

MUSIC TRIPOS Part IA

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Thursday 29 May 2014 1.30-3.30

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Paper 1

MUSIC AND MUSICOLOGY TODAY

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

*Answer **two** questions.*

*Use diagrams where appropriate.*

*Avoid significant overlap between your answers.*

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

**STATIONERY REQUIREMENTS**

*8-Page Answer Booklet x 2*

*Tags*

*Rough Work Pad*

**SPECIAL REQUIREMENTS**

*Manuscript paper*

*Graph paper*

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

1 'Music history is only possible insofar as the historian is able to show the place of individual works in history by revealing the history contained within the works themselves, that is, by reading the historical nature of works from their internal constitution.' (LEO TREITLER)

Discuss.

2 **Either** (a) How does the sociology of music help to illuminate questions of musical value?

**Or** (b) Is there such a thing as music without value? Explain.

3 Discuss whether science can—or should—be thought of as constituting the 'ultimate level' of explanation for music.

4 What political implications may be contained in the methodology of music analysis? Discuss giving **at least two** specific examples.

5 Discuss the proposal that ethnomusicologists must always be both historians and anthropologists of the music they study.

6 To what extent and in what ways can a given musical activity be understood as a 'performance' when no audience is present?

7 **Either** (a) What benefits are there in the provision of a musical education for all, and should music be taught for those benefits, or simply for itself?

**Or** (b) 'A schoolmaster ought to have skill in music, otherwise I would not regard [appoint] him.' (MARTIN LUTHER)

Discuss the reasons for Luther's view of the importance of music in education, and whether music should be considered so central in education today.

8 Summarise and discuss Eduard Hanslick's views on the relationship of music to emotion.

**END OF PAPER**

MUSIC TRIPOS Part IA

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Wednesday 28 May 2014 9-12

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Paper 2

MUSIC HISTORY 1

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

*Answer **three** questions including **at least one** from each section. Avoid significant overlap between your answers.*

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

**STATIONERY REQUIREMENTS**

*20-Page Answer Booklet x 3  
Tags  
Rough Work Pad*

**SPECIAL REQUIREMENTS**

*Manuscript paper*

*Attached as a separate package: Extract A - *Bonum est confidere  
Christus factus est**

**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 Write an analytical essay comparing the Graduals *Bonum est confidere* and *Christus factus est* given in Extracts A and B, paying particular attention to the way that the melodies are shaped in response to their texts.

2 Debate Kenneth Levy's proposition that a Carolingian neumed archetype of Gregorian chant was used to facilitate chant transmission c. 800.

3 **Either** (a) How useful is music theory in accounting for developments in polyphony up to c. 1100?

**Or** (b) 'It is generally accepted that the Parisian repertory created by Leoninus and Perotinus represents the beginning of polyphonic composition in the modern sense, and indeed of the European polyphonic language itself.' (EDWARD ROESNER)

Explore this claim with reference to the range of musical techniques used in the creation of the repertory of polyphony associated with the Cathedral of Notre Dame in Paris from c. 1150 to c. 1250.

4 There is consensus among scholars that thirteenth-century motets 'present, in often enigmatic and elusive forms, a dynamic process of alignment, juxtaposition and transformation between the liturgical and the secular.' (ARDIS BUTTERFIELD)

Discuss, with specific reference to the earliest stage of the genre.

## Section B

5 Guillaume Du Fay has been described as 'quick to make use of any opportunity to display his technical skill and inventive resource'. (DAVID FALLOWS)

Discuss how extra-musical circumstances may have influenced Du Fay's approach to the composition of ceremonial and ritual music.

6 **Either** (a) 'The Renaissance concept is not needed to explain a development of musical art; in fact, it falls far short of explaining it.' (REINHARD STROHM)

Discuss.

**Or** (b) On what grounds might the cyclic *cantus firmus* Mass be described as the typical expression of the 'musical Renaissance'?

7 'He [Palestrina] was the Pope's composer, a veritable papal institution in his own right.' (RICHARD TARUSKIN)

Evaluate this statement with regard to Palestrina's sacred music, using **at least two** musical examples.

8 How does the work of William Byrd reflect the religious situation in the England of his life-time? Illustrate your answer with **at least two** examples.

**END OF PAPER**

MUSIC TRIPOS PART 1A

Wednesday 28 May 2014

Paper 2

MUSIC HISTORY 1

SECTION A

**Extracts:** Extract A – *Bonum est confidere*

Extract B – *Christus factus est*



Extract A

Grad.  
5.

**B** O- num est \* confi- de- re in Dó- mi- no,  
 quam confi- de- re in hómi- ne.  
 †. Bonum est  
 spe- rá- re in Dó- mi- no, quam spe- rá-  
 re \* in princi- pi- bus.

Bonum est confidere in Domino,      quam      confidere in homine.  
 It is good to confide in the Lord,      rather than to confide in man.

Bonum est sperare in Domino,      quam      sperare in principibus.  
 It is good to trust in the Lord,      rather than to trust in princes.



Extract B

Grad.  
5.

**C** Hri-stus \* factus est pro no- bis ob-é-  
di- ens us-que ad mor-tem, mor-tem au-tem  
cru- cis.  $\Psi$ . Propter quod et De-us exal-  
tá-vit il-lum, et  
de-dit il-li no-men, quod est super  
o-mne \* no-men.

Christus factus est pro nobis obediens usque ad mortem,  
Christ was made for us obedient unto death,

mortem autem crucis.  
death even on the cross.

Propter quod et Deus exaltavit illum, et dedit illi nomen,  
Because of which also God exalted him, and gave him the name,

quod est super omne nomen.  
which is above every name.



MUSIC TRIPOS Part IA

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Monday 26 May 2014 9-12

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Paper 3

MUSIC 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.*

*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 x 1  
Tags  
Rough Work Pad*

**SPECIAL REQUIREMENTS**

*Manuscript paper*

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

1 **Either (a)** 'Classicism is not the manner of any fixed age or of any fixed country; it is a constant state of the artistic mind.' (JAMES JOYCE)

Discuss with reference to music.

**Or (b)** 'Melody is the essence of music. I compare a good melodist to a fine racer and contrapuntists to hack post-horses.' (WOLFGANG AMADEUS MOZART, as quoted by Michael Kelly)

Discuss with reference to the music of **either** Haydn **or** Mozart, using all or part of the quotation as the basis for your answer.

2 'Rossini and Beethoven stood as dialectical antagonists.' (RICHARD TARUSKIN)

Discuss, making close reference to relevant scores.

3 Hindemith once claimed that composers of the Romantic period 'kill one beautiful theme with another, so that sharp thematic contrasts and consequent melodic tension are missing'. Explore with reference to the music of **either** Schubert **or** Schumann.

4 **Either (a)** Attempt to weigh the balance between words and music in any **one** nineteenth-century overture or symphony.

**Or (b)** 'The art of composing without inspiration has decidedly found its worthiest representative in the person of Brahms. Just like the dear God himself, Brahms has perfected the art of creating something from nothing.' (HUGO WOLF)

Use this quotation as a starting point for an essay that focuses on musical politics in the second half of the nineteenth century.

5 It is often argued that nationalism was more prevalent among 'peripheral' than among 'mainstream' nations. To what extent is this true of music?

6 **Either (a)** Attempt to summarise the differences between 'Romantic opera' and music drama.

**Or (b)** Using illustrations where appropriate, analyse the musical characterisation of any **one** significant figure in an opera written between 1850 and 1914.

**END OF PAPER**

MUSIC TRIPOS Part IA

Tuesday 27 May 2014 9-12

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Paper 4

INTRODUCTION TO MUSIC ANALYSIS

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

*Answer **two** questions, **one** from **each** Section*

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

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

*Attached as two separate packages: Extract 1 - J. S. Bach: Prelude and Fugue in D major, BWV 874*

*Extract 2 - Beethoven: String Quartet in F minor, op. 95, second movement*

**STATIONERY REQUIREMENTS**

*20-Page Answer Booklet x 2  
Tags  
Rough Work Pad*

**SPECIAL REQUIREMENTS**

*Manuscript Paper*

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

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

**Prelude and Fugue in D major, BWV 874**

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

**Answer one question.**

- 1 Write a detailed analysis of **either** the Prelude **or** the Fugue, paying attention to matters of both form and expression.
- 2 David Schulenberg has described the D-major Prelude as being written in 'full three-part sonata form', whereas David Ledbetter has argued that 'the immediate contrast of character at the beginning' which 'subsequently became such a hallmark of the Classical period has misled people into trying to see too much of Classical sonata form in this piece'. Attempt to adjudicate between these opinions.
- 3 Discuss the D-major Fugue as the product of an original treatment of traditional materials.

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

**Ludwig van Beethoven, String Quartet in F minor, op. 95, second movement**

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

**Answer one question.**

- 4 'This second movement is modelled upon the *Da Capo* aria.' (LEONARD RATNER)  
Assess Ratner's claim in a detailed formal analysis of the movement.
- 5 Philip Radcliffe has commented on 'the very delicate chromatic colour' of this movement. Explore Beethoven's treatment of chromaticism from **both** a technical **and** an expressive perspective.
- 6 Examine Beethoven's deployment of the string-quartet medium in this movement.

**END OF PAPER**

MUSIC TRIPOS PART 1A

Tuesday 27 May 2014

Paper 4

INTRODUCTION TO MUSIC ANALYSIS

CANDIDATE NUMBER.....

SECTION A

**Extract 1** – J. S. Bach: *Prelude and Fugue in D major, BWV 874*

# PRÆLUDIUM V

BWV 874

Measures 1-2: The piece begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The right hand starts with a half note chord (F#4, A4, C5) followed by a series of eighth notes. The left hand plays a steady eighth-note accompaniment.

Measures 3-4: The right hand continues with eighth-note patterns, including some beamed sixteenth notes. The left hand maintains its eighth-note accompaniment.

Measures 5-6: The right hand features a melodic line with eighth notes and some rests. The left hand continues with eighth notes.

Measures 7-8: The right hand has a more active melodic line with eighth notes. The left hand continues with eighth notes.

Measures 9-10: The right hand continues with eighth-note patterns. The left hand continues with eighth notes.

Measures 11-12: The right hand continues with eighth-note patterns. The left hand continues with eighth notes.

Measures 13-14: The right hand continues with eighth-note patterns. The left hand continues with eighth notes.

Measures 15-16: The right hand continues with eighth-note patterns. The left hand continues with eighth notes.

Measures 17-18: The right hand continues with eighth-note patterns. The left hand continues with eighth notes.

Measures 19-20: The right hand continues with eighth-note patterns. The left hand continues with eighth notes.

Measures 21-22: The right hand continues with eighth-note patterns. The left hand continues with eighth notes.

32

Musical notation for measures 32 and 33. Measure 32 features a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of eighth and sixteenth notes. Measure 33 continues the melody with similar rhythmic patterns.

34

Musical notation for measures 34 and 35. Measure 34 shows a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody includes eighth and sixteenth notes. Measure 35 continues the melody with similar rhythmic patterns.

36

Musical notation for measures 36 and 37. Measure 36 features a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of eighth and sixteenth notes. Measure 37 continues the melody with similar rhythmic patterns.

38

Musical notation for measures 38 and 39. Measure 38 shows a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody includes eighth and sixteenth notes. Measure 39 continues the melody with similar rhythmic patterns.

40

Musical notation for measures 40 and 41. Measure 40 features a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of eighth and sixteenth notes. Measure 41 continues the melody with similar rhythmic patterns.

42

Musical notation for measures 42 and 43. Measure 42 shows a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody includes eighth and sixteenth notes. Measure 43 continues the melody with similar rhythmic patterns.

33

Musical notation for measures 33 and 34. Measure 33 features a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of eighth and sixteenth notes. Measure 34 continues the melody with similar rhythmic patterns.

35

Musical notation for measures 35 and 36. Measure 35 shows a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody includes eighth and sixteenth notes. Measure 36 continues the melody with similar rhythmic patterns.

37

Musical notation for measures 37 and 38. Measure 37 features a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of eighth and sixteenth notes. Measure 38 continues the melody with similar rhythmic patterns.

39

Musical notation for measures 39 and 40. Measure 39 shows a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody includes eighth and sixteenth notes. Measure 40 continues the melody with similar rhythmic patterns.

41

Musical notation for measures 41 and 42. Measure 41 features a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of eighth and sixteenth notes. Measure 42 continues the melody with similar rhythmic patterns.

43

Musical notation for measures 43 and 44. Measure 43 shows a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody includes eighth and sixteenth notes. Measure 44 continues the melody with similar rhythmic patterns.

PLEASE TURN OVER

# FUGA V

A 4 VOCI

BWV 874

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

MUSIC TRIPOS PART 1A

Tuesday 27 May 2014

Paper 4

INTRODUCTION TO MUSIC ANALYSIS

CANDIDATE NUMBER.....

SECTION B

**Extract 2** – Beethoven: *String Quartet in F minor, op. 95, second movement*

Allegretto ma non troppo

Musical score for measures 10 through 27. The score is written for voice and piano. The voice part is labeled "mezza voce" and the piano part includes dynamic markings such as *p*, *sf*, and *cr.fsc.*. The piano part features complex rhythmic patterns and articulation marks.

Musical score for measures 28 through 74. The score continues the voice and piano parts. The voice part includes dynamic markings like *p* and *sf*. The piano part features a variety of dynamic markings including *pp*, *sf*, and *cr.fsc.*, along with detailed articulation and phrasing.

82

*sempre piano*  
*stacc.*  
*cresc.*  
*cresc.*  
*stacc.*  
*cresc.*  
*p*

92

*sempre piano*  
*sempre stacc.*

94

*sempre stacc.*  
*p*  
*> (p)*

100

*cresc.*  
*p*  
*sf*  
*> (p)*

106

*sf*  
*dim.*  
*pp*

112

*sotto voce*  
*dolce*  
*dolce*  
*dolce*  
*p*

120

*p*  
*tr*

128

*cresc.*  
*p*  
*> p*

136

*cresc.*  
*p*  
*> p*

145

*cresc.*  
*p*  
*dim.*  
*pp*

PLEASE TURN OVER



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Friday 30 May 2014 9-12

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Paper 5

TONAL SKILLS I      **[Section A: COUNTERPOINT]**

Candidate number.....

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

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

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

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

**STATIONERY REQUIREMENTS**

*Loose script paper*

*Tags*

*Cover-sheet*

**SPECIAL REQUIREMENTS**

*Music manuscript paper (six sheets)*

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

Complete the following passage of four-part counterpoint from Giovanni Pierluigi da Palestrina's *Missa sine nomine*.

Translation: 'Holy, Holy, Holy, Lord God of Hosts, Heaven and Earth are full of thy Glory.'

Cantus

Altus

Tenor

Bassus

San - ctus, San - ctus, San - ctus

San - ctus, San - ctus, San - ctus

4

Cantus

Altus

Tenor

Bassus

San - ctus, San - ctus, San - ctus, San - ctus

- ctus, San - ctus, San - ctus, San - ctus, San - ctus

- ctus, San - ctus, San - ctus, San - ctus, San - ctus

7

Cantus

Altus

Tenor

Bassus

- ctus, San - - ctus, \_\_\_\_\_

- ctus, San - - -

San - ctus, San -

10

Cantus

Altus

Tenor

Bassus

San - ctus, San - - -

- - - ctus, San - -

PLEASE TURN OVER

13

Cantus  
ctus, \_\_\_\_\_ Do -

Altus  
Do -

Tenor  
ctus, Do - mi-nus De - us Sa - ba - oth,

Bassus  
ctus, Do - mi-nus De - us Sa - ba - oth, \_\_\_\_\_

16

Cantus  
- mi-nus De - us Sa - ba - oth,

Altus  
- mi-nus De - us Sa - ba - oth, Do - mi-nus De - us

Tenor

Bassus  
— Do - mi - nus De - us Sa - - ba -

19

Cantus  
Do - mi-nus De - us Sa - ba - oth.

Altus  
Sa - - ba - oth.

Tenor  
Ple - ni sunt coe -

Bassus  
oth. Ple - ni sunt

22

Cantus  
Ple - ni sunt coe - li et

Altus

Tenor  
li et ter - ra,

Bassus  
coe - li et ter - ra,

PLEASE TURN OVER

25

Cantus

ter - - - - - ra, glo -

Altus

glo -

Tenor

Glo - ri -

Bassus

Glo -

28

Cantus

- ri - a - - - - - tu - - - - a.

Altus

- ri - a - - - - -

Tenor

a - - - - -

Bassus

- ri - a

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Friday 30 May 2014 9-12

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Paper 5

TONAL SKILLS I     **[Section B: HARMONY]**

Candidate number.....

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

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

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

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

**STATIONERY REQUIREMENTS**

*Loose script paper  
Tags  
Cover-sheet*

**SPECIAL REQUIREMENTS**

*Music manuscript paper (six sheets)*

<p><b>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</b></p>
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Complete the piano accompaniment to this song, *Edone*, by Franz Schubert, varying the texture as appropriate. You may use conventional abbreviation signs where appropriate.

Text and translation:

Dein süßes Bild, Edone,  
Schwebt stets vor meinem Blick;  
Allein ihn trüben Zähren,  
Dass du es selbst nicht bist.

Your sweet image, Edone,  
Hovers ever before my eyes;  
But they are clouded by tears  
For it is not you.

Ich seh' es, wenn der Abend  
Mir dämmert, wenn der Mond  
Mir glänzt, seh' ich's und weine  
Dass du es selbst nicht bist.

I see it when evening  
Falls, when the moon  
Shines, I see it and weep  
For it is not you.

Bei jenes Thales Blumen,  
Die ich ihr lesen will,  
Bei jenen Myrtenzweigen,  
Die ich ihr flechten will,

By yonder valley's flowers,  
Which I would pick for her,  
By those myrtle stems,  
Which I would plait for her,

Beschwör' ich dich, Erscheinung,  
Auf, und verwandle dich!  
Verwandle dich, Erscheinung  
Und werd' Edone selbst!

I call you up, apparition,  
Arise and change yourself!  
Change yourself, apparition  
And become Edone herself!

(Friedrich Gottlieb Klopstock)

**Mässig, zart.**

Voice

Dein sü-s ses Bild, E - do - ne, schwebt stets vor mei-nem

Piano

5

Blick; al - lein ihn trü - ben Zäh - ren, dass du es selbst nicht

9

bist. Ich seh' es, wenn der A - bend mir

PLEASE TURN OVER

13

Musical score for measures 13-15. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "däm - mert, wenn der Mond \_\_\_\_\_ mir \_\_\_\_\_ glänzt, seh' ich's und". The piano accompaniment consists of three empty staves (treble, middle, and bass clefs).

16

Musical score for measures 16-19. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "wei - ne, dass du es selbst nicht bist. Bei je - nes Tha - les". The piano accompaniment consists of three empty staves (treble, middle, and bass clefs).

20

Musical score for measures 20-23. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "Blu - men, die ich ihr le - sen will, bei je - nen Myr - ten -". The piano accompaniment consists of three empty staves (treble, middle, and bass clefs).

24

zwei-gen, die\_ ich ihr flech-ten will, be-schwör' ich dich, Er -

28

schei-nung, auf, und ver-wand-le dich!\_ ver-wand-le dich, Er -

32

schei-nung und werd' E - do - ne selbst!

END OF PAPER



MUSIC TRIPOS Part IA

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Monday 19 May to Tuesday 20 May 2014 *Takeaway paper*

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Papers 5/6

TONAL SKILLS I/II [**Section A: COUNTERPOINT**]

Candidate number .....

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

SECTION A

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

**Extract 1**

## Subject 1

a3



## Subject 2

a4



## Subject 3

a4



## Subject 4

a4



## Subject 5

a3



MUSIC TRIPOS Part IA

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Monday 19 May to Tuesday 20 May 2014 *Takeaway paper*

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Papers 5/6

TONAL SKILLS I/II [**Section B: HARMONY**]

Candidate number .....

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

SECTION B

Answer **one** question

- 2 Write **six** four-part variations for string or wind ensemble above the ground bass given in **Extract 2**. Continuous four-part texture is not required, but some imitative and lively writing should be included.
  
- 3 Write **three** contrasting variations for piano on the theme given in **Extract 3**. Add phrasing, together with markings of articulation and dynamics, as appropriate. One variation should be written in the minor mode.
  
- 4 Continue the opening, for string quartet, given in **Extract 4**, to form a complete binary form. This should be between 24 and 40 bars in total.

Extract 2



Extract 3

**Allegro moderato**

Piano



*f*

*f*

*p*

**D.C. al Fine**

## Extract 4

**Tempo di Menuetto**

etc.

Violin I

Violin II

Viola

Violoncello

*p* *fz* *p* *fz*

*p* *fz* *p* *fz*

*fz* *fz*

*fz* *fz*

END OF PAPER



MUSIC TRIPOS Part IA

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Thursday 29 May 2014 9-10

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Paper 6A

AURAL SKILLS

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

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

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

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

**STATIONERY REQUIREMENTS**

*Tags  
Rough Work Pad*

**SPECIAL REQUIREMENTS**

*Manuscript paper*

**You may not start to read the questions  
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question paper until instructed that you  
may do so by the Invigilator**

1 **Three** melodies will each be played **twice**, with a short gap between each playing.  
Write down the complete melodies in the spaces provided.  
[N.B. You may write during and between playings.]

**Allegretto**

a) A musical staff in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The first measure contains a quarter note on G4. The rest of the staff is empty for writing.

**Moderato**

b) A musical staff in bass clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The first measure contains a quarter note on G2. The rest of the staff is empty for writing.

**Con moto**

c) A musical staff in treble clef with a key signature of one sharp (F#) and a 5/8 time signature. The first measure contains a quarter note on G4. The rest of the staff is empty for writing.

2 The following passage of two-part keyboard counterpoint will be played **three** times.  
Fill in the missing parts. The missing part(s) can be written on whichever staff is more convenient.

**Allegro moderato**

G. Bersanetti

Musical notation for measures 1-8. The piece is in 3/8 time with a key signature of one sharp (F#). The notation is for a two-part keyboard counterpoint. The upper staff contains a melodic line with a trill (tr) in measure 4. The lower staff contains a bass line with a trill (tr) in measure 6. Measures 1 and 3 contain a fermata over the first measure of each staff.

Musical notation for measures 9-15. The upper staff contains a melodic line with a trill (tr) in measure 10. The lower staff contains a bass line with a trill (tr) in measure 12. Measures 9 and 11 contain a fermata over the first measure of each staff.

Musical notation for measures 16-22. The upper staff contains a melodic line with a trill (tr) in measure 17. The lower staff contains a bass line with a trill (tr) in measure 19. Measures 16 and 18 contain a fermata over the first measure of each staff.

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

Robert Parsons

Medius

Contratenor  
Lo - cu - tus sum in lin - gua me - - -

Tenor  
Lo -

Bassus  
Lo - cu - - tus sum in

5

me - - - - -

lin - gua me - - - - -

9

a: no - tum fac

no -

no -

4 The following passage from a string quartet will be played three times. Fill in the missing parts. [N.B.: You do not need to transcribe dynamics, articulation, etc. None of the missing parts contains double-stoppings.]

**Allegro moderato**

Ludwig van Beethoven

Musical score for Violin I, Violin II, Viola, and Cello, measures 4-7. The key signature is two sharps (F# and C#) and the time signature is common time (C). The score includes dynamics markings: *f* (forte) and *p* (piano). Measure 4: Violin I and II play quarter notes (F#, C#), Viola plays a half note (F#), and Cello plays a half note (C#). Measure 5: Violin I and II play eighth notes (F#, C#, G#, D#), Viola plays a half note (F#), and Cello plays a half note (C#). Measure 6: All instruments are silent. Measure 7: Violin I and II play quarter notes (F#, C#), Viola plays a half note (F#), and Cello plays a half note (C#).

Musical score for Violin I, Violin II, Viola, and Cello, measures 5-7. The key signature is two sharps (F# and C#) and the time signature is common time (C). The score includes dynamics markings: *p* (piano). Measure 5: Violin I and II play quarter notes (F#, C#), Viola plays a half note (F#), and Cello plays a half note (C#). Measure 6: All instruments are silent. Measure 7: Violin I and II play quarter notes (F#, C#), Viola plays a half note (F#), and Cello plays a half note (C#).

Musical score for Violin I, Violin II, Viola, and Cello, measures 8-9. The key signature is two sharps (F# and C#) and the time signature is common time (C). The score includes dynamics markings: *vivace*. Measure 8: Violin I plays a rapid sixteenth-note passage, Violin II plays quarter notes (F#, C#), Viola plays a half note (F#), and Cello plays a half note (C#). Measure 9: Violin I continues the sixteenth-note passage, Violin II plays quarter notes (F#, C#), Viola plays a half note (F#), and Cello plays a half note (C#).

Musical score for Violin I, Violin II, Viola, and Cello, measures 10-12. The key signature is two sharps (F# and C#) and the time signature is common time (C). The score includes dynamics markings: *rf* (ritardando forte) and *f* (forte). Measure 10: Violin I plays quarter notes (F#, C#), Violin II plays quarter notes (F#, C#), Viola plays a half note (F#), and Cello plays a half note (C#). Measure 11: Violin I plays quarter notes (F#, C#), Violin II plays quarter notes (F#, C#), Viola plays a half note (F#), and Cello plays a half note (C#). Measure 12: Violin I plays quarter notes (F#, C#), Violin II plays quarter notes (F#, C#), Viola plays a half note (F#), and Cello plays a half note (C#).

5 The following song by Franz Liszt will be played **three** times. The score below contains a number of mistakes:

From bar 1 to rehearsal letter B, the score contains mistakes of **rhythm** only.

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

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

Write the corrections on the blank staves below the printed version, ensuring that the appropriate clef is written in the lower staff of the piano part as necessary. Do not write out the entire excerpt. Do not transcribe the text. There are no mistakes in the first bar of any of the sections described above.

**Andante placido**

*pp una corda dolcissimo*  
*con Pedale*  
*smorzando*

**Andante placido**

5

*dolce mezza voce*  
An-gio - lin dal bion-do crin, che due ver - ni ai vis - ti ap  
*sempre pp una corda*  
*simil*

8

*poco rit smorzando*

pe - na, sia tua vi - ta og - nor se - ren, An - gio - lin dal bion - do

10

*a tempo*

*poco rit.*

crin, An - gio - lin dal bion - do crin, bel - la j - ma - gi - ne d'un

**B**

13

*a tempo* *sotto voce* *cresc.*

fior. Quan-do dor - mi il tuo res - pi - ro è qual sof - fio dell' a-

*sempre dolcissimo* *ppp*

16

*rinforzando* *poco rit.* *a tempo*

mor — che ig-no - rar poss' il do lo - re, An - gio-lin dal bion - do

19

*dolce smorzando*

crin, An - gio - lin, bel - la, bel - la i - ma - gi - ne d'un

22

*a tempo dolce*

fior. Che fe - li - ce og - nor ti bei di tua ma - dre al dol - ce

*carrezzando*

*p dolce*

*con Pedale e sempre una corda*

24

ri - so tu l'an - nun - zi il pa - ra - di - so il pa - ra - di

*rinf.*

This block contains the musical score for measures 24 and 25. It features a vocal line with lyrics, a piano accompaniment with chords and eighth notes, and two empty staves for additional instruments.

26

- so, An - gio - lin dal bion - do crin, bel - la i - ma - gi - ne - d'un

*dolce*

*p dolce*

This block contains the musical score for measures 26 and 27. It features a vocal line with lyrics, a piano accompaniment with chords and eighth notes, and two empty staves for additional instruments.

29

**C***poco a poco cresc.**pronunziato assai*

fior.. Tu da lei cres-cen-do im - pa - ra quant' han bell' ar-te e na

*poco agitato*

32

*rinforzando molto**rall.**a tempo*

tu - ra, non im - pa - ra la sven-tu - ra, An - gio-lin dal bion-do

*8va*

*dim.*

PLEASE TURN OVER

35

crin, An - gio - lin, bel - la, bel - la i - ma - gi - ne d'un

*smorzando* *poco rit.*

*cresc.*

38

fior.

*con Pedale*

*dolce lusingando*

*pp*

40 *poco rit. il tempo (parlando)*

E s'av-vien che il no-me mi-o nell' u-dir ti rest in

*pp*

42 *rinforzando appassionato*

men-tede! il ri-di-cia lei so ven-te, a lei! a lei so

44 *rall.* *a tempo* *p semplice*

ven - te. — An - gio - lin dal bion - do

*dolce*

46 *p dolce con grazia*

crin, bel - la i ma - gi - un d'un fior. bel - la i

*dim.*

49

ma - gi - ne d'un fior, An - gio - lin, bel - la -

*ppp*

52

*ritenuto*

ma - gi - ne d'un fior.

*pp*



MUSIC TRIPOS Part IA

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Wednesday 4 and Thursday 5 June 2014

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Paper 6B

PRACTICAL SKILLS

You have twenty minutes in which to study these tests.

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

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

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

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

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

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

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

1 Figured-bass exercise

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

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

Extract 1

Extract 1 consists of four staves of music in G major (one sharp). The notes and their corresponding figured bass symbols are as follows:

- Staff 1: G4, A4, B4, C5, B4, A4, G4. Figured bass: 6, 5, 6, 6, 7, 6.
- Staff 2: G4, A4, B4, C5, B4, A4, G4. Figured bass: 6, 5-6, 7, 6, 7, 6.
- Staff 3: G4, A4, B4, C5, B4, A4, G4. Figured bass: 7, 6, 7, 6, 6, 4, 3.
- Staff 4: G4, A4, B4, C5, B4, A4, G4. Figured bass: 9, 5, 9, 3, 7<sup>b</sup>/<sub>5</sub>, 5<sub>3</sub>, 6, 6, 6, 4, 5<sub>3</sub>.

Extract 2

Extract 2 consists of four staves of music in B-flat major (two flats). The notes and their corresponding figured bass symbols are as follows:

- Staff 1: Bb4, C5, D5, Eb5, D5, C5, Bb4. Figured bass: 7, 6, 4, 5, 7, 6, 9, 8, 6.
- Staff 2: Bb4, C5, D5, Eb5, D5, C5, Bb4. Figured bass: 6, 6, 6, 4, 5, 5, 9, 8, 6, 9, 8, 5.
- Staff 3: Bb4, C5, D5, Eb5, D5, C5, Bb4. Figured bass: 9, 8, 6, 9, 8, 6, 7, 7, 7, 7, 6, 6, 5.
- Staff 4: Bb4, C5, D5, Eb5, D5, C5, Bb4. Figured bass: 6, 9, 8, 7, 5, 6, 5, 6, 6, 9, 6, 6, 4, 5.

## 2 Harmonisation of a melody

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

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

**Tempo di Menuet**

7

12



## 4 Transposition

Transpose the following chorale either up or down a tone as instructed by an Examiner.

The image displays five systems of musical notation for a chorale, each consisting of a treble and bass staff. The systems are numbered 1, 3, 5, 7, and 9. Each system begins with a key signature change: System 1 is in G major (one sharp), System 3 is in A major (two sharps), System 5 is in B major (three sharps), System 7 is in C major (no sharps or flats), and System 9 is in D major (two sharps). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). The piece concludes with a double bar line and repeat dots at the end of the fifth system.

## 5 Realisation of a lead sheet

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

D<sub>m</sub><sup>7</sup> G<sup>7</sup> E<sub>m</sub><sup>7</sup> A<sup>7</sup> D<sub>m</sub><sup>7</sup> G<sup>7</sup> E<sub>m</sub><sup>7</sup> A<sup>7</sup>  
 5 D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> E<sup>7</sup> E<sup>7</sup>  
 9 F<sup>7</sup> G<sup>7</sup> E<sub>m</sub><sup>7</sup> A<sup>7</sup> D<sub>m</sub><sup>7</sup> G<sup>7</sup> G<sub>m</sub><sup>7</sup> C<sup>7</sup>  
 13 F<sup>7</sup> B<sup>7</sup> B<sup>b7</sup> E<sup>7</sup> A<sup>7</sup> E<sup>b7</sup>  
 17 D<sub>m</sub><sup>7</sup> G<sup>7</sup> E<sub>m</sub><sup>7</sup> A<sup>7</sup> D<sub>m</sub><sup>7</sup> G<sup>7</sup>  
 20 E<sub>m</sub><sup>7b5</sup> A<sup>7</sup> D<sub>m</sub><sup>7</sup> E<sub>m</sub><sup>7</sup> F<sup>7</sup> G<sup>7</sup>  
 23 1.2. C<sup>7</sup> F<sup>7</sup> E<sub>m</sub><sup>7</sup> A<sup>7</sup> 3. C<sup>7</sup> C<sup>7</sup>

END OF PAPER