheet of the Answer Booklet.*

STATIONERY REQUIREMENTS

*8-Page Answer Booklet x3
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 Using your understanding of the mechanisms involved in the perception of pitch, explain what Thomas Stainsby means by suggesting that 'both timing information and place information may be necessary for "good" pitch perception'.
- 2 'Measurement and modelling have provided the psychology of music with substantial insights into the processes underlying music performance.' (LUKE WINDSOR)
Give an account of some of these 'substantial insights'.
- 3 According to Johnny Wingstedt, 'In film, music is often used to heighten emotional credibility'. Drawing on recent empirical and theoretical work, describe the mechanisms that underlie music's capacity to elicit emotion.
- 4 What acoustical and psychoacoustical measures should be taken account of by an architect designing a space to be used for small-scale concerts in order to produce a successful building?
- 5 With reference to an instrument of your choice (including the singing voice), explain how an understanding of the physical workings of the instrument should be of benefit to a performer.
- 6 In 1963 Grosvenor Cooper wrote of 'the neglect which the field of rhythm has suffered in recent writings about music'. Describe some of the cognitively grounded research that has been conducted since Cooper's time that has enhanced our understanding of musical rhythm.
- 7 Give an account of work that has illuminated the capacities and processes that enable the acquisition of musical competence in a child's development.
- 8 'We postulate the unconscious structural description in order to explain why music sounds the way it does, why we have the characteristic feelings of ...harmonic tension, stability, relaxation and the rest.' (DIANA RAFFMAN)
Outline some of the research that has contributed to our understanding of Raffman's 'unconscious structural description' of 'harmonic tension, stability, relaxation...'

END OF PAPER