

MUT2  
MUSIC TRIPOS Part II

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Friday 2 June 2017 1.30 – 3.30

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**Paper 6**

**ADVANCED TONAL SKILLS**

Candidate number.....

*Complete one of the following:*

A. Exercise in canon (p. 2)

B. Song accompaniment exercise (pp. 3-5). A translation is found below:

**Undesired**

A rose once stood in deep deep earth,  
Burning with love and longing,  
No one came to desire its beauty,  
Lonely and sad, it faded away.

I know of a soul that burned so hotly  
To receive love and happiness;  
No one came to desire its blossom,  
Lonely to the earth it went.

**Unbegehrt (Anna Ritter)**

Es stand eine Rose im tief tiefen Grund,  
Von Liebe und Sehnsucht durchglühet,  
Kam Keiner, der ihre Schönheit begehrt,  
Ist einsam und traurig verblühet.

Ich weiß eine Seele, die glühte so heiß,  
Die Liebe, das Glück zu empfangen;  
Kam Keiner, der ihre Blüthe begehrt,  
Ist einsam zu Grunde gegangen.

**STATIONERY REQUIREMENTS**

*Tags*

**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**

A.

Continue this two-part canon over a free bass, writing a movement of c.32 bars in binary form.

The image shows the beginning of a two-part canon in G major, 3/4 time. The music is written on a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). The first measure shows the treble part starting with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The bass part starts with a quarter note G2, an eighth note A2, and a quarter note B2. The second measure shows the treble part with a quarter note C5, an eighth note B4, and a quarter note A4. The bass part has a quarter note G2, an eighth note A2, and a quarter note B2. The two parts are in canon, with the bass part starting one measure before the treble part.

B.

# Unbegehrt

Reger

Andante

The first system of the musical score is in 3/4 time with a key signature of one sharp (F#). It features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Es stand ei-ne Ro - se im". The piano accompaniment starts with a piano (*p*) dynamic and includes a melodic line in the right hand and a bass line in the left hand.

5

The second system continues the vocal line with the lyrics "tief tie - fen Grund, von Lie - be und Sehn - sucht durch -". The piano accompaniment is present but contains no notes in this system.

9

The third system continues the vocal line with the lyrics "glü - - het; kam Kei - ner der ih - re Schön - heit be -". The piano accompaniment is present but contains no notes in this system.

13 *più p* *rit.*

geht, ist ein - sam ein - sam und trau - rig ver -

17 *a tempo*

blü - het. Ich weiss ei - ne

21 *f*

See - le, die glüh - te so heiss, die Lie - be, das

25

Glück zu emp - fan - gen; kam Kei - ner,

*p*

This system contains measures 25 through 28. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are 'Glück zu emp - fan - gen; kam Kei - ner,'. A piano (*p*) dynamic marking is placed above the vocal line starting at measure 26. The piano accompaniment is shown as empty staves for both the right and left hands.

29

Kei - ner, der ih - re Blü - te be - gehrt, ist ein - sam, ein - sam zu

*più f* *p*

This system contains measures 29 through 33. The vocal line continues with a treble clef and a key signature of two sharps (F# and C#). The lyrics are 'Kei - ner, der ih - re Blü - te be - gehrt, ist ein - sam, ein - sam zu'. Dynamic markings include *più f* (more forte) at the beginning of measure 29 and *p* (piano) at the start of measure 31. The piano accompaniment is shown as empty staves for both the right and left hands.

34

Grun - de ge - gan - gen.

*rit.*

This system contains measures 34 through 37. The vocal line continues with a treble clef and a key signature of two sharps. The lyrics are 'Grun - de ge - gan - gen.'. A *rit.* (ritardando) marking is placed above the vocal line at the start of measure 34. The piano accompaniment is shown as empty staves for both the right and left hands.

END OF PAPER

MUT2  
MUSIC TRIPOS Part II

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Wednesday 7 June 2017 9.00 – 1.00

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**Paper 7**

**FUGUE**

*Answer one question.*

*Write your candidate number, **not** your name, on the coversheet.*

*You may transpose a subject to a different octave.*

*The pitch but not the duration of the final note in each subject is fixed.*

*You must name the instrument(s) for which you are writing.*

*Transposing instruments must be written at sounding pitch.*

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

*It is not obligatory to adopt the style of the named composer.*

**STATIONERY REQUIREMENTS**

*Coversheets*

*Tags*

**SPECIAL REQUIREMENTS**

*A3 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**

Write a fugue for any one of the following ensembles or instruments on one of the subjects given below:

- (a) String trio
- (b) String quartet
- (c) Three woodwind instruments
- (d) Four woodwind instruments
- (e) Three brass instruments
- (f) Four brass instruments
- (g) Keyboard (including organ)



END OF PAPER

MUT2  
MUSIC TRIPOS Part II

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Friday 9 June 2017

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Paper 8

ADVANCED KEYBOARD SKILLS

You have forty 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.

The examiners may at any point ask you to move on to the next test; you should comply with any such request.

# Harmonization

Ziemlich langsam

*espressivo*  
*p* *cresc.*

5 *dim.* *mp* *cresc.*

9 *ff* *dim.* *poco rit.* *p* *mp* *a tempo*

14 *cresc.* *f*

18 *dim.*

22 *molto espressivo* *p* *cresc.* *ff*

26 *f* *dim.* *poco a poco rit.*

30 *pp*

Detailed description: This is a musical score for a piece titled 'Harmonization' in G major, 4/4 time, with the tempo marking 'Ziemlich langsam'. The score is written in treble clef and consists of eight staves of music. The first staff begins with the tempo marking 'Ziemlich langsam' and the performance instruction 'espressivo'. The music starts with a piano (*p*) dynamic and a crescendo (*cresc.*). The second staff continues with a decrescendo (*dim.*), a mezzo-piano (*mp*) dynamic, and another crescendo (*cresc.*). The third staff features a fortissimo (*ff*) dynamic, a decrescendo (*dim.*), a 'poco rit.' (poco ritardando) marking, a piano (*p*) dynamic, a mezzo-piano (*mp*) dynamic, and a return to 'a tempo'. The fourth staff shows a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The fifth staff has a decrescendo (*dim.*). The sixth staff is marked 'molto espressivo' and starts with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) to fortissimo (*ff*). The seventh staff begins with a forte (*f*) dynamic, a decrescendo (*dim.*), and a 'poco a poco rit.' (poco a poco ritardando) marking. The eighth and final staff ends with a pianissimo (*pp*) dynamic.

# Score-reading

5

C1

C2

A1

A2

This block contains the first system of a musical score, labeled '5' at the top right. It consists of four staves: C1, C2, A1, and A2. Each staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The C1 staff features a melodic line with eighth and sixteenth notes, including a five-fingered scale starting on G4. The C2 staff has a similar melodic line but with some rests. The A1 and A2 staves provide harmonic accompaniment with chords and moving bass lines.

10

This block contains the second system of the musical score, labeled '10' at the top center. It continues the four-staff arrangement (C1, C2, A1, A2). The melodic lines in C1 and C2 show further development with more complex rhythmic patterns and phrasing. The accompaniment in A1 and A2 remains consistent, supporting the overall texture.

15

20

This block contains the third system of the musical score, labeled '15' at the top left and '20' at the top right. It covers measures 11 through 20. The C1 staff has a prominent melodic line with a long phrase spanning several measures. The C2 staff has a more active role with frequent sixteenth-note passages. The A1 and A2 staves continue to provide a solid harmonic foundation.



23

Fl. *pp*

Ob. *pp* (SOLO) *f ma dolce* *p*

Kl. *pp* (SOLO) *mp espress.* *f ma dolce* *p*

Fg. *pp* (SOLO) *mp espress.* *f ma dolce* *p*

Fg. *pp* *molto*

23

Trp. *pp* (SOLO) *pp espress.* *molto*

Hr. *pp* (SOLO) *pp espress.* *molto*

Fes. u. Tuba *pp* (SOLO) *pp espress.* *molto*

Ph.

Hrf. (Flageolet) *pp*

23

Vln. *pp* (a. B.) *p*

Br. *pp* (a. B.) *p*

Vol. *pp* (a. B.) *f espress.* *p*

C.B. *pp* (arco) *f arco* *p*

23

24

Fl. *pp* *f*

Ob. *pp* *f*

Kl. *mp* *espress.* *f* *p*  
(SOLO)

Fg. *pp* *mp* *f* *p*

C. Fg. *pp* *mp* *f* *p*

24

Trp. *pp* *mp* *espress.* *f* *p*  
(SOLO)

Hr. *pp* *mp* *f* *p*

Pos. u. Tub. *pp* *mp* *f* *p*

Pk. *pp* *mp* *f* *p*

Hrf. *mp* *f* *p*

24

Vln. *f* *pp* *f* *p*  
(c.B.) *pp* *f* *p* (c.B.)

Br. *f* *pp* *f* *p*  
(c.B.) *pp* *f* *p* (c.B.)

Vcl. *f* *pp* *f* *p*  
(c.B.) *pp* *f* *p* (c.B.)

C. B. *f* *pp* *f* *p*  
(c.B.) *pp* *f* *p* (c.B.)

24

# TRANSPOSITION

1/2

Transpose the piano part of this song up one tone.

Zart bewegt (nie schleppend!)

Du sagst, mein lie - bes Müt - ter - lein, ich soll mein Herz dir

schen - ken; dann hät' ich a - ber sel - ber keins, -

das mußt du doch be - den - ken, soll mein Herz dir schen - ken.

*p* *espress.*

*p* *sempre dolce* *espress.*

*molto*

*espress.* *poco rit.* *p*

11 *a tempo* *poco rit. .*

*a tempo* *poco rit. .*

*sempre dolciss.* *p* *pp*

15 *a tempo* *espress.* *molto* *meno p*

Drum wenn ich dir — nun mei — nes schenk', so schenk' du mir — auch

*a tempo* *sempre espress.* *molto* *meno p*

18 *cresc.* *poco rit. .* *a tempo* *p*

dei — — nes, schenk' mir auch dei — — nes. 0 — —

*cresc.* *poco rit. .* *a tempo* *p*

21 *molto espress.* *rit. .* *p*

dann be — komm ich ganz ge — wiß ein lie — bes, gu — tes, rei — nes Herrs.

*rit. .* *molto espress.* *pp*

FIGURED BASS

# Salve Regina

(Venice, 1625)

Canto solo

Sal - - - - - ve Re-gi - na, sal-ve, sal-ve Ma -

Organo

4 3 6 #

4

- - ter mi-se-ri-cor-di ae, sal-ve vi-ta sal-ve dul-ce-do et spes no-stra sal -

b # # # 4 3

8

ve, ad te cla-ma-mus e-xu-les, ad te cla-ma-mus e-xu-les Fi-li-i e-vae, ad

# # 6 4 3 #

12

te su-spi-ra-mus, ge-men-tes et flen-tes in hac la-cri-ma-rum,

# # # 9 8 # 6 6

17

in hac la-cri-ma - rum val - - - le, ei-a er-go ad-vo-ca - - - ta

5 # # 5 # # b b #

22

no - stra, il - los tu - os mi - se - ri - cor - des o - cu - los ad nos, ad nos con - ver - te,

# b # # 6 5 # #

25

et Je - sum be - ne - dic - tus fru - ctus ven - tris tu - i no - bis post hoc e - xi - li - um os - ten -

# # #6

29

de, o cle - mens, o pi - a, o dul - cis, o dul - cis, o dul - cis Vir -

# #

34

- - go Ma - ri - a.

4 3 #

39

Sal - ve o Ma - ter, o Vir - go, o

4 3 6

44

vi - ta dul - ce - do, o spes no - - stra, sal - ve o

6 6 # 6 #

49

cle - mens, sal - ve o pi - a, sal - ve o dul - cis, o

# # # #

Detailed description: This system contains five measures of music. The vocal line (treble clef) features a simple melody with half and quarter notes. The piano accompaniment (bass clef) consists of a steady bass line with quarter notes. The lyrics are: 'cle - mens, sal - ve o pi - a, sal - ve o dul - cis, o'. Below the piano part, there are four sharp symbols (#) aligned with the second, third, fourth, and fifth measures.

54

dul - cis, o dul - cis Vir - go Ma - ri - a, Vir - - - go Ma -

7 6 4 3 #

Detailed description: This system contains three measures of music. The vocal line (treble clef) has a more active melody with eighth and sixteenth notes. The piano accompaniment (bass clef) features a rhythmic pattern of eighth notes. The lyrics are: 'dul - cis, o dul - cis Vir - go Ma - ri - a, Vir - - - go Ma -'. Below the piano part, there are numbers '7 6 4 3' and a sharp symbol (#) under the first, second, and third measures respectively.

57

- - - ri - - - a.

# 6 #

Detailed description: This system contains three measures of music. The vocal line (treble clef) has a melodic line with eighth and sixteenth notes. The piano accompaniment (bass clef) has a rhythmic pattern of eighth notes. The lyrics are: '- - - ri - - - a.'. Below the piano part, there are a sharp symbol (#), the number '6', and another sharp symbol (#) under the first, second, and third measures respectively.

SONG ACCOMPANIMENT

Rondel » CHARLES DUC D'ORLÉANS »

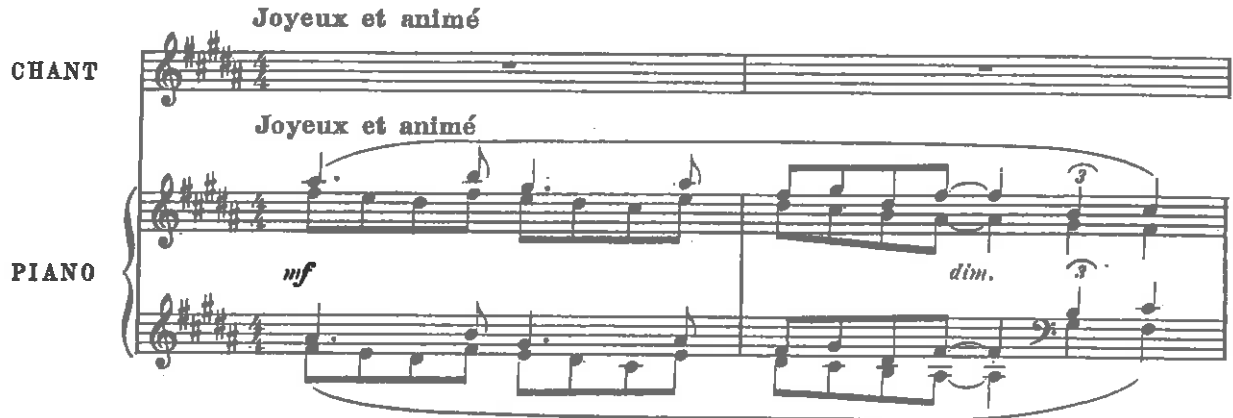
Joyeux et animé

CHANT

Joyeux et animé

PIANO

*mf* *dim.*



Le temps a lais - sié son manteau De vent, de froidure et de

*p*



pluy - e, Et s'est ves - tu de bro-de-ry - e, De so-leil rai-ant, cler et

*p cresc.* *f*



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Paris, 4, Place de la Madeleine.

beau. II

*p* délicatement soutenu

ry a bes - te ne oi - seau Qui en son jar -

*p* *cre*

**Cédez**

- gon ne chante ou cry - e Le temps a lais - sié son man -

**Cédez**

*scen do* *p*

**1<sup>o</sup> Tempo**

- teau. Ri - - -

**1<sup>o</sup> Tempo**

*f* *p* *più p*

- viè - re, fon - taine et ruis - seau

*m.g.*

Por - tent en li - vrée jo - ly - - e Goul - tes d'argent d'or - fa - ve -

- ri - - e Chas - cun s'a - - bil - le de nouveau,

*mf e cresc molto*

**Retenu** Le temps a lais - sié son man - teau.

**Retenu**

*f ff*

## Rondel » CHARLES DUC D'ORLÉANS »

Très modéré

CHANT

Très modéré  
*p délicatement expressif*

PIANO

*pp*

Pour ce que Plai.sance est mor . . . . . te

Ce may, suis ves . tu de noir;

C'est grand pi - tié de vé - oir mon cœur qui s'en des - confor - - - te.

*poco a poco cresc.*

Cédez un peu  
Je ma - bil - le de la sor - te Que doy, pour fai - re de - voir;  
Cédez un peu

*mf* *dim.*

Pour ce que Plai - sance est mor - - - te,

*p*

**1<sup>o</sup> Tempo**  
Ce may, suis ves - tu de noir.

**1<sup>o</sup> Tempo**

*p*

Très retenu

Le temps ces nouvel.les por - - te Qui ne veut déduit a - voir;

Très retenu

*piu p* *mf* *mf*

au Mouvt

Très retenu

Mais par for.ce du plouvoir Fait des champs clo.re la por - - ts, Pour ce que

au Mouvt Très retenu

*f* *f* *dim.*

Plai.sance est mor - - - - te.

*p* *pp doux et expressif*

*p* *pp* *pp* *ppp*

END

MUT2  
MUSIC TRIPOS Part II

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Wednesday 31 May 2017 9.00 – 12.00

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**Paper 9**

**POLYPHONY IN THE 13<sup>th</sup> AND EARLY 14<sup>th</sup> CENTURIES**

*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.*

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

*Attached as separate package: Appendix 1 and 2*

*If the time allowed is not sufficient to permit the presentation of complete transcriptions, you should be aware that accurate transcription and neat presentation of a shorter passage is preferable to hasty transcription and untidy presentation of the whole.*

**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**

## Section A

1. Transcribe the marked section from the motet *Alpha Bovi et Leoni/ DOMINO* (I-FI Plut. 29.1, fol. 407r), up to the point marked. Add a brief note on specific aspects of the notation.  
(Extract 1/1-3)
2. Transcribe the motet *Mulieris marcens/ MULIE* (I-FI Plut 29.1, fol. 406v). Add a brief note on specific aspects of the notation.  
(Extract 2/1-2)
3. Transcribe the motet *Merci de qui j'atendoie/ FIAT* (F-MOf H. 196, fol. 238v). Add a brief note on specific aspects of the notation.  
(Extract 3/1-2)
4. Transcribe the motet *Renvoisiement irari/ D'amours sunt en grant esmai/ ET SUPER* (F-MOf H. 196, fols. 137v-139r). Add a brief note on specific aspects of the notation.  
(Extract 4/1-3)

## Section B

5. Assess different scholarly models for dealing with the origins and chronology of thirteenth-century motets.
6. '[H]owever intangible, arts of performance may remain close to the surface of thirteenth-century notations of music' (SUSAN RANKIN). Explore the relationship between these 'arts of performance' and those aspects of thirteenth-century music that have been characterized as exemplifying a written and 'fixed' approach. You may focus on thirteenth-century motets, the 'Notre Dame' repertoire of *organa* and *clausulae*, or both.
7. **Either (a)** To what extent does the version in which the *Roman de Fauvel* is set out in F-Pn fr. 146 provide a new context for the presentation of motets within a manuscript collection?  
**Or (b)** Assess the relationship between new notational techniques and new styles of motet composition in the version of the *Roman de Fauvel* found in F-Pn fr. 146.
8. Compare the Montpellier manuscript (F-Mof H. 196) with either F or W2 (or both), focusing on the collection and transmission of musical repertoire.

Appendix 2: Texts

Text A

Alpha bovi et leoni  
Aquilae volanti  
Ovi vermi et drachoni  
Anguem conculanti  
5 Ysaac yoseph sansoni  
Portas asportanti  
Davit vero salomoni  
pacem restauranti  
10 Masculo agriculo  
Virge matris flosculo  
Giganti gemineo  
O O O O O O  
Igmi nimphe grano

Text B

Mulieris marcens venter dum virescit  
Dum senectus sera iuvenescit  
Legis nubes novus pubes  
Natus elucescit  
5 Periture predica plebi, quod recessit  
Vetus observantia legis et accessit  
Tempus gratum gratie  
Que prius detexit  
Vias penitentiae  
10 Per quas nos provexit  
Nam maris ex semine  
Natus non surrexit

Text C

Merci de qui j'atendoie  
secors et aïe,  
m'est si du tout eslo[i]gnie,  
qu'a moi revenir  
5 ne quit, que ja mes la voie;  
ne je ne truis, qui m'avoie  
de lui servir, quar sa voie  
n'est pas legiere a tenir.  
Si ne sai que devenir,  
10 car je ne quit, que je doie  
ja mes a tans avenir  
au grant bien n'a la grant joie,  
que je tant desir,  
Deus, que je tant desir!

(TURN OVER)

Text D

Renvoisiement irai,  
a la bele, que j'aim tant,  
et en chantant le dirai :  
"Bele et blonde au cors plesant,  
5 je sui tout a vostre comant  
et serai, tant com iere vis.  
A voz otroi  
*le cuer de moi,*  
*douce au cler vis.*

Text E

D'amours sunt en grant esmai,  
tel les ont esprovees,  
et mult les ont blasmees;  
mes onques ne les blasmai,  
5 car vers moi se sunt provees  
mieus qu'envers eus. Bien le sai:  
*Fines amouretes ai trouvees.*

END OF PAPER

MUT2

MUSIC TRIPOS Part II

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Wednesday 31 May 2017

9 - 12

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**Paper 9**

**POLYPHONY IN THE 13th AND EARLY 14th CENTURIES**

**EXTRACTS**

For Q.1      2 A4 pages and Text A

For Q.2      1 A4 page and Text B

For Q.3      1 A3 page and Text C

For Q.4      2 A3 pages and Texts D and E

si firmatus y longitudine tenditur ad y altitudine en

gaur sp. habet latitudine qua diffundit amore y xum.

deignur ut in hac ecclesia bene placat ei delectantia

cofitebor. Ce.

[Musical notation]

**A**lyabou et leon aquile volati ouneru et

orachoni angue coculanti y laac y seph sanfoni por

tal alportati dant uero salomon patē restauranti.

malculo agniculo uirge mar u flosculo. quāta gemino.

ooooo . igni naphy fno . tūti plano . ooooo . tūti et



in mo benedicimus domino. Do

numulo sonet letania mors

mors omni gla. de tumulo die rogetna exultat

na misera. induit stole dupplicata in titulo crucis

etia salus redit. signa cilo adit. demom

seculo reddunt. utrumq. uetus nequima du

spes hostia immolatus. La

**D**

omnium ceuuntur

nom in cellas. cellos. nocare amant hoc nota

nre lucinatol. hie raset. r nre. celis. libit. m dera d u q m

hic labant sui p[ro]p[ri]e donu[m]. d[omi]ni fauoris sonu[m] populara

amant d[omi]ni bonu[m]. Ca



Mulieris maritimi uideri dum uir elat dum

senectus lera uinensit. legit uirbes nouis pulcherris

elucet. p[ro]p[ri]e predicant plebi q[uo]d recessit ueritas

uana legit. et accessit tempus gratia[m] g[ra]t[ia]e. q[uo]d p[ro]misse

uana[m] penitentie p[ro]p[ri]e nos p[ro]p[ri]e uia[m] maris et

immine[n]s nauis non surrexit. Nihil.

Deus hic terribilis factus.

mund[us] uenerabilis. ornatus uiribus. fundo p[ro]p[ri]e factus

ff

ment. car' ia enet' volare namem loquuntur.  
**M**ori de qui iatentore letos et aut mest  
 te dei tout' eslogne. qua mot' venenit' ne quit  
 que iames sauroie. ne te ne truis qui maucis de  
 lui seruit' quat' sauroie nest' pas legiere atenuit'  
 la ne sae que puenit' car' ie nequit' que se tote  
 iames atans auentit'. au giano bien na la granit'

**L**

ioie enis te tant desir d'ye que te tant desir.

**S** i cler vis a deus. li douz vis seignouris du

ne humete de pus. en touce pson mouit mis en

tous vez toz dis tant com setai vis pour cele

qui ma conquis. et souspus et qui sur tout me

pense. la brante ne me leit duver.

**E** t plusieurs se plaignent d'atours mes tos

omino.

**E**



en sa puitance. mes ie nai duel ne potance d'eu  
 a me souuent de maist ma douce amie qui me  
 fet chancer i toz tans ioieuse me com fins  
 amanz demener. en non d'eu queque nus die  
 au cuer me vient li maus d'amer.

**L**enuoisierme. Vai a iabele que iain  
 tant. i en charcans li d'ua. bele i blonze au

ne tant amai pour les yeux vains et vains

que tant sont pleins de douceur par semblant

mes qui demour' itouai quant ie len pe'

ai si rasmai plus d'amans qui soit et mort

car vie est q' ie mourai que si veir' est vrai mot.

**L** amours sunt en ghe' esmai tel les

ont esproues et m' les ont blasmees mes onds ne

**E**t super

cors plesant. is au tout a vostre comant et se  
 val tant com terre vis a uoz otroi le tuer de  
 moi douce au cler vis.  
**L**lene gent ia ne lairons a amer' loiau  
 ment por vos mefais. por vos agacementis cor  
 auccorant co amor na destrant vuz viegne  
 ades gries maus. et gries tormens hastuement

les blasmeu cartiers moi se sunt prouees

mues quen uers aus bien le fait fines a

mouertes au trouuers.



oues t'olor t'ennui t'halche p'ussēt

ausis toutes v'aine gent tot'au'it'ent' d'

nos amos me m'elice leu' diegne ades g'iez

maus t'gros t'ou'ne se'ent' pas les maus d'p'

des

manie

MUT 2  
MUSIC TRIPOS Part II

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Thursday 1 June 2017

1.30 – 4.30

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**Paper 10**

**MONTEVERDI IN MANTUA AND VENICE**

*You are reminded that the re-use of material from one examination paper in another is strictly forbidden. This rule applies to all papers, dissertations, submitted essays, etc. Any candidate who infringes this rule is liable to be penalised by the deduction of marks.*

*Answer three questions. Avoid significant overlap between your answers.*

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

**STATIONERY REQUIREMENTS**

*20-Page Answer Booklet*

*Tags*

*Rough Work Pad*

**SPECIAL REQUIREMENTS**

*Manuscript paper*

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

1. 'Monteverdi's *Orfeo* went far beyond the attempts at musical drama by Peri, Caccini, or Cavalieri, which seem to be only preliminary by comparison.' (STEINHAUER) Assess.
2. 'The cantus firmus compositions of Monteverdi's 1610 Vespers display a balance between conservative and modern characteristics.' (KURTZMAN) Discuss with reference to at least two movements.
3. 'Monteverdi's compositions from the Mantuan period strongly suggest that throughout his twenty or so years there his compositional techniques and aesthetics were in a constant state of transition.' (OSSI) Consider this judgement in relation to the madrigals composed during Monteverdi's Mantuan years.
4. '*Ulisse* and *Poppea* differ from *Orfeo* in almost every respect.' (GLOVER) Discuss.
5. 'The chief problem of the *Combattimento* ...lies in identifying its genre and function.' (CARTER) Consider the validity of this statement.
6. Explore the historiographical validity of the following book titles: *Monteverdi Creator of Modern Music* (SCHRADE) and *Monteverdi and the End of the Renaissance* (TOMLINSON), accounting for the differences between them.

**END OF PAPER**

MUT2  
MUSIC TRIPOS Part II

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Monday 29 May 2017 1.30 – 4.30

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**Paper 11**

**ROSSINI'S ITALIAN OPERAS**

*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**

- 1 'A musical number ... runs a well-defined course, both dramatically and musically, which is planned by agreement between a librettist and a composer who work within the same theatrical conventions, yet are always ready to subvert them.' (MARCO BEGHELLI) Discuss with specific reference to Rossini's work.
- 2 The musicology of recent decades has heavily challenged the ideas of authenticity, of authorship (especially in opera), and of identifying the musical work with a fixed text. What could be the role of critical editions of Rossini's works in such a context?
- 3 What aspects of Rossini could be seen as foreshadowing modernist and postmodernist trends?
- 4 **Either (a)** 'All genres are good, except the boring genre.' (ROSSINI, quoting VOLTAIRE) Discuss Rossini's relationship with the operatic genre-system of his time.

**Or (b)** '*Tancredi* and *Semiramide*, Rossini's first and last great Italian *opere serie*, bracket ten years of experimentation in the genre. Yet the two works do not fit into a "progressive" developmental trajectory.' (HEATHER HADLOCK) Discuss.

- 5 'That *any* work can be made to signify almost anything does not mean that anything goes.' (DAVID LEVIN) Discuss with reference to **at least two** Rossini productions (onstage and/or filmed). In your answer you may choose to refer to different productions of the same work(s), **and/or** to productions of different works.
- 6 'There is no significant divergence between Rossini's declared artistic ideals ... and what is observable in his scores.' (DAMIEN COLAS) Use this quotation as a starting point for a discussion of Rossini's poetics.

END OF PAPER

MUT2  
MUSIC TRIPOS Part II

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Wednesday 31 May 2017 1.30 – 4.30

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**Paper 12**

**BRAHMS'S EIN DEUTSCHES REQUIEM IN CONTEXT**

*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**

1 Malcolm MacDonald has suggested that Brahms's *Triumphlied* 'speaks of no temporal Germany, but a rejoicing that (like the *Requiem*'s mourning) takes place in the universe of metaphysical realities'. Discuss, basing your answer wholly or partly on *Ein deutsches Requiem*.

2 **Either (a)** 'Through the way you put together the text [of *Ein deutsches Requiem*] you showed yourself to be quite an expert on the Bible.' (CARL REINTHALER) Discuss, providing an appropriate context for this observation.

**Or (b)** To what extent is it helpful to compare the compilation of Biblical texts found in *Ein deutsches Requiem* with the groups of texts found in other multi-movement or multi-piece works by Brahms?

3 Examine the nature of Brahms's debt to Renaissance and early Baroque repertoires.

4 The theologian Friedrich Spitta (brother of Philipp) once claimed that 'nowhere do these [seven movements of *Ein deutsches Requiem*] seek a connection to that element which is characteristic of the Protestant church service, the congregational hymn; no chorale is sounded. And, for this reason, this work, despite its eminent religious power and ecstasy, must be considered "unchurchly".' Discuss.

5 **Either (a)** Explore Brahms's approach to motivicism, including detailed reference to at least **one** movement of *Ein deutsches Requiem*.

**Or (b)** In what ways does *Ein deutsches Requiem* reveal Brahms's fascination with counterpoint?

6 Compare and contrast any **two** works by Brahms that engage with the theme of human mortality.

**END OF PAPER**

MUT2  
MUSIC TRIPOS Part II

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Monday 5 June 2017

9 – 12

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**Paper 13**

**KLEZMER AND YIDDISH SONG, ROOTS AND REVIVAL**

*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.*

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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**

1. 'In eastern Europe, the professional klezmer repertoire had been heterogeneous but not eclectic.' (WALTER ZEV FELDMAN) Discuss the "heterogeneous" nature of pre-WW1 eastern European klezmer music in terms of repertoire, style, musicians and social function.
2. Detail some of the ways in which klezmer music changed upon its arrival in the United States, and explore the reasons why. Your answer should concentrate on the first half of the twentieth century.
3. Discuss some of the differences between the klezmer revival in Europe and its earlier US counterpart. Your answer should include some theoretical discussion of music revivals, and also take account of the presence (or absence) of Jewish musicians in both situations.
4. How much does the output of Radical Jewish Culture musicians represent a continuation of Jewish musical traditions?
5. **Either** (a) Is klezmer folk music? Discuss with reference to specific artists and musical examples.  
**Or** (b) How important is authenticity and provenance in contemporary klezmer and Yiddish music? Discuss with reference to specific artists and musical examples.
6. Discuss the recent role of Yiddish song in the "self-conscious articulation" (WOOD) of Jewish identity/identities with reference to the work of **at least two** artists.

**END OF PAPER**

MUT2  
MUSIC TRIPOS Part II

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Tuesday 30 May 2017

1.30 – 4.30

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**Paper 14**

**MUSICAL COUNTERCULTURES OF THE 1960s**

*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 candidate number, **not** your name, on the coversheet of the Answer Booklet.*

**STATIONERY REQUIREMENTS**

*20-Page Answer Booklet*

*Tags*

*Rough Work Pad*

**SPECIAL REQUIREMENTS**

*Manuscript paper*

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

1 What did Timothy Leary mean by the phrase 'turn on, tune in, drop out', and is it a useful way to approach musical countercultures of the 1960s?

2 'Never has The Composer come so dangerously close to becoming an extraneous, or merely decorative, figure in his own society.' (BERIO, 1968) Discuss in relation to avant-garde and experimental music of the 1960s.

3 To what extent was the 'free jazz' movement a specifically black counterculture?

4 Why did Irwin Silber feel that Bob Dylan 'had somehow lost contact with people' at Newport Folk Festival in 1965, and was this a fair criticism?

5 'Only the American Negro can sing the blues.' (OLIVER, 1960) Discuss in relation to the blues revival of the 1960s.

6 Compare and contrast the aesthetics of two countercultural rock groups from the 1960s.

**END OF PAPER**

MUT2  
MUSIC TRIPOS Part II

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Friday 2 June 2017

9.00 – 12.00

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**Paper 15**

**MUSIC, NATIONALISM AND POLITICS IN SPAIN**

*You are reminded that the re-use of material from one examination paper in another is strictly forbidden. This rule applies to all papers, dissertations, submitted essays, etc. Any candidate who infringes this rule is liable to be penalised by the deduction of marks.*

*Answer **three** questions. Avoid significant overlap between your answers.*

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

**STATIONERY REQUIREMENTS**

*20-Page Answer Booklet*

*Tags*

*Rough Work Pad*

**SPECIAL REQUIREMENTS**

*Manuscript paper*

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

1 'Flamenco is our most genuine cultural identity; it is the art of our land, a symbol with which we identify ourselves as Andalusians within and outside of our borders.' (The Andalusian Institute of Flamenco) Discuss this quotation taking into account flamenco's historical and present-day relationship with Andalusian regionalism.

2 Carmen Ortiz views 'folklore as a domain from which the [Franco] regime [...] selected, twisted, and made use of elements, concepts, and events for functions such as legitimizing the regime and creating an aesthetics of its own'. In what ways was musical folklore 'invented' during the regime and for what ideological purposes?

3 Discuss the relationship between flamenco and *Gitano* ethnicity.

4 To what social and political ends are the cultural legacies of al-Andalus articulated through musical performance?

5 **Either (a)** Discuss Ralph Locke's concept of 'self-exoticisation' in the context of Spanish musical nationalism, drawing on the work of **one** composer.

**Or (b)** Describe musical responses to the *desastre* of 1898. What role did music play in debates regarding Spanish national identity at this time?

6 How was music involved in the Spanish transition to democracy between the late 1960s and 1980s? You should base your answer on **two** musical case studies.

**END OF PAPER**

MUT02  
MUSIC TRIPOS Part II

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Monday 29 May 2017 9 - 12

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**Paper 16**

**INTRODUCTION TO MUSIC AND PHILOSOPHY**

*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.*

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

*Avoid significant overlap between your answers.*

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

**STATIONERY REQUIREMENTS**

*20-Page Answer Booklet*

*Tags*

*Rough Work Pad*

**SPECIAL REQUIREMENTS**

*Manuscript paper*

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

## SECTION A

1. Can popular music liberate its listeners from the pretensions of high art? Answer with reference to the work of Theodor Adorno.
2. Is the arousal of emotions the purpose of music? Answer with reference to the work of Eduard Hanslick and at least one other thinker.
3. 'In a fugue, unlike in a sonata, we are usually not sure where we are within the piece, nor does understanding what goes on at any given moment depend on such awareness (as it emphatically does in a sonata movement).' (KAROL BERGER) Discuss.
4. 'Music can both establish and destroy morality. For no path is more open to the soul for the formation thereof than through the ears.' (BOETHIUS) To what extent does Boethius' claim, made in the sixth century, continue to carry force in the twenty-first?

## SECTION B

5. 'The paradox of simultaneous expansion and contraction in musicology eerily mirrors the inner dynamic of neoliberal, global capitalism.' (TAMARA LEVITZ) Discuss.
6. Is 'music and philosophy' anything more than 'the philosophy of music'?

END OF PAPER

MUT 2  
MUSIC TRIPOS Part II

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Tuesday 6 June 2017      9.00 – 12.00

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**Paper 17**

**EXPLORING MUSIC PSYCHOLOGY**

*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.*

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**STATIONERY REQUIREMENTS**

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*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. With reference to empirical research discuss the statement that music is a 'transmission process through which meaning of some kind is conveyed from one person to another.' (JUSLIN)

2. Design a study that explores the extent to which players and audience members spontaneously agree about what has just happened in a musical performance.

3. **Either (a)** Discuss empirical research evidence for the claim that 'When people make music together, they coordinate their behaviours in time.' (CROSS) Your answer should include discussion of the processes involved in coordination and of the limitations of such a claim.

**Or (b)** 'We found no differences in children's prosocial tendencies depending on whether they just had drummed alone or together with the experimenter.' (SEBASTIAN KIRSCHNER AND BEATRIZ ILARI) Discuss the research evidence that is the basis for claims about links between entrainment and altruism, co-operation, affiliation **and/or** trust.

4. 'In recent years technology has led to easy access to music listening, and individuals and organizations have taken advantage of this to utilize music to influence how we feel and act in many areas of our lives.' (HALLAM AND MACDONALD) With reference to at least one area of our lives, assess the research evidence for music's influence on at least one example of the way we feel or act.

5. **Either (a)** Evaluate the evidence for the use of music as at least **one** intervention.

**Or (b)** 'The music faculty is not a monolithic entity that a person either has or does not. Rather it comprises a set of neutrally isolable processing components, each having the potential to be specialized for music.' (PERETZ) Describe the kind of research that leads to such conclusions with reference to work with people living with specific conditions.

6. With detailed reference to a newly designed research study of your own devising, discuss the advantages and challenges of bringing musical experiences or interventions into experimental situations.

**END OF PAPER**