UNIVERSITY OF CAMBRIDGE

Faculty of Music
Music Tripos 2018
Part IA Exam Papers

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UNIVERSITY OF CAMBRIDGE

MUT0
MUSIC TRIPOS Part IA

Thursday 31 May 2018 1.30 – 3.30

Paper 1A

MUSIC AND MUSICOLOGY TODAY

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

*Answer **two** questions.*
Use diagrams where appropriate.
Avoid significant overlap between your answers.

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

STATIONERY REQUIREMENTS
8-Page Answer Booklet x 2
Tags
Rough Work Pad

SPECIAL REQUIREMENTS
Manuscript paper
Graph paper

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

1. For Roger Moseley, music 'constitutes a set of cognitive, technological, and social resources for playing in and with the world', while for Charles Keil, 'Musicking is a ritual that explores, affirms, and celebrates relationships… at a biosocial and gestural level that is deeper and more complex than mere verbal languages'. Explain why you feel that one, both, or neither of these views most accurately reflects the range of phenomena that we can describe as music in the contemporary world.

2. 'It is the banality of present-day popular music – a banality relentlessly controlled in order to make it saleable – which brands that music with its crucial trait. That trait is vulgarity'. (THEODOR ADORNO) Discuss in relation to contemporary popular music.

3. Jeff Todd-Titon proclaimed that ethnomusicology is 'the study of people making music'. Discuss this definition with reference to the historical development of ethnomusicology and the discipline's theoretical/methodological foundations.

4. Discuss how understanding and studying music as performance can reorientate our scholarly approach to musical works and scores.

5. Discuss the oft-repeated claim by which traditional music historiography was less a critical exercise than a positivistic one – 'the amassing of verifiable knowledge about musical texts and contexts', in the words of Lawrence Kramer.

6. Evaluate and assess the role of the composer in society today. Your answer should make reference to contemporary Western art music and **at least one** other type of music.

7. **Either** *(a)* 'What analysis does may be limited, but it does it extremely well.' (JOSEPH KERMAN) Explore Kerman's claim, making reference as necessary to specific analytical methods and musical examples.

Or *(b)* 'By removing the bare score from its context in order to examine it as an autonomous organism, the analyst removes that organism from the ecology that sustains it.' (JOSEPH KERMAN) Examine closely the terms of Kerman's argument as well as its overall claim.

8. Use a particular musical problem or situation to articulate how our understanding could be advanced by the application of scientific methods.

END OF PAPER

UNIVERSITY OF CAMBRIDGE

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MUSIC TRIPOS Part IA

Wednesday 30 May 2018 9.00 – 12.00

Paper 2

MUSIC HISTORY 1

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

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

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

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

Attached as separate package: Extracts A & B

STATIONERY REQUIREMENTS
8-Page Answer Booklet x 3
Tags
Rough Work Pad

SPECIAL REQUIREMENTS
Manuscript paper

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

SECTION A

1 **Either** *(a)* Write an analytical essay considering the treatment of words and modality in each of Extracts A and B, with a concluding section assessing differences between the two chants.
Or *(b)* Using at least two types of Proper chant as examples, discuss the extent to which Gregorian chants of different types are easily recognisable as distinct, and explain liturgical reasons for those differences.

2 **Either** *(a)* 'For nothing so uplifts the mind … as modulated melody and divine chant composed of number' [ST JOHN CHRYSOSTOM]. To what extent was this view typical of late antique and early medieval Christian writers, and what limitations did those writers express?
Or *(b)* Why did the Carolingians care about liturgical music, and what were the consequences of their concerns?

3 Describe and contrast ways of singing polyphonically cultivated in two different localities between 900 and 1300.

4 Why should Paris in the late twelfth and thirteenth centuries be considered a leading centre of musical practice? (You may choose to concentrate on only one or on more than one musical genre in your answer.)

SECTION B

5 Assess the importance of politics and war in English musical culture in the first half of the 15th century.

6 'Josquin never stepped into the same compositional river twice'. Discuss with particular reference to Josquin's use of borrowed material.

7 **Either** *(a)* To what extent can Palestrina be regarded as a conservative composer?
Or *(b)* To what extent can Byrd be regarded as a progressive composer?

8 'Nor is there, to my never-ending astonishment, a single piece of music, not composed within the last forty years, that is regarded by the learned as being worth hearing.' [TINCTORIS] With reference to composers from at least two different periods, discuss how and to what extent composers of the Renaissance displayed an awareness of musical history and tradition in their own work.

END OF PAPER

MUT0

MUSIC TRIPOS Part IA

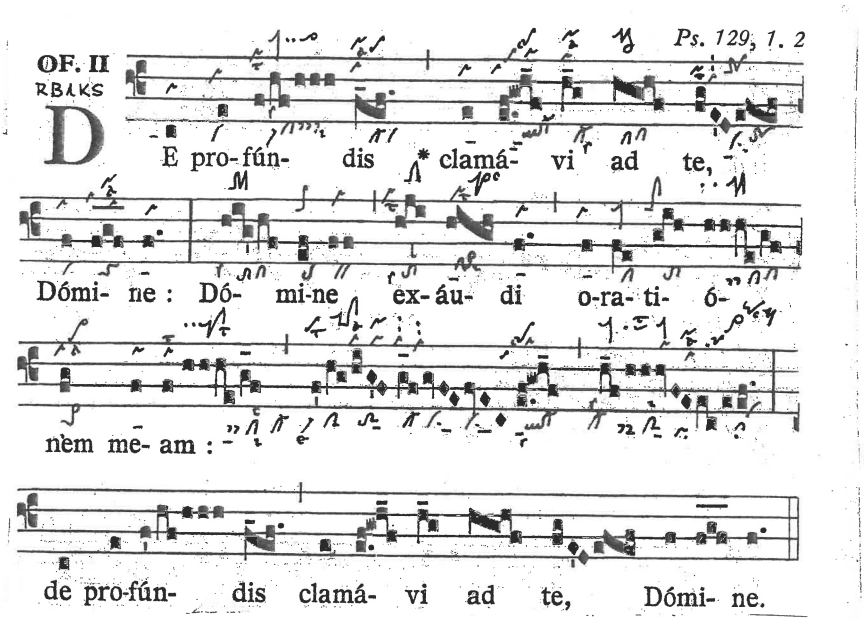
Wednesday 30 May 2018 9.00 – 12.00

Paper 2

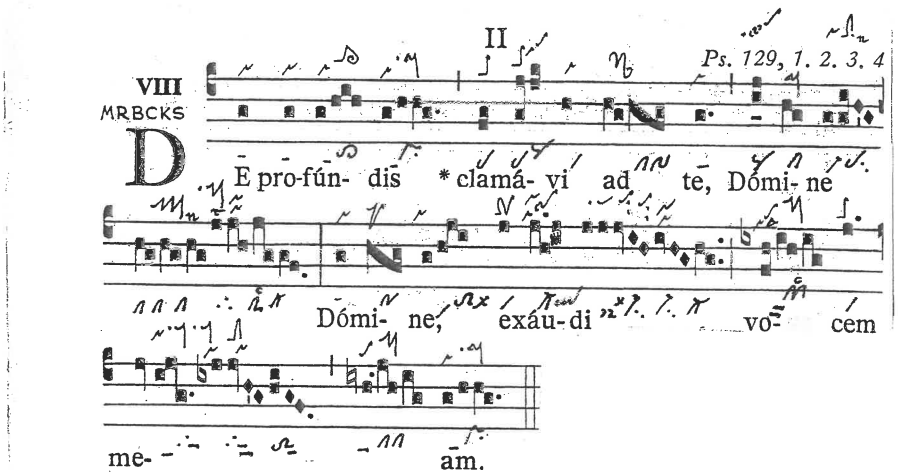
MUSIC HISTORY 1

Extracts A & B

Extract A (Offertory)



Extract B (Tract)



TRANSLATION

De profundis	*clamaui*	*ad te*	*Domine :*	*Domine*	*exaudi*	*uocem meam*
Out of the depths	I have cried	to thee	O Lord :	O Lord,	hear	my voice.

UNIVERSITY OF CAMBRIDGE

MUT0
MUSIC TRIPOS Part IA

Tuesday 29 May 2018 9.00 – 12.00

Paper 3

MUSIC HISTORY II

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

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

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

STATIONERY REQUIREMENTS
20-Page Answer Booklet x 1
Tags
Rough Work Pad

SPECIAL REQUIREMENTS
Manuscript paper

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

1 Hegel once described the essence of Romanticism as ‘absolute Innerlichkeit’ [absolute inwardness]. Discuss, basing your essay on any **one** work by Haydn or Mozart.

2 **Either** *(a)* To what extent were the ‘twin styles’ styles?

Or *(b)* Discuss the differences between the approaches adopted by Beethoven and Schubert in their large-scale compositions.

3 Writing in 1835 about Berlioz’s programme note for the *Symphonie Fantastique*, Schumann commented that ‘such signposts always have something unworthy and charlatan-like about them’. Use this quotation as the starting-point for an essay that explores the tensions between words and music in the first half of the nineteenth century.

4 ‘Nationality is a condition; nationalism is an attitude.’ (RICHARD TARUSKIN) Discuss with detailed reference to the music of at least **two** nineteenth-century composers.

5 **Either** *(a)* Examine the relationship between any **one** nineteenth-century operatic work and the cultural and political context in which it was written.

Or *(b)* Artur Schopenhauer stated that music ‘is the most powerful of all the arts, and therefore attains its ends entirely from its own resources.’ Explore this claim in relation to the work of Richard Wagner. You may choose to focus on **one** opera if you wish.

6 ‘Late-nineteenth-century Art was capable of functioning either as a celebration of the way things were or as an arena for the rehearsal of what might be’. (PETER FRANKLIN) Discuss this statement with respect to the symphony at the *fin de siècle*.

END OF PAPER

UNIVERSITY OF CAMBRIDGE

MUT0
MUSIC TRIPOS Part IA

Monday 28 May 2018 9.00 – 12.00

Paper 4

INTRODUCTION TO MUSIC ANALYSIS

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

*Answer **two** questions, **one** from **each** section.*

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

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

Attached as two separate packages:

Extract 1 – J. S. Bach: Das wohltemperierte Clavier, book 2. Prelude and Fugue in A flat major, BWV 886

Extract 2 – Beethoven, String Quartet in G, op. 18 no. 2 (1801), second movement: Adagio cantabile

STATIONERY REQUIREMENTS
20-Page Answer Booklet x 2
Tags
Rough Work Pad

SPECIAL REQUIREMENTS
Manuscript paper

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

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

Prelude and Fugue in A flat major, BWV 886

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

Answer **one** question.

1. Write a detailed analysis of either the Prelude or the Fugue, paying attention to matters of form, texture, and expression.

2. In the Prelude, Bach 'takes a motive, varies it, then varies the variation, and so on; with the result that one often finds figurations which bear little or no resemblance to the original thought but have yet been derived from it gradually, lyrically, inevitably.' (CECIL GRAY) Examine the extent to which this is a pertinent way of understanding Bach's compositional procedure in the Prelude in A flat major.

3. Assess David Ledbetter's description of the fugue as demonstrating the contrast of 'strictly schematic plans' and a 'much freer but also more organic and searching exploration of the nature of musical materials'.

Section B Music of the period 1770-1830

Beethoven, String Quartet in G, op. 18 no. 2 (1801), second movement: Adagio cantabile

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

Answer **one** question.

4. Provide a detailed formal analysis of this movement, paying close attention to the interaction of harmony and phrase structure.

5. Philip Radcliffe associates 'mass' and 'dignity' with the string writing in bars 1–26 and 59–86. Comment on these terms in an assessment of Beethoven's employment of the quartet texture across the whole movement.

6. Leonard G. Ratner has emphasized Beethoven's employment of extreme stylistic contrast in this movement while suggesting that 'the entire ambiance is that of the comic, of the parodistic.' Attempt to evaluate this interpretation of the movement.

END OF PAPER

MUSIC TRIPOS PART 1A

Monday 28 May 2018 9.00 – 12.00

Paper 4

INTRODUCTION TO MUSIC ANALYSIS

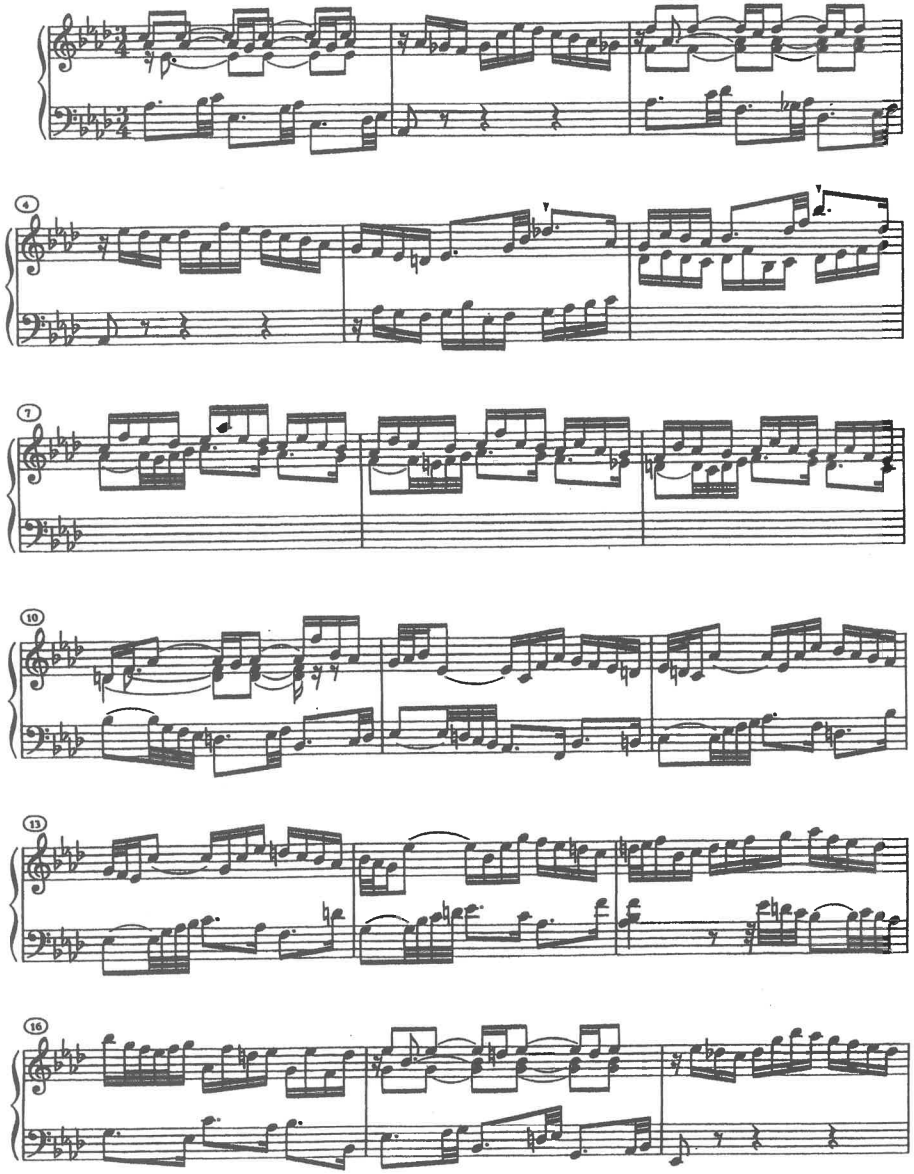
CANDIDATE NUMBER……

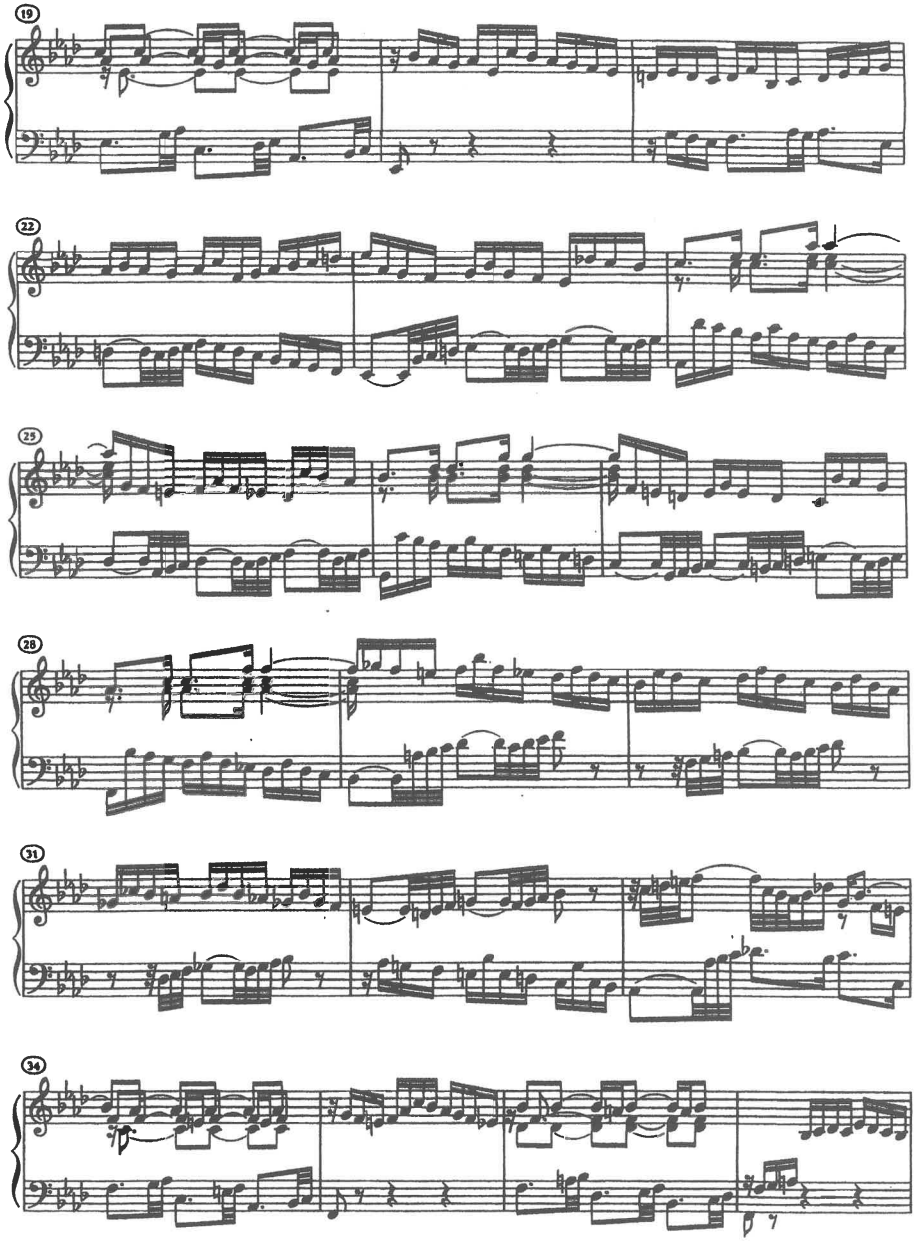
SECTION A

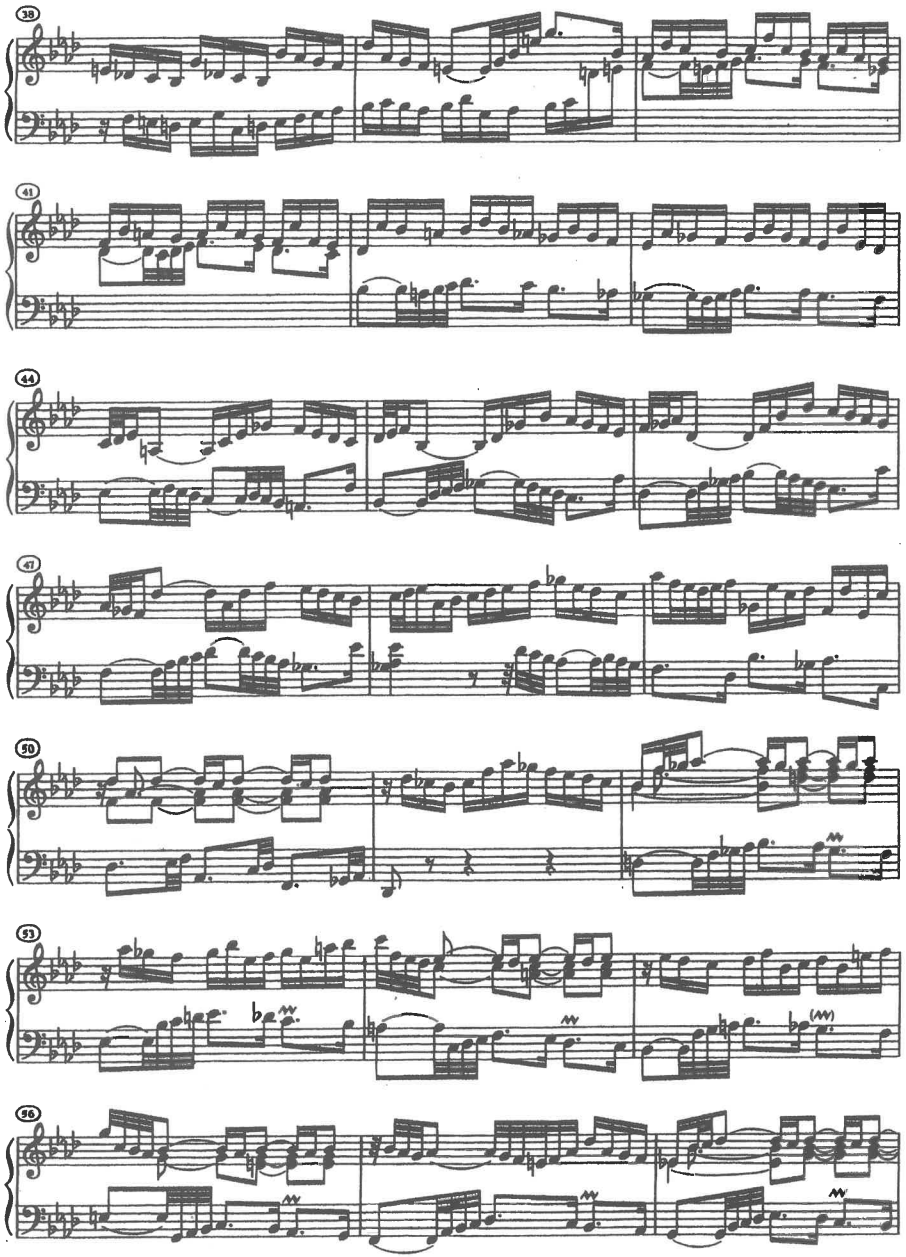
Extract 1 – *J. S. Bach: Das wohltemperierte Clavier, book 2. Prelude and Fugue in A flat major, BWV 886*

PRAELUDIUM XVII

BWV 886



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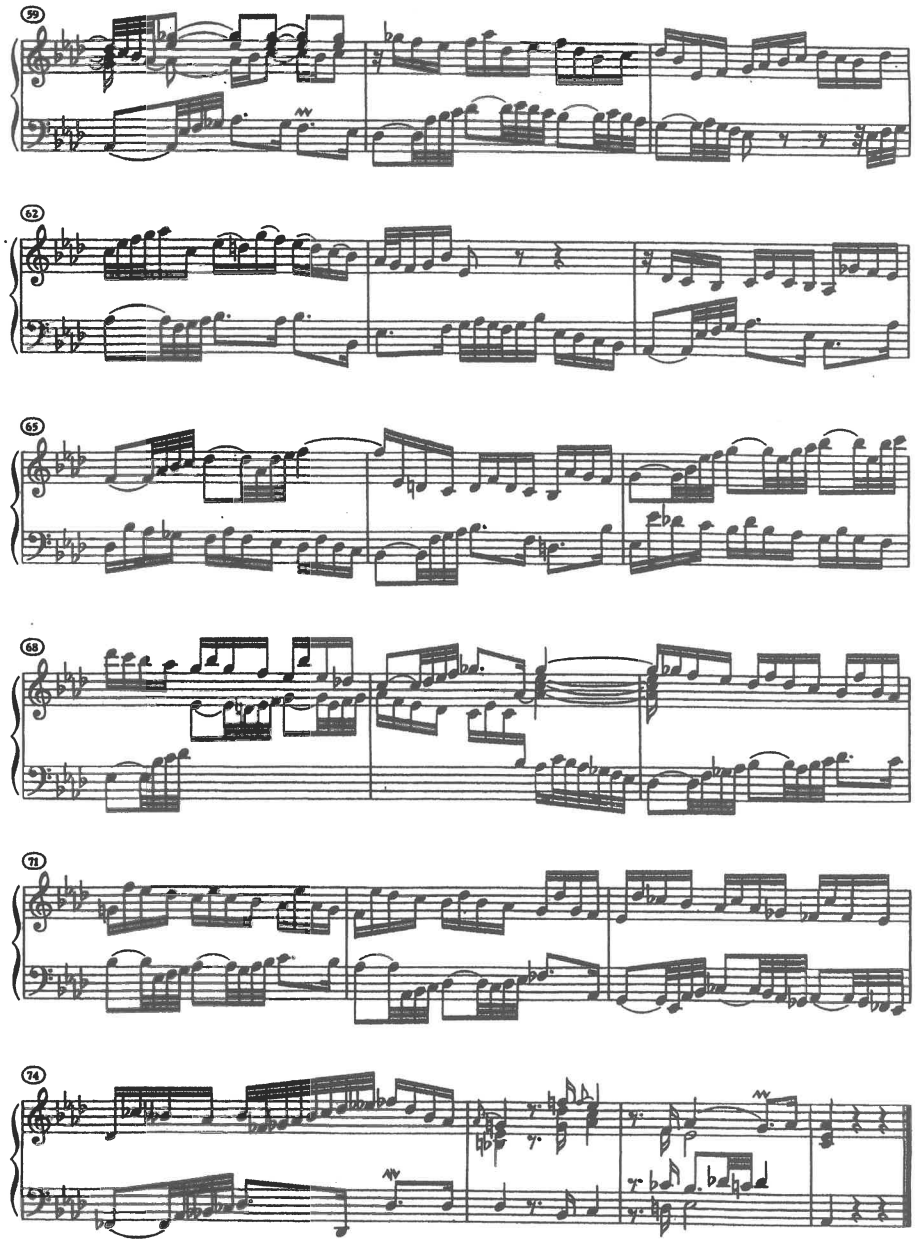
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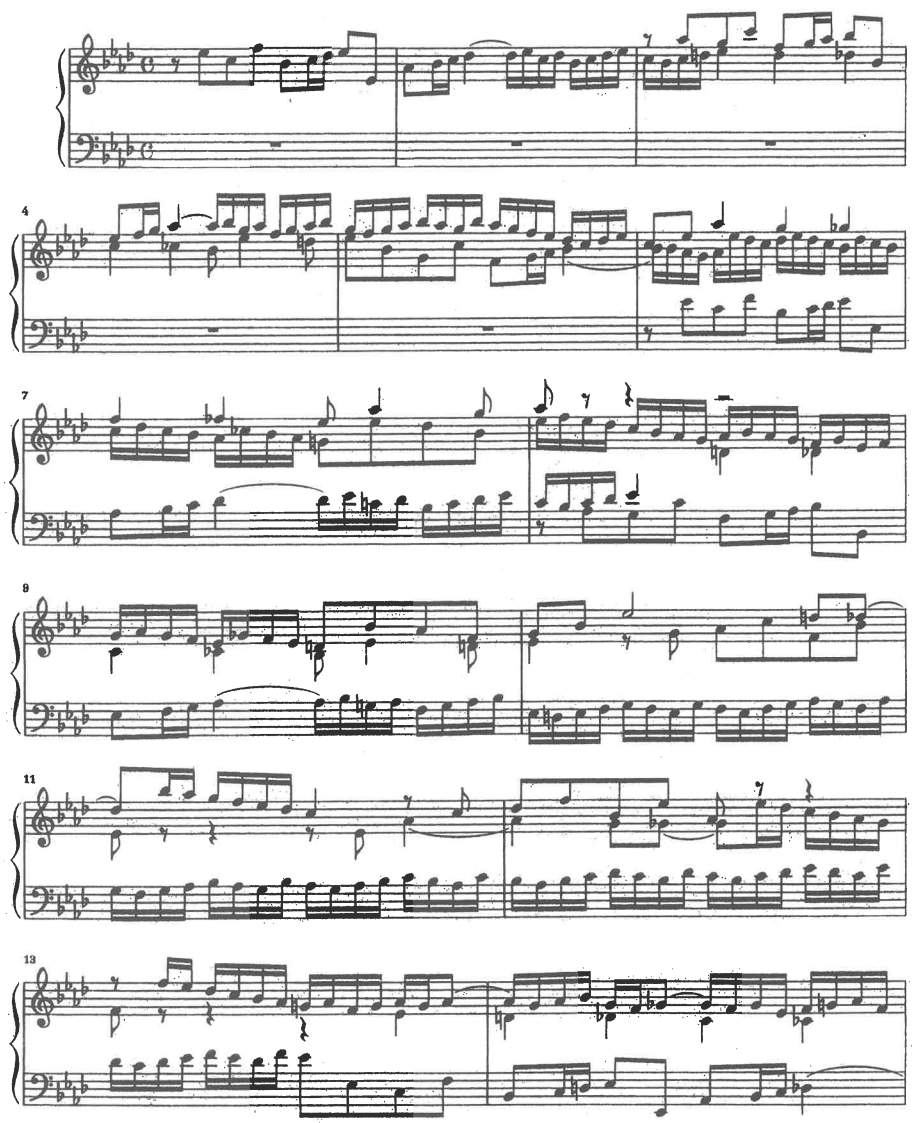
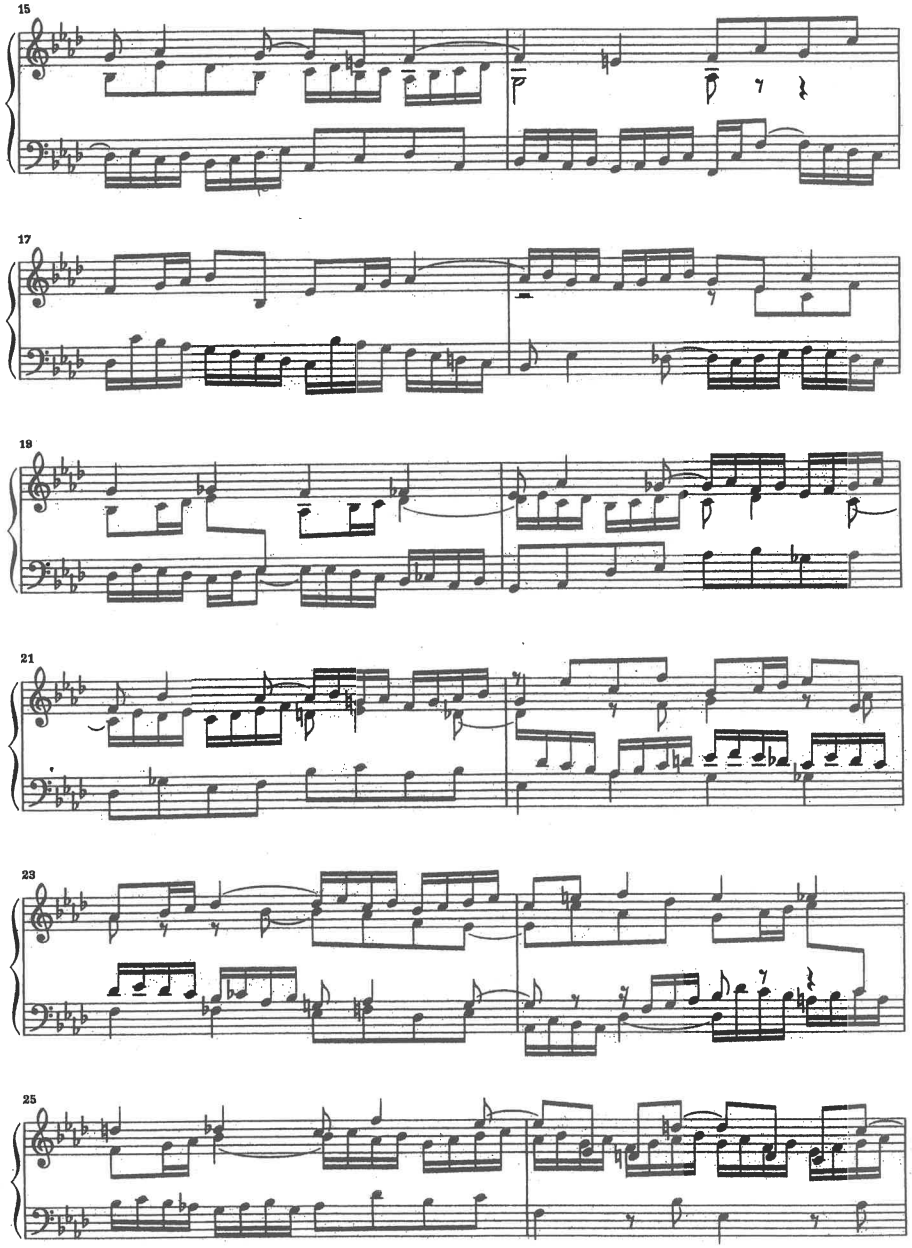
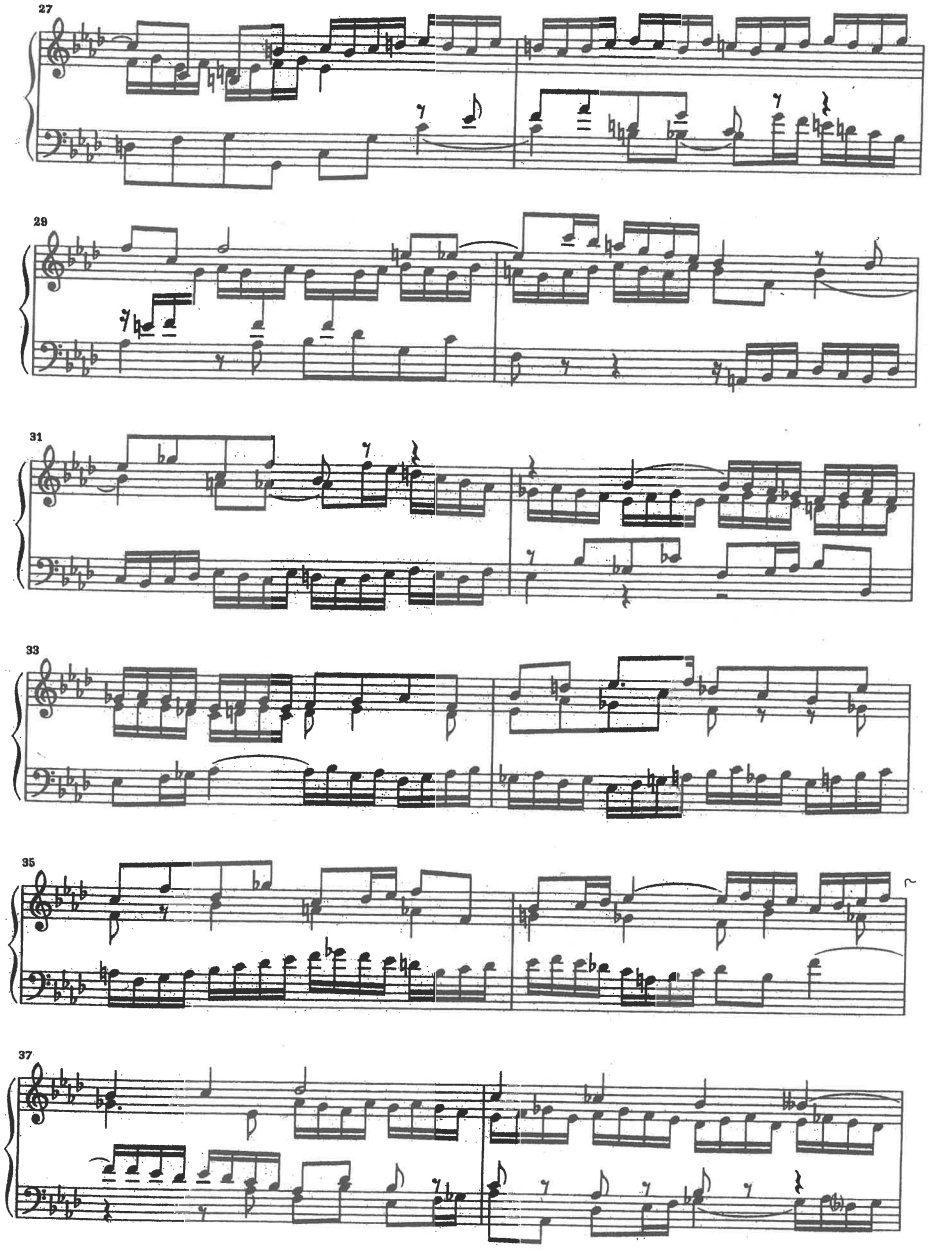
FUGA XVII

A 4 VOCI

BWV 886



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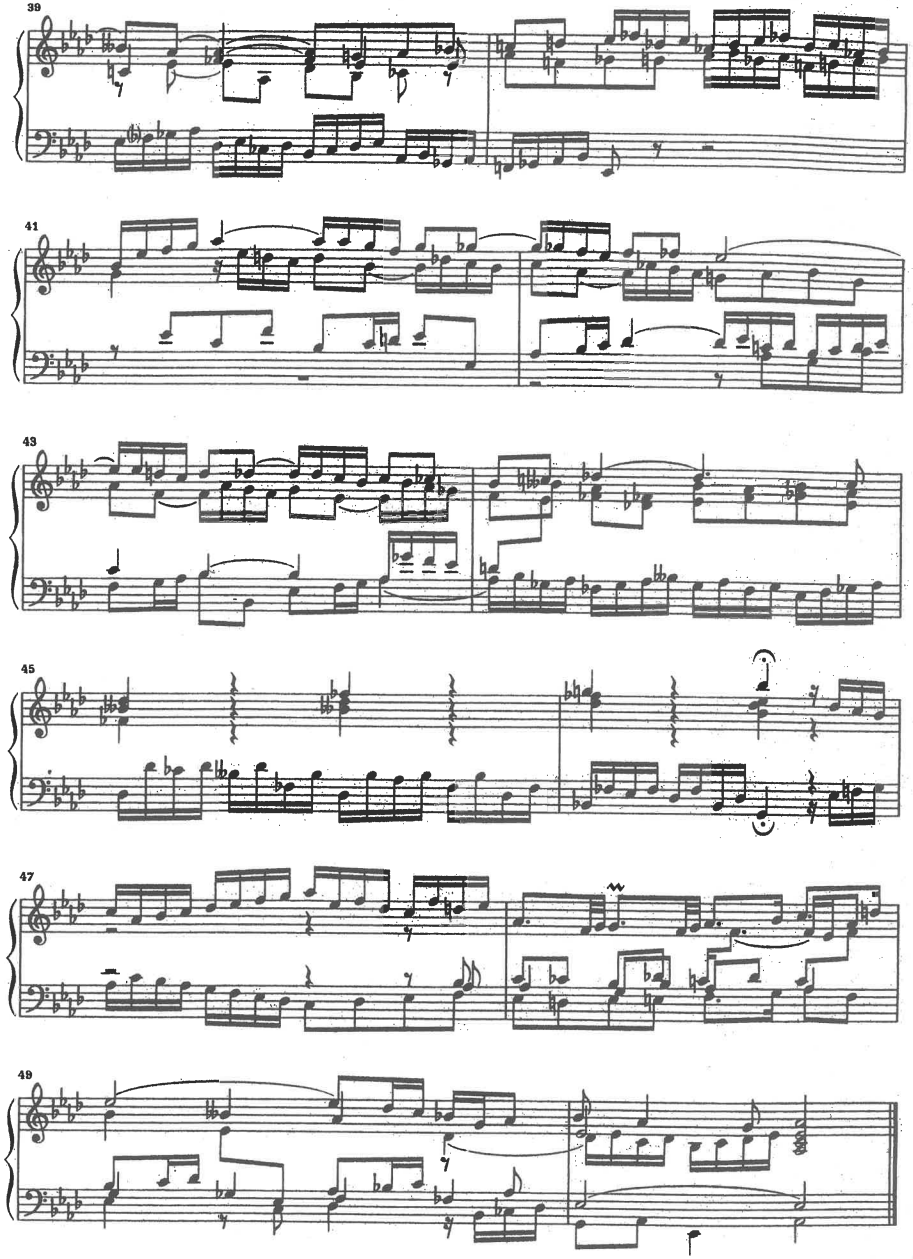
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MUSIC TRIPOS PART 1A

Monday 28 May 2018 9.00 – 12.00

Paper 4

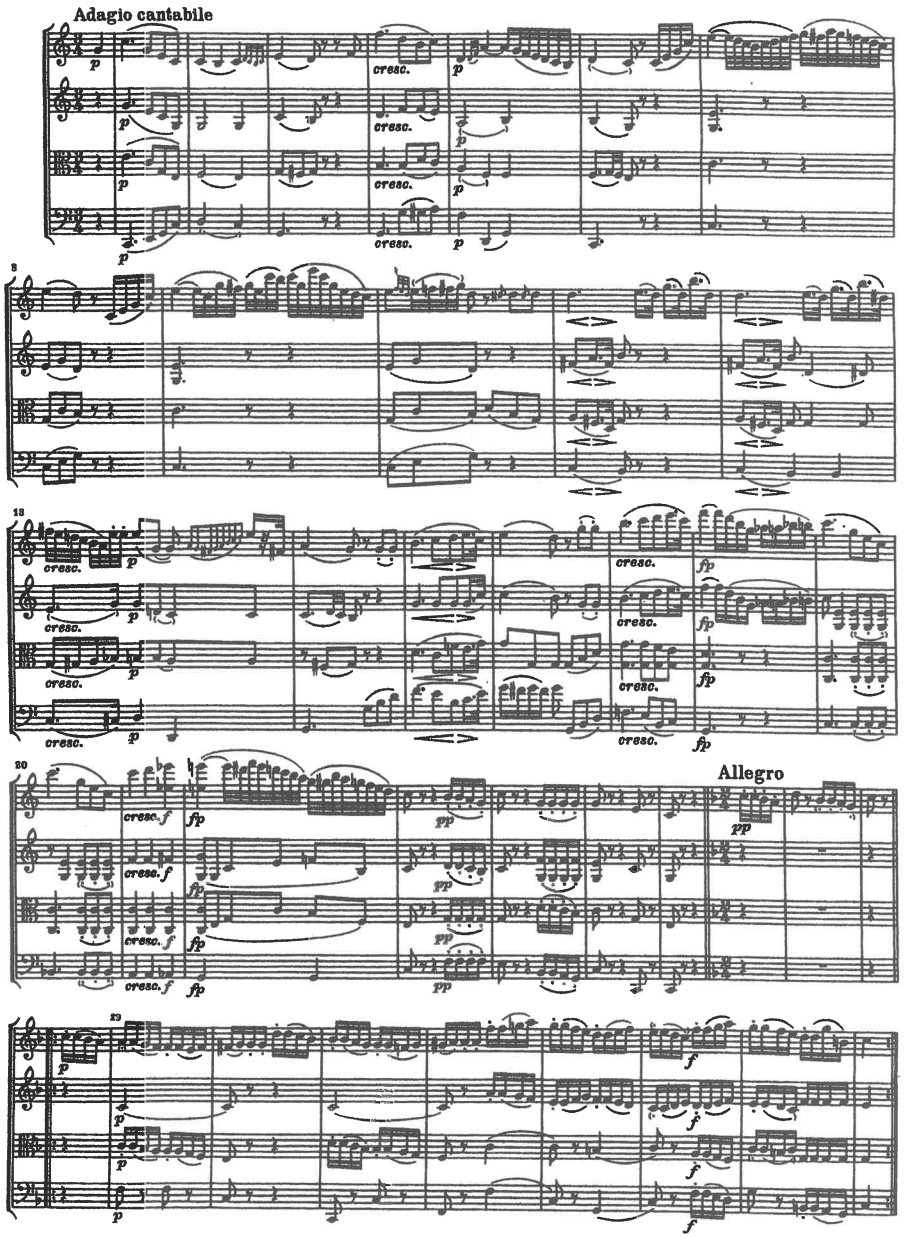
INTRODUCTION TO MUSIC ANALYSIS

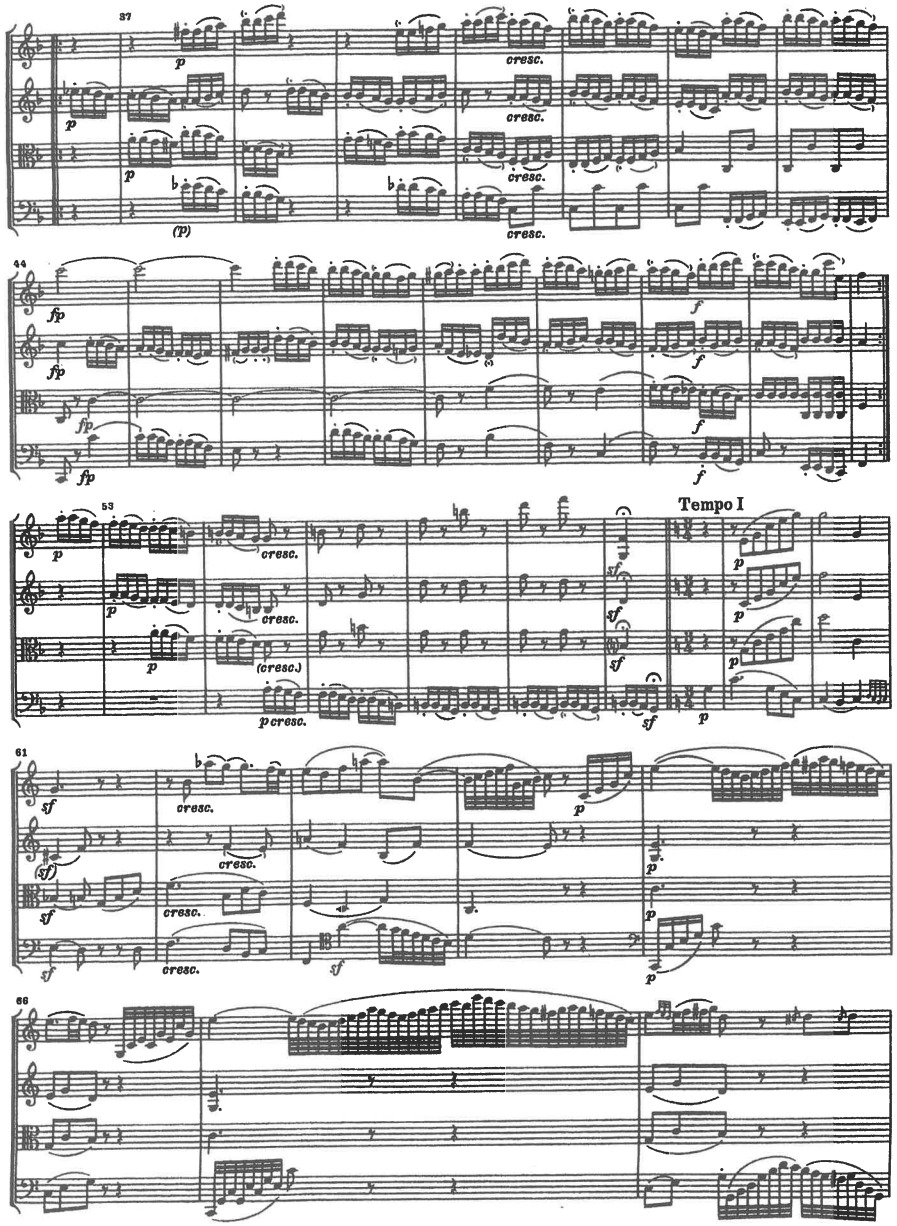
CANDIDATE NUMBER……

SECTION B

Extract 2 – *Beethoven, String Quartet in G, op. 18 no. 2 (1801), second movement: Adagio cantabile*

EXTRACT 2

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Tempo I
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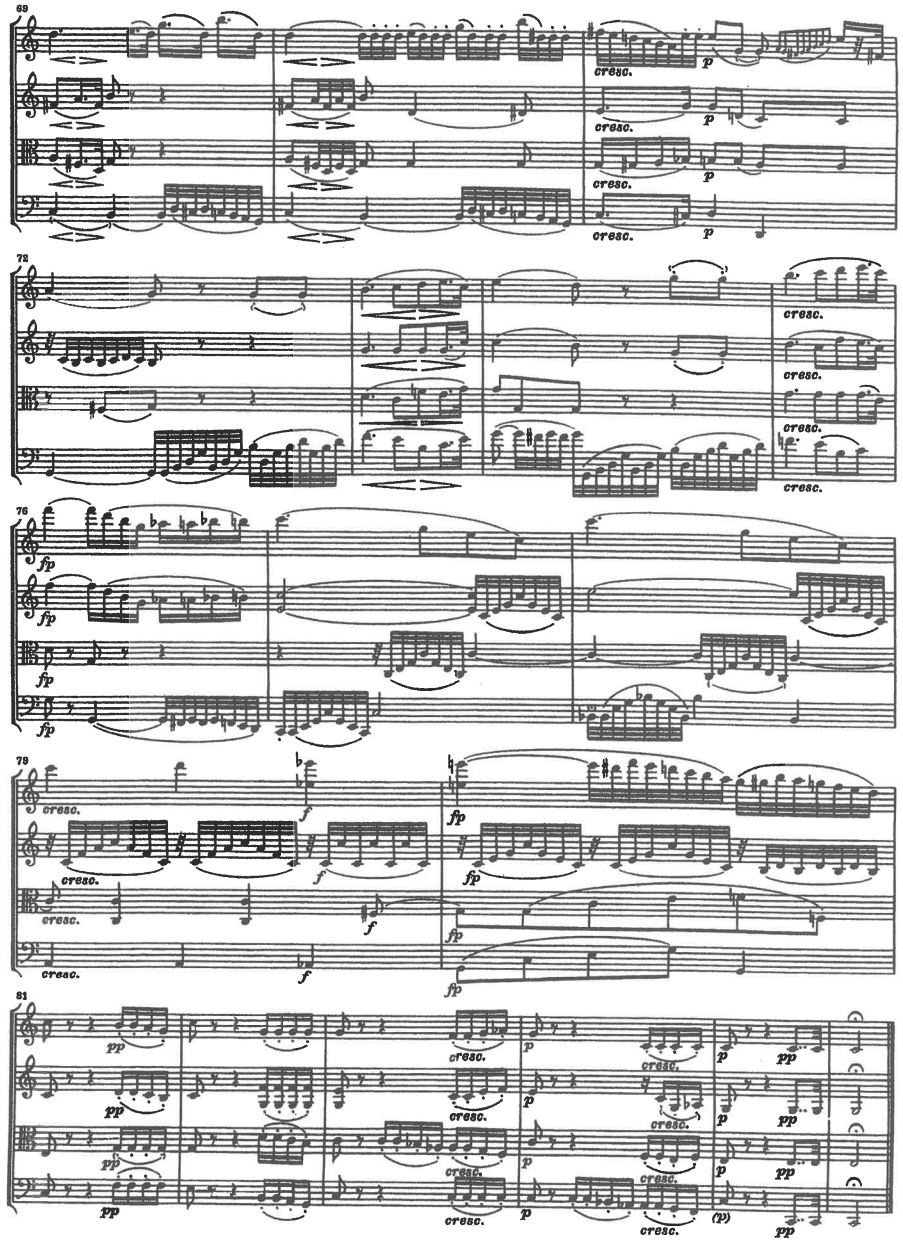
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UNIVERSITY OF CAMBRIDGE

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MUSIC TRIPOS Part IA

Friday 1 June 2018 9.00 – 12.00

Paper 5A

TONAL SKILLS I: COUNTERPOINT

Candidate number……..

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

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

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

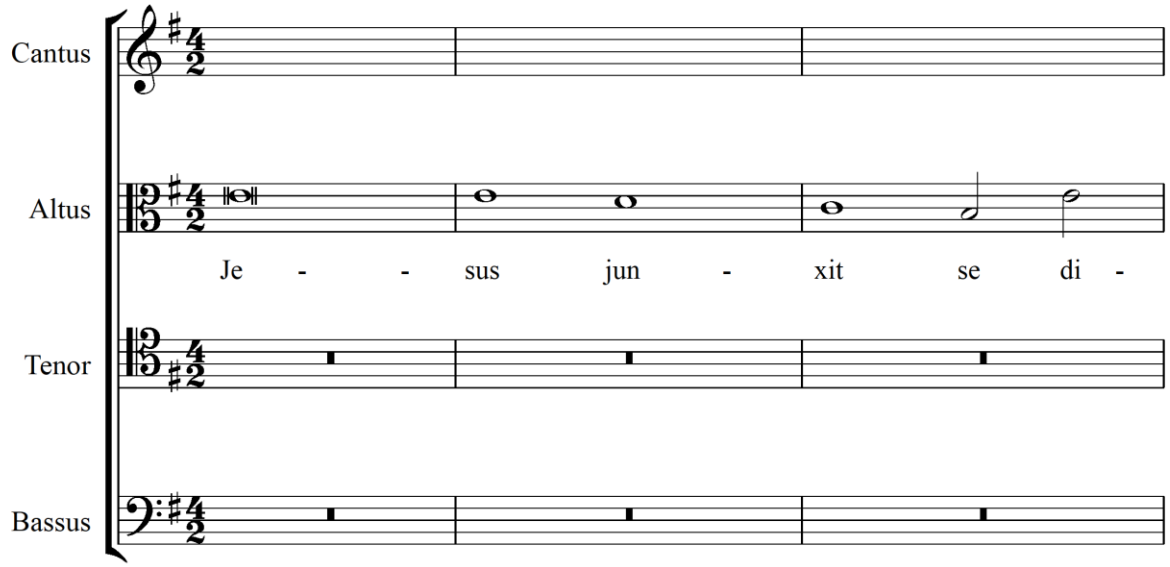
Please note: you have been issued with both this COUNTERPOINT question and the HARMONY question; both must be answered.

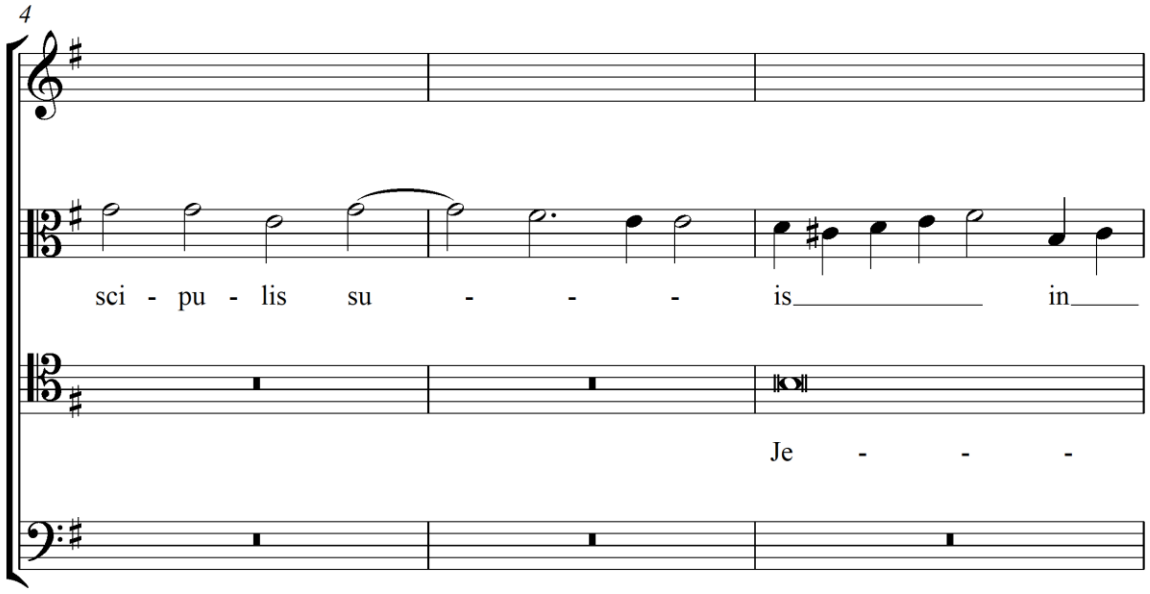
STATIONERY REQUIREMENTS
Loose script paper
Tags
Cover sheet

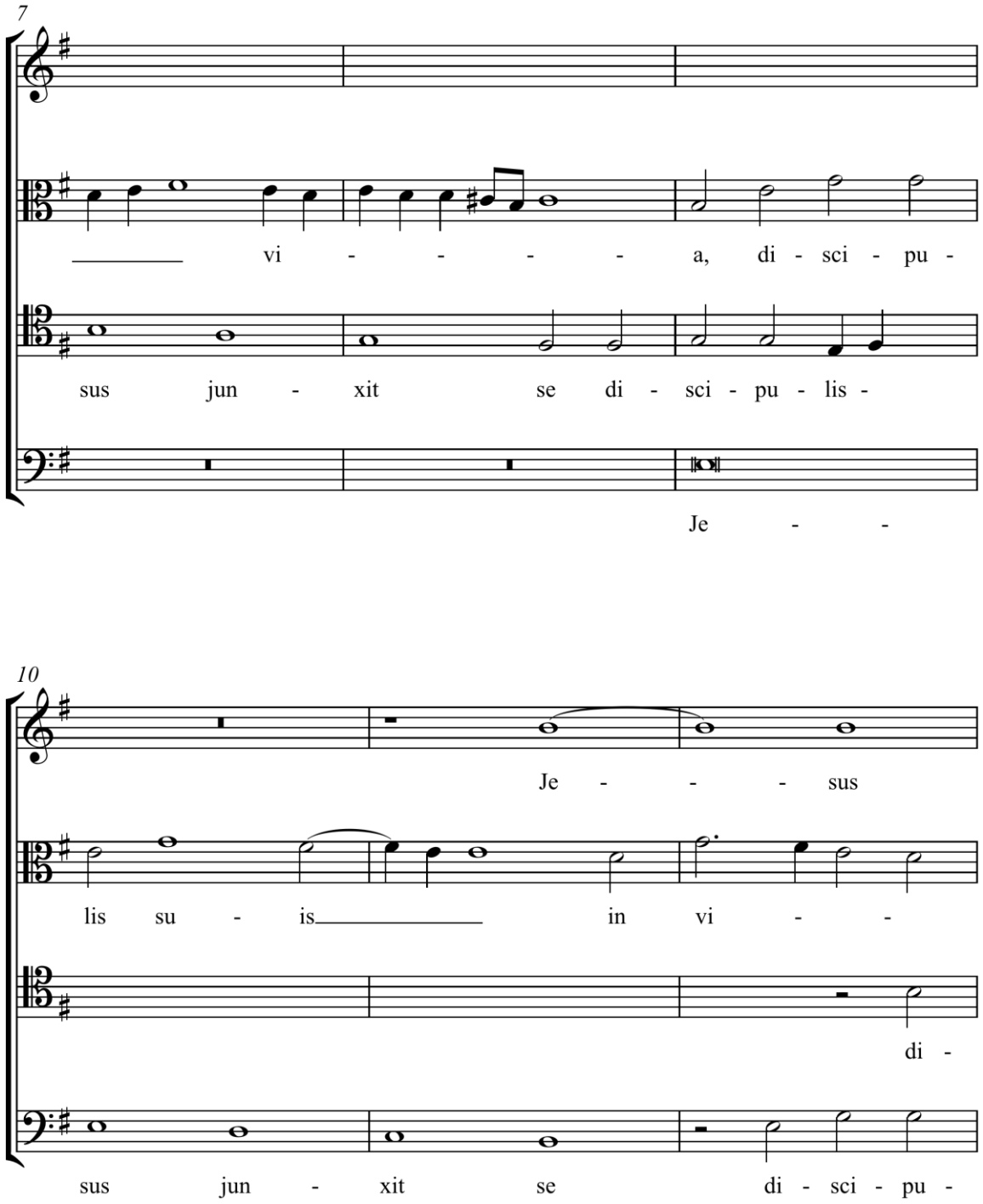
SPECIAL REQUIREMENTS
Music manuscript paper (six sheets)

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

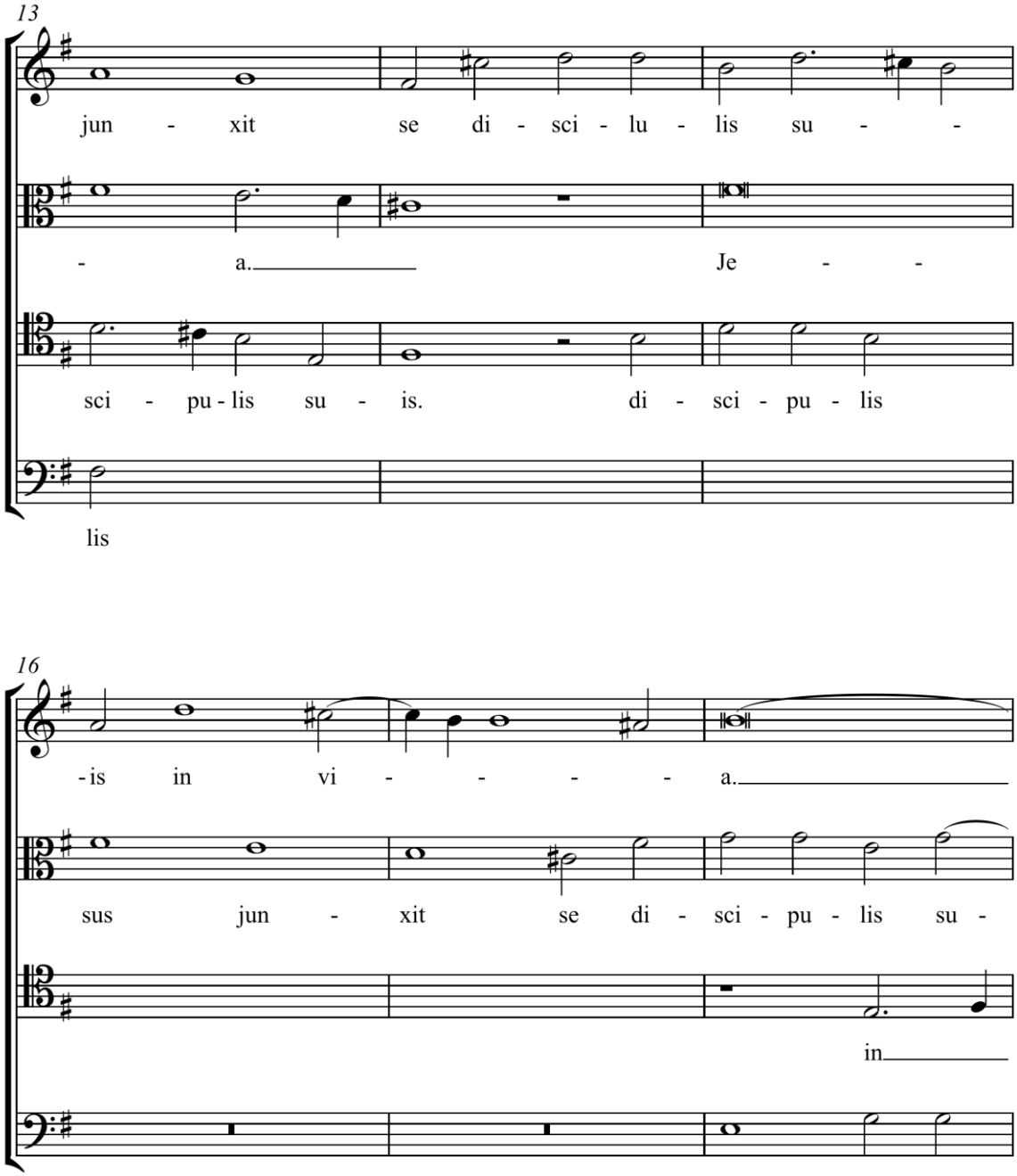
Complete the following passage of four-part counterpoint from
Giovanni Pierluigi da Palestrina's *Jesus junxit se.*
Translation: 'Jesus drew near to his disciples on the road and went with them'.

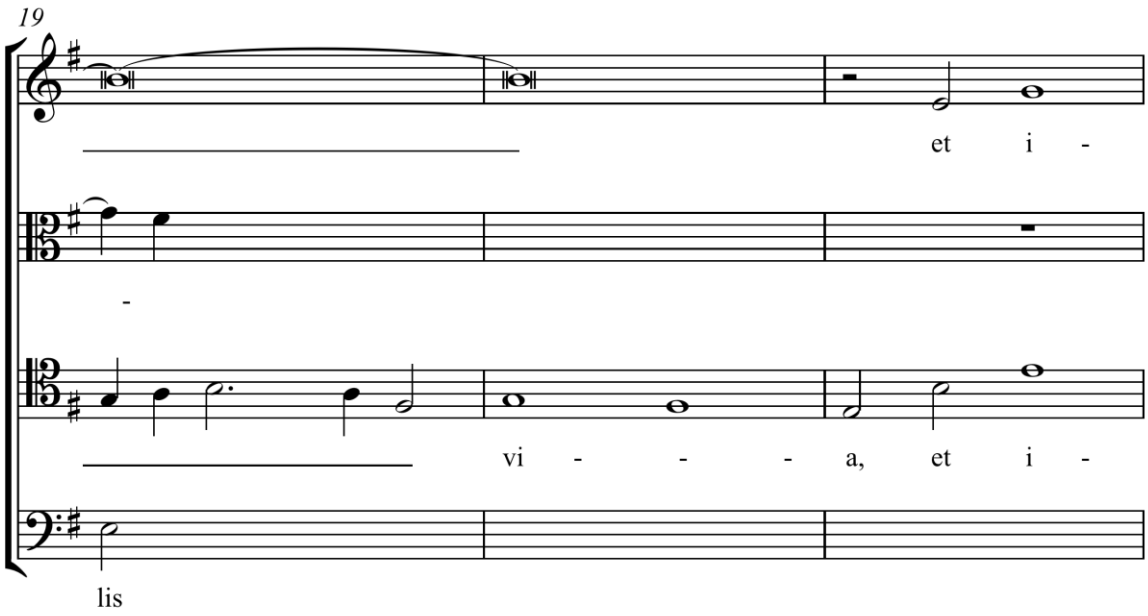





7
vi - - - - a, di - sci - pu -
sus jun - xit se di - sci - pu - lis -
Je - -
10
Je - - - sus
lis su - is in vi - -
di -
sus jun - xit se di - sci - pu -

(TURN OVER)


13
jun - xit se di - sci - lu - lis su - -
- a. Je - -
sci - pu - lis su - is. di - sci - pu - lis
lis
16
- is in vi - - - - a.
sus jun - xit se di - sci - pu - lis su -
in
di - sci - pu -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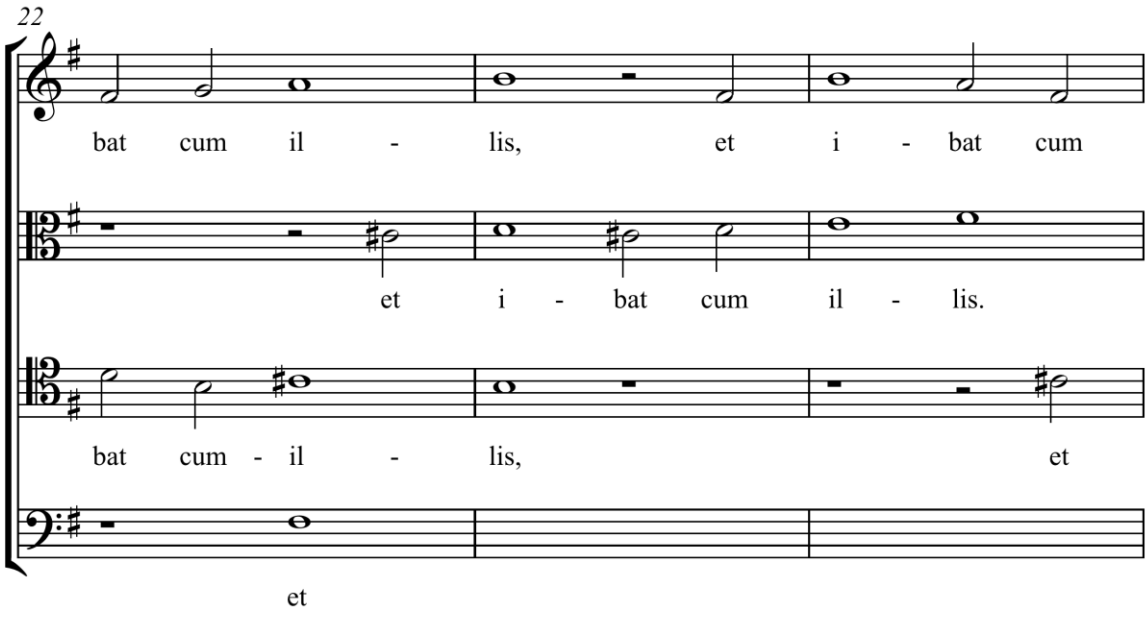
et i -
-
vi - - - a, et i -
lis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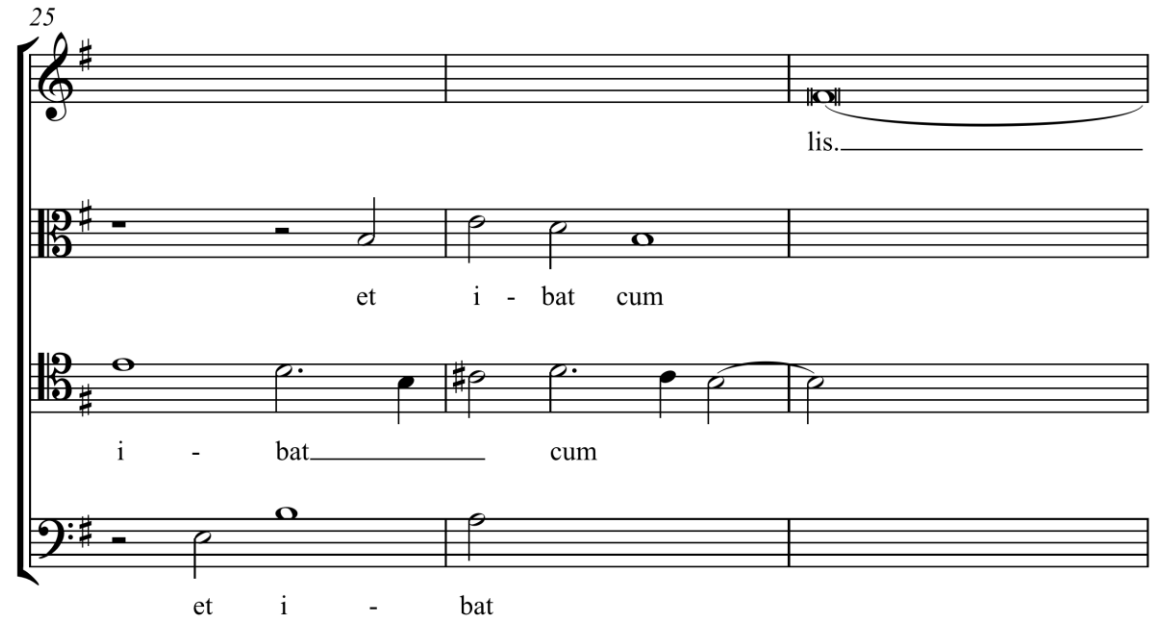
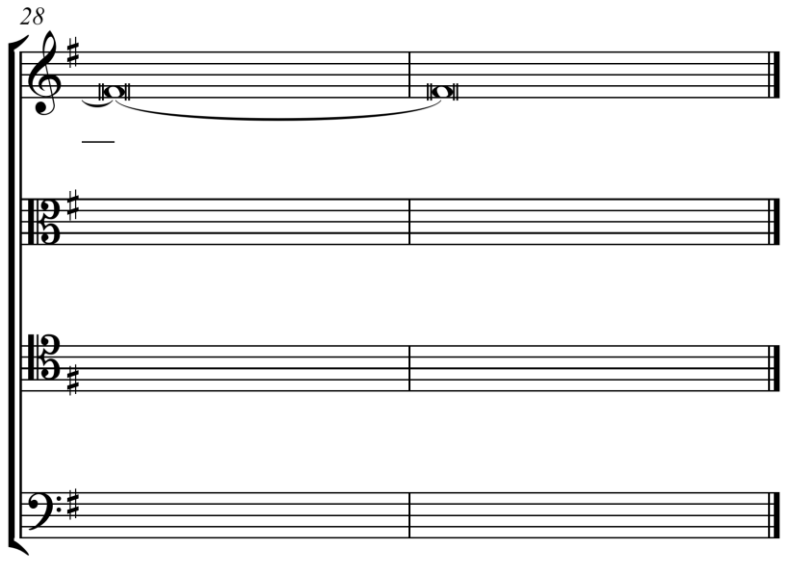
bat cum il - lis, et i - bat cum
et i - bat cum il - lis.
bat cum - il - lis, et
et

(TURN OVER)





END OF PAPER

UNIVERSITY OF CAMBRIDGE

MUT0
MUSIC TRIPOS Part IA

Friday 1 June 2018 9.00 – 12.00

Paper 5A

TONAL SKILLS II: HARMONY

Candidate number……

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

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

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

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

STATIONERY REQUIREMENTS
Loose script paper
Tags
Cover sheet

SPECIAL REQUIREMENTS
Music manuscript paper (six sheets)

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

Complete the piano accompaniment to this song, *Die Berge (The Mountains)* by Franz Schubert, varying the texture as appropriate. You may use suitable abbreviations (e.g. 𝄎).

Text and translation:

Sieht uns der Blick gehoben,
So glaubt das Herz die Schwere zu besiegen,
Zu den Himmlischen oben
Will es dringen und fliegen;
Der Mensch empor geschwungen,
Glaubt schon, er sei durch die Wolken gedrungen.

Bald muss er staunend merken,
Wie ewig fest wir auf uns selbst begründet;
Dann strebt in sichern Werken
Sein ganzes Thun, verbündet,
Vom Gründe nie zu wanken,
Und baut wie Felsen den Bau der Gedanken.

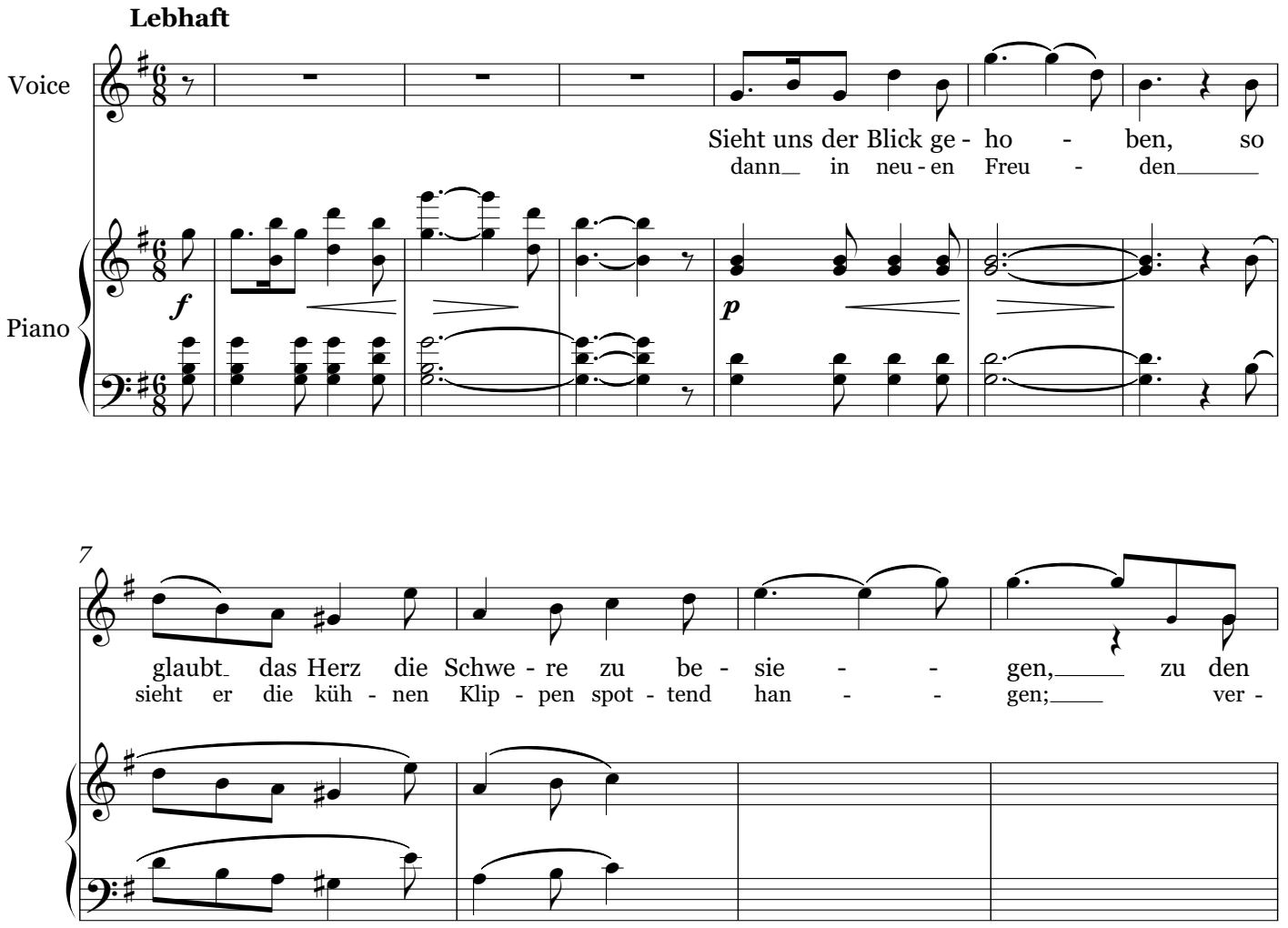
Und dann in neuen Freuden
Sieht er die kühnen Klippen spottend hangen;
Vergessend aller Leiden,
Fühlt er einzig Verlangen
An dem Abgrund zu scherzen,
Denn hoher Muth schwillt ihm in hohem Herzen.

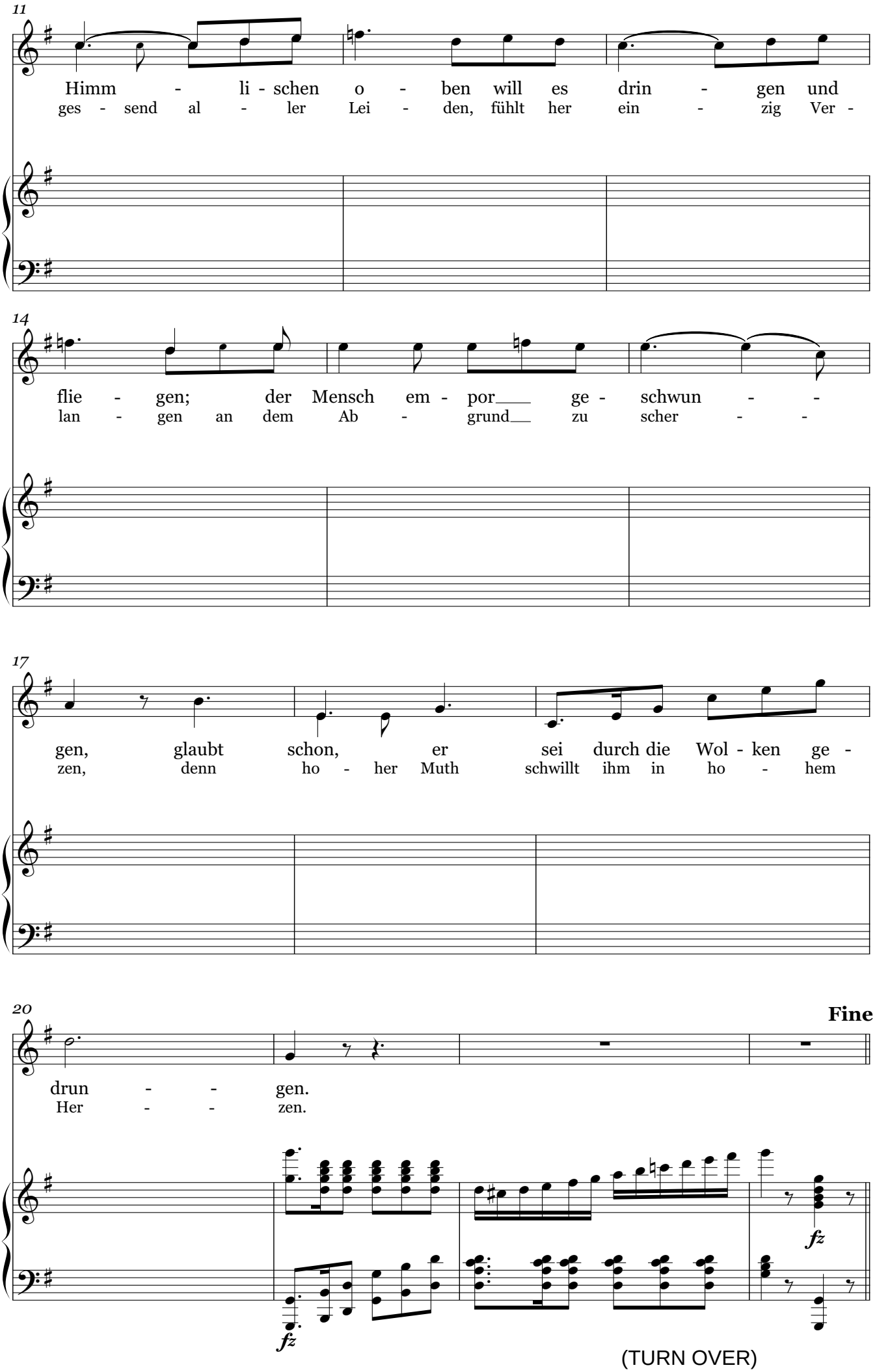
(Friedrich Schlegel)

When we look upwards,
Our heart believes that we can conquer gravity,
And fly up and reach
The heavenly ones above;
Man, once airborne,
Already believes he has made his way through the clouds.

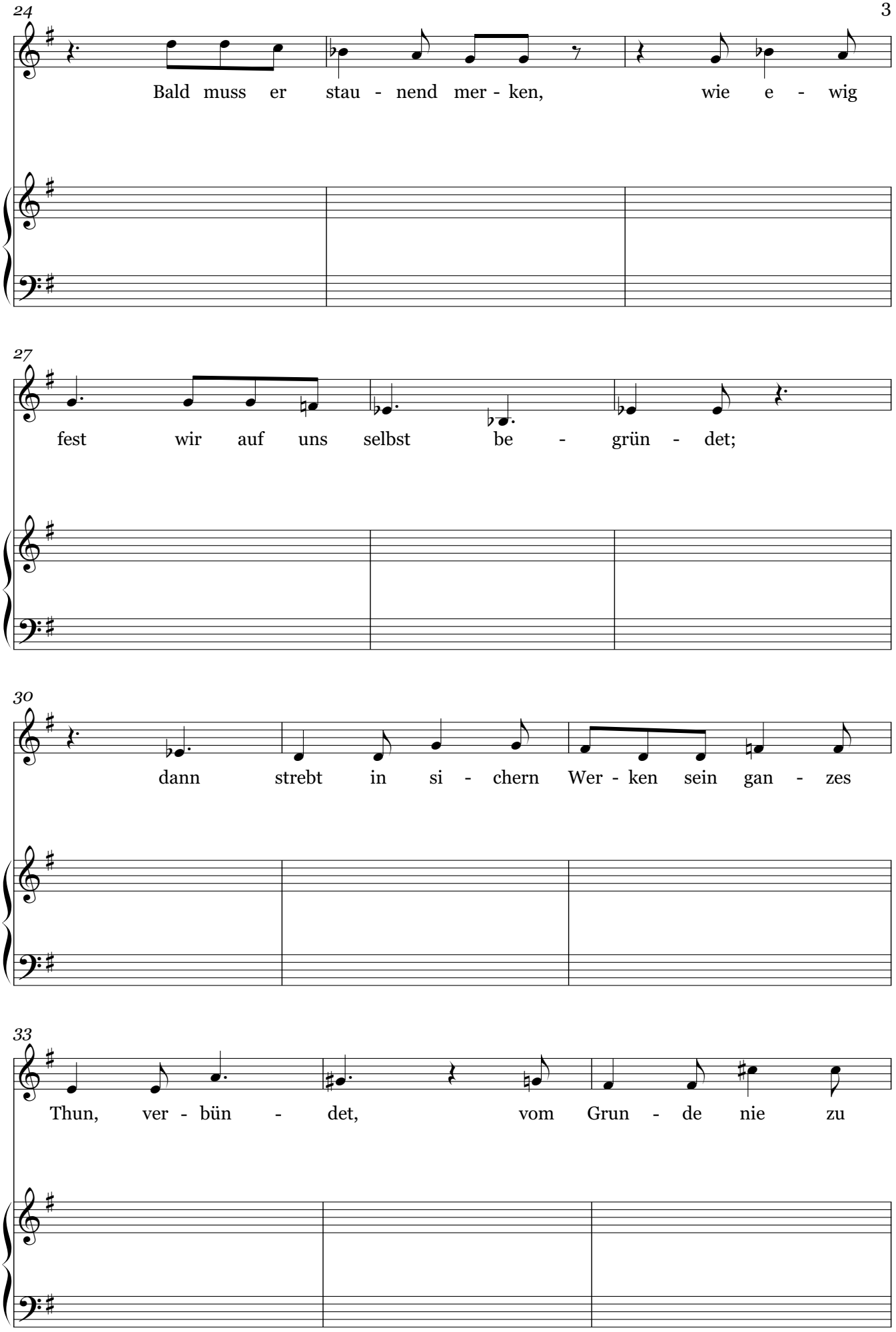
Soon he must observe with astonishment
How were are for ever grounded in ourselves;
Then he strives to achieve lasting deeds
His whole activity, united in one purpose,
Firmly anchored to the ground,
And he builds, like rock, a structure of thoughts.

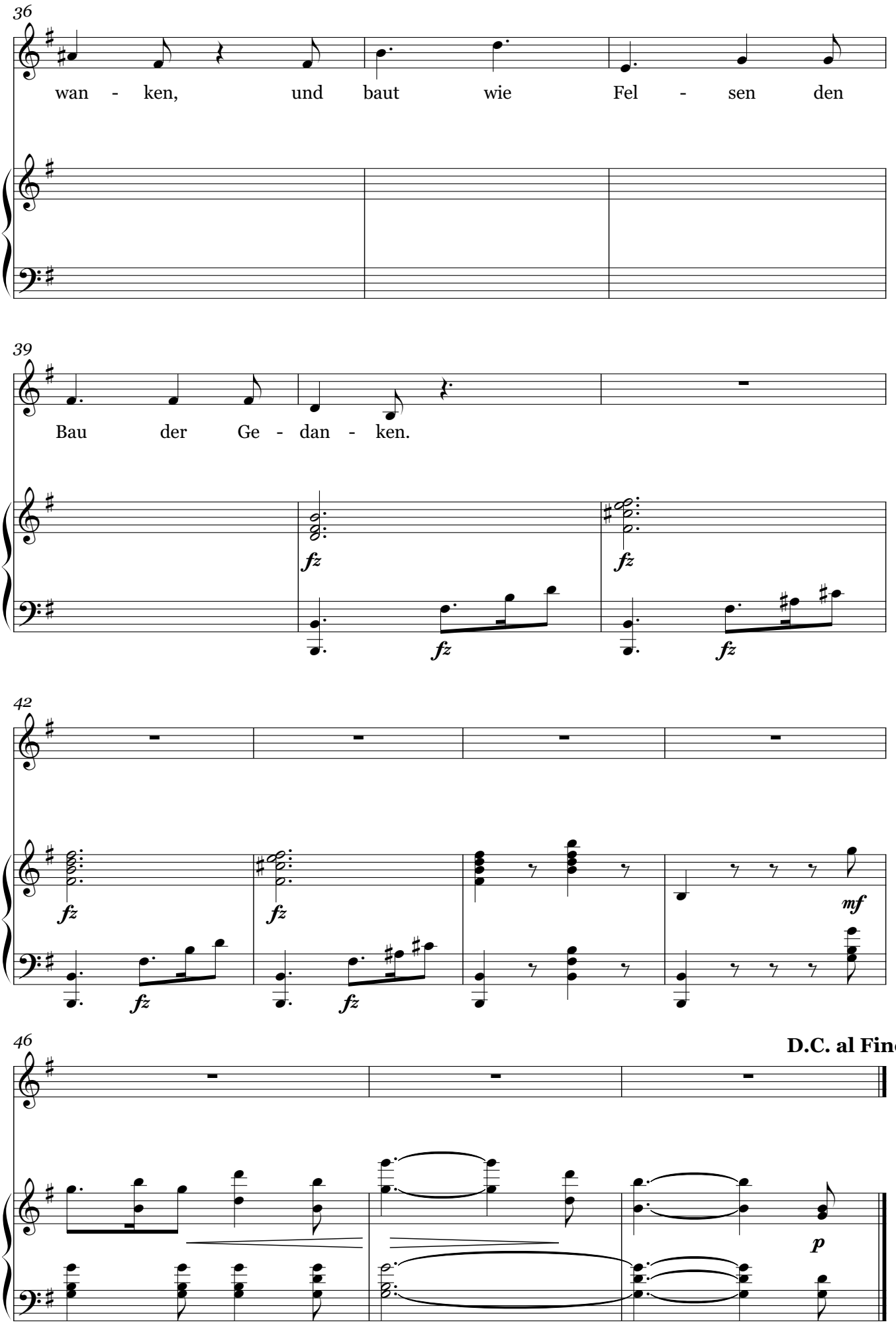
And then with new delight
He sees the bold cliffs hanging in mockery;
Forgetting all sorrows,
He feels only longing,
To linger by the abyss,
For lofty courage swells in his lofty heart.




11
Himm - li - schen o - ben will es drin - gen und
ges - send al - ler Lei - den, fühlt her ein - zig Ver -
14
flie - gen; der Mensch em - por ge - schwun - -
lan - gen an dem Ab - grund zu scher - -
17
gen, glaubt schon, er sei durch die Wol - ken ge -
zen, denn ho - her Muth schwillt ihm in ho - hem
20
Fine
drun - - gen.
Her - - zen.
fz
fz

(TURN OVER)


24
Bald muss er stau - nend mer - ken, wie e - wig
27
fest wir auf uns selbst be - grün - det;
30
dann strebt in si - chern Wer - ken sein gan - zes
33
Thun, ver - bün - det, vom Grun - de nie zu


36
wan - ken, und baut wie Fel - sen den
39
Bau der Ge - dan - ken.
fz
fz
fz
fz
42
fz
fz
fz
fz
mf
46
D.C. al Fine
p

END OF PAPER

UNIVERSITY OF CAMBRIDGE

MUT0
MUSIC TRIPOS Part IA

Monday 21 May to Tuesday 22 May 2018

Paper 5B *Takeaway paper*

TONAL SKILLS I: COUNTERPOINT

Candidate number ……..

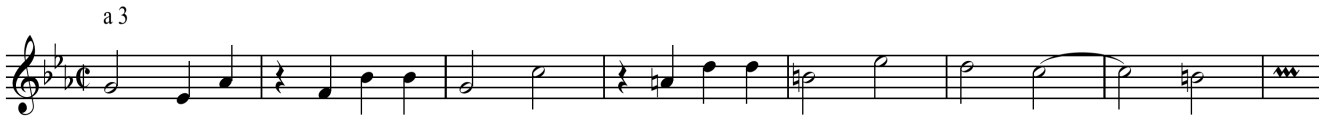
*You **must** number the first bar of every line*.

SECTION A

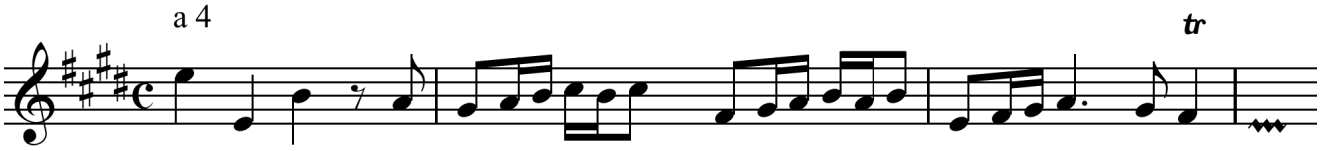
1. Write a fugal exposition in **either** three **or** four parts as indicated, for **either** keyboard **or** strings (in open score), on **one** of the following subjects. The countersubject should be regular and invertible at the octave. You may choose to include one redundant entry. The chosen subject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

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

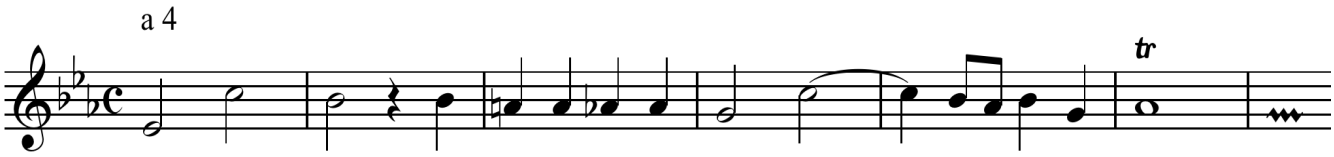
Subject 1



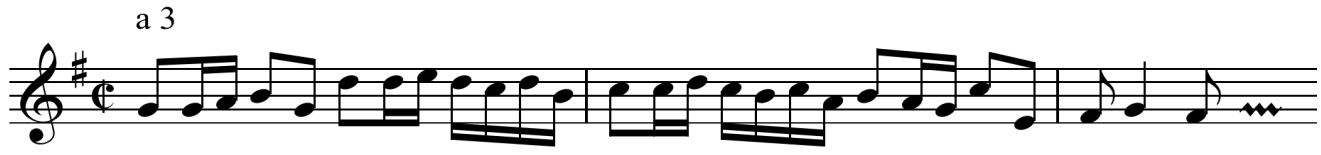
Subject 2



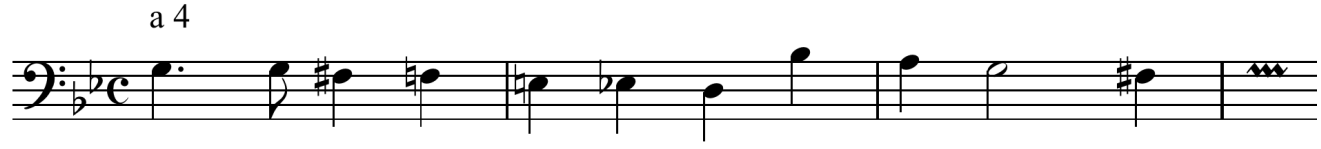
Subject 3



Subject 4



Subject 5



UNIVERSITY OF CAMBRIDGE

MUT0
MUSIC TRIPOS Part IA

Thursday 31 May 2018 9.00 – 10.00

Paper 6A

AURAL SKILLS

Candidate number _____

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

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

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

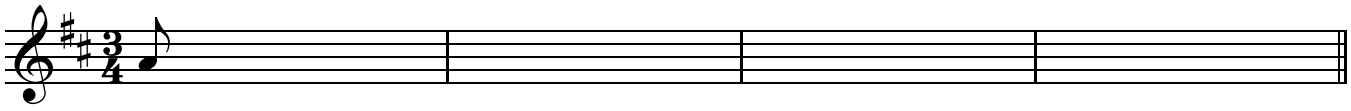
STATIONERY REQUIREMENTS
Tags
Rough work pad

SPECIAL REQUIREMENTS
Manuscript paper

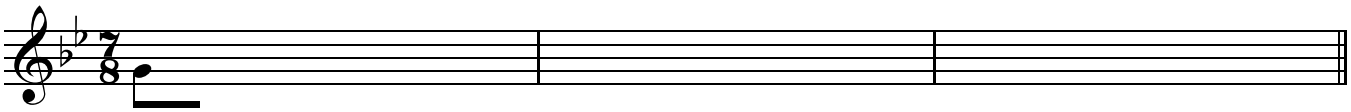
You may not start to read the questions printed on the subsequent pages of this question paper until instructed that you may do so by the Invigilator

1 **Three** melodies will each be played **twice**, with a short gap between each playing. Write down the complete melodies in the spaces provided.

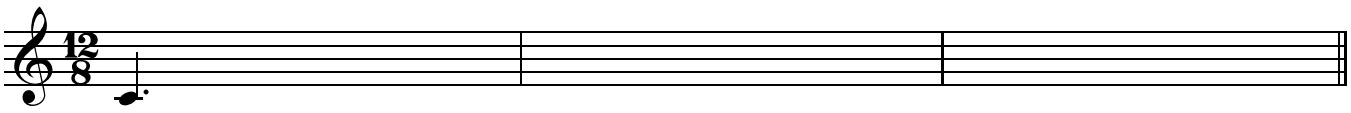
a) **Andante**



b) **Moderato**

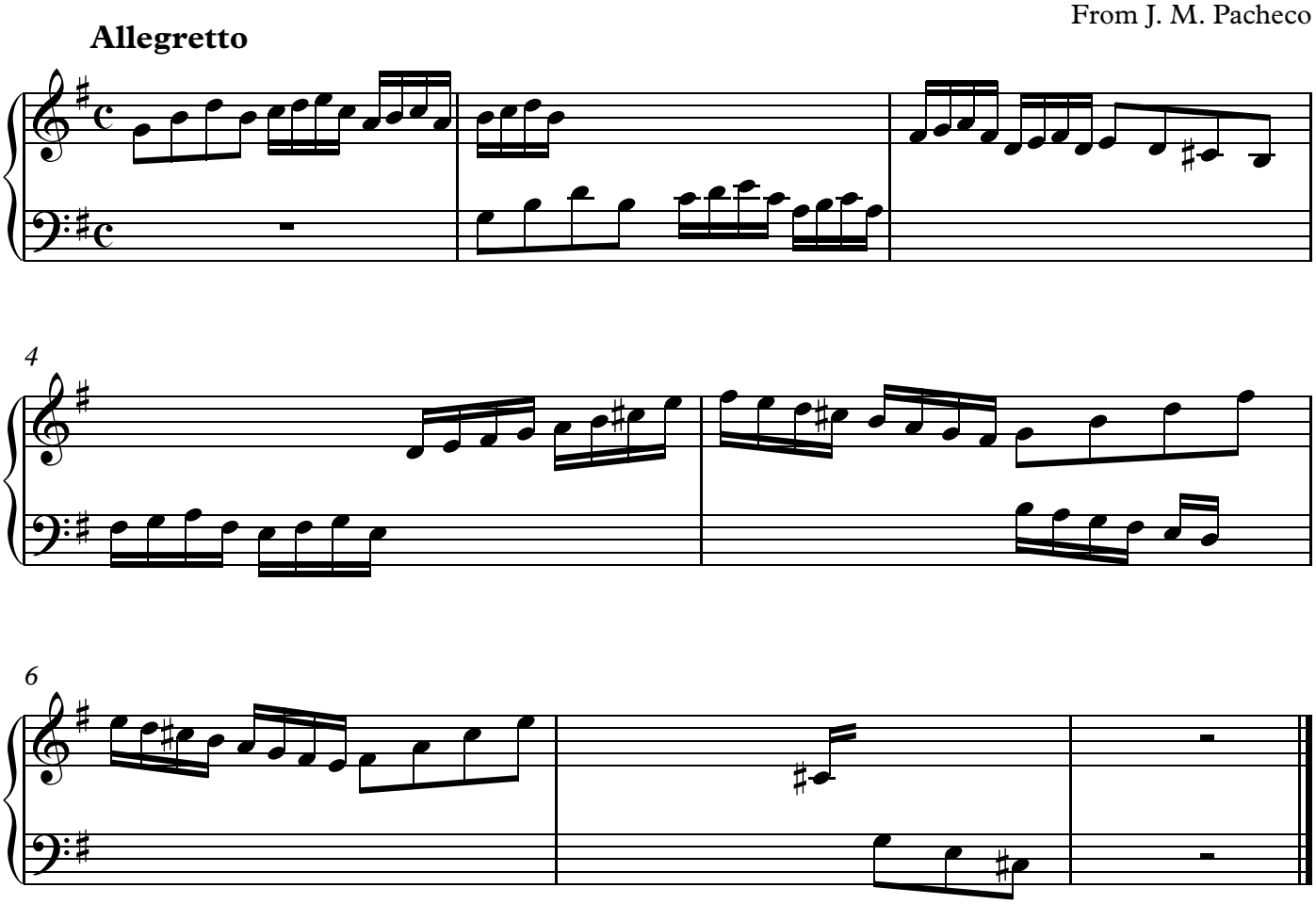


c) **Poco moto**



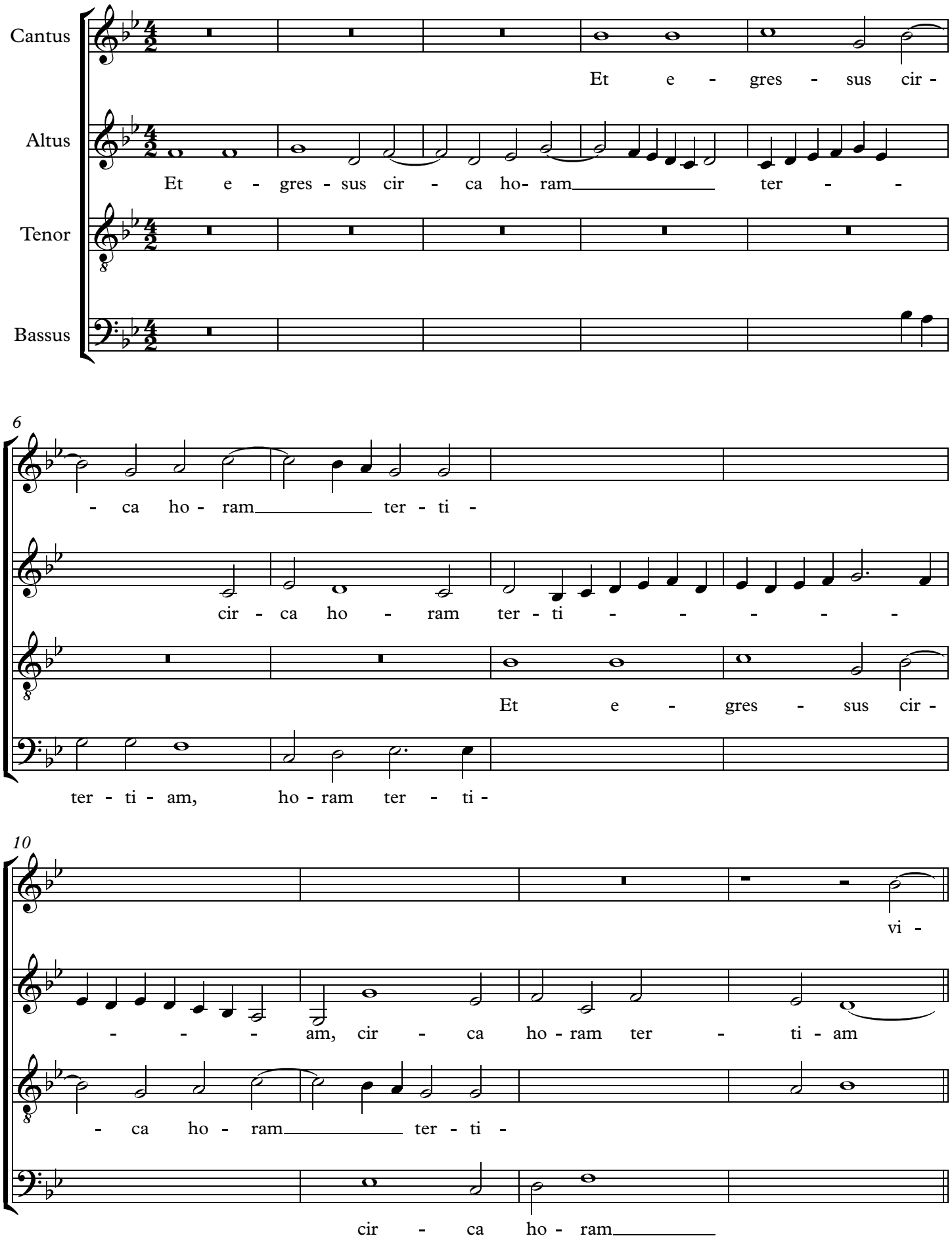
2 The following passage of two-part keyboard counterpoint will be played **three** times. Fill in the missing parts.

From J. M. Pacheco



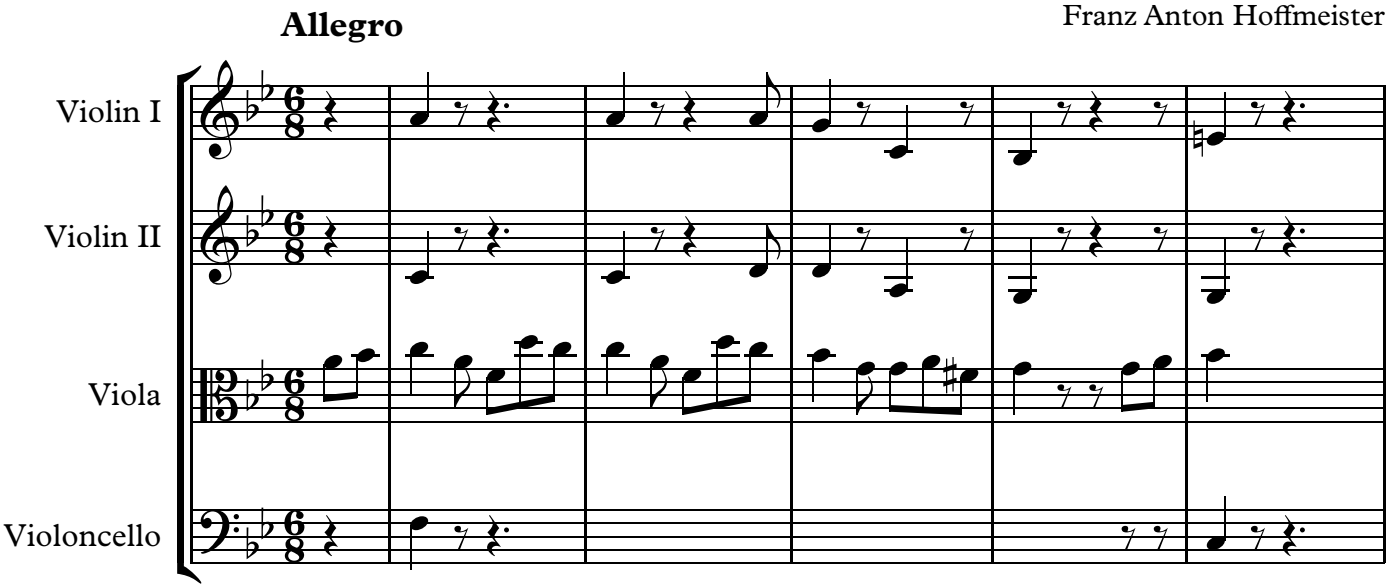
3 The following passage of sixteenth-century vocal counterpoint will be played **three** times.
Fill in the missing parts. It is not necessary to transcribe the text.

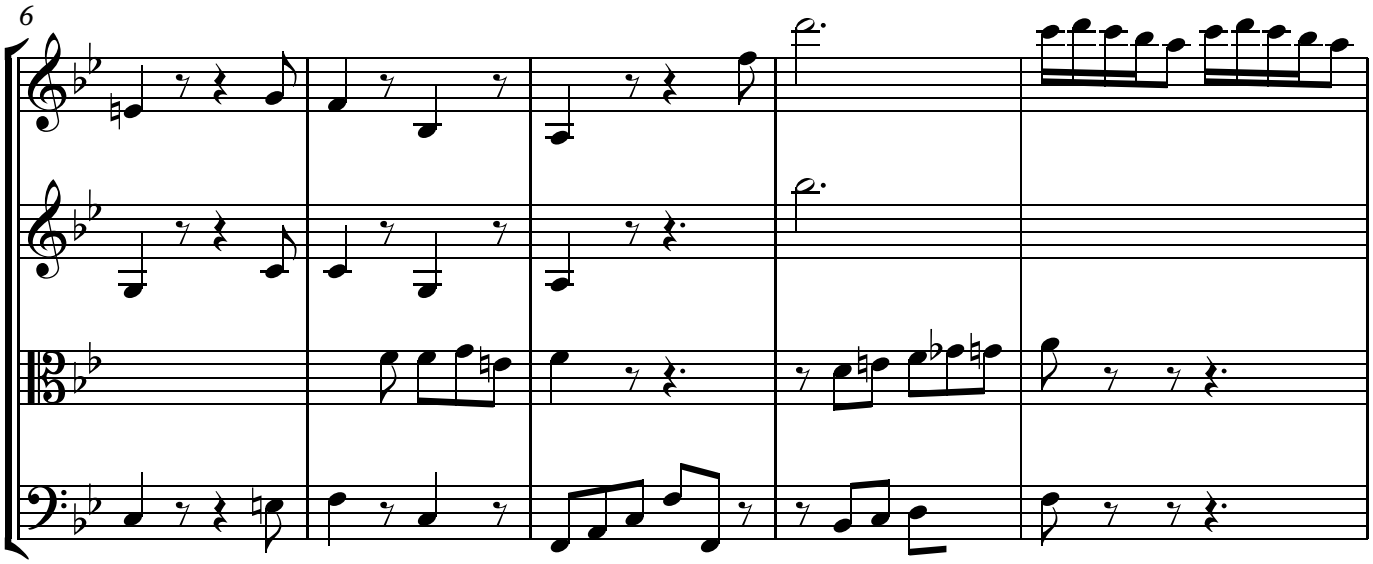
Francisco Guerrero

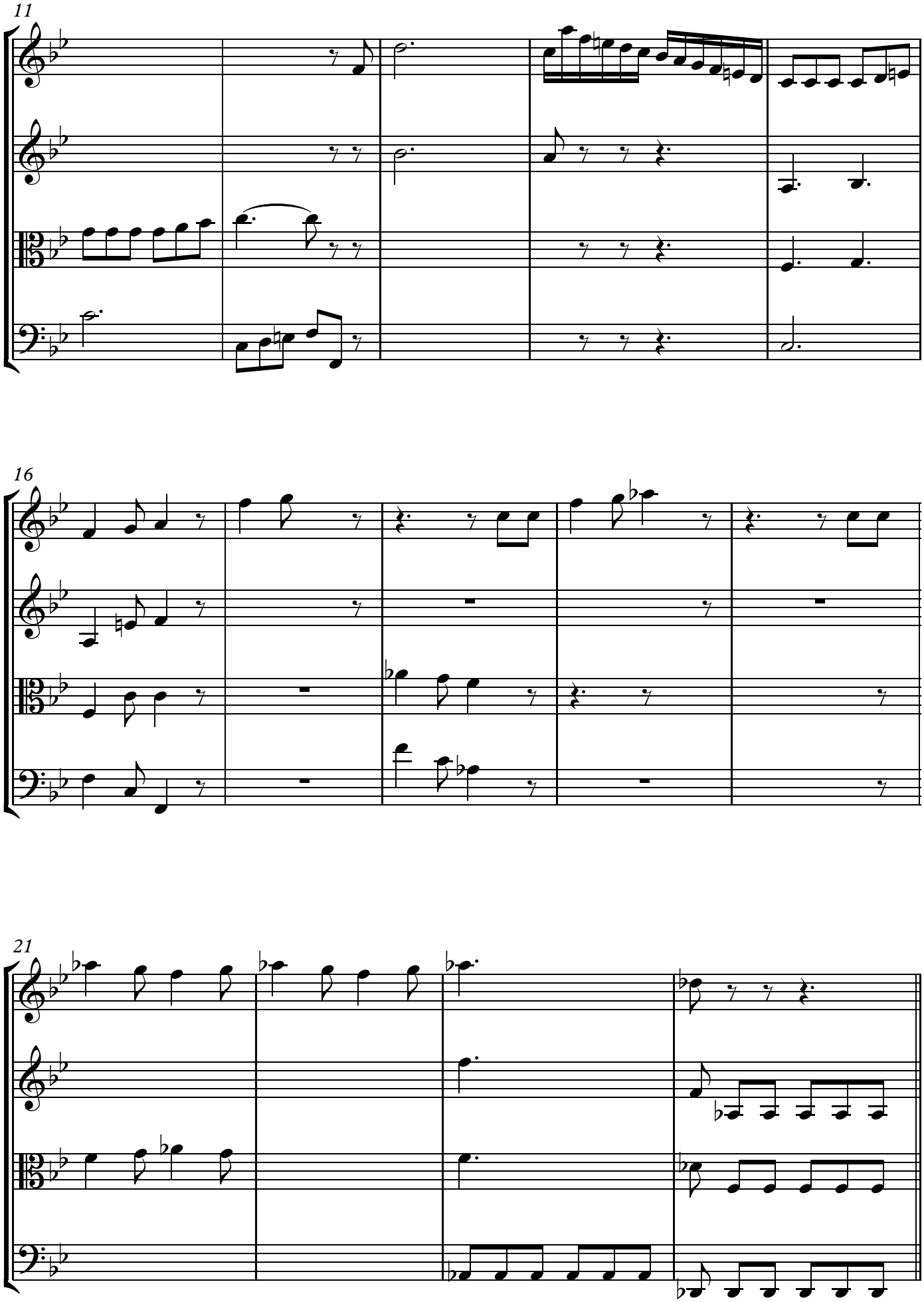


4 The following passage from a string quartet will be played **three** times.
Fill in the missing parts.

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

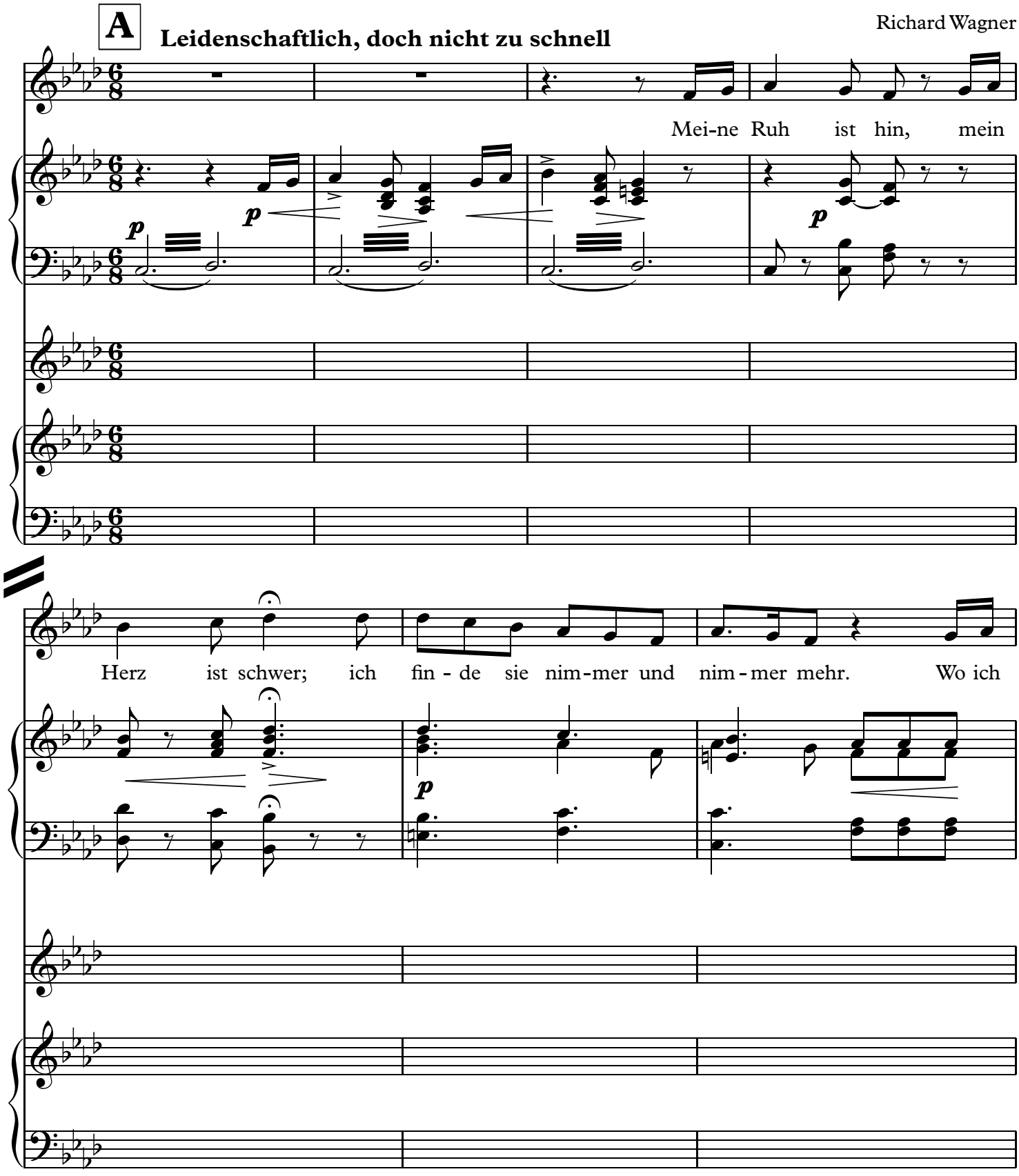


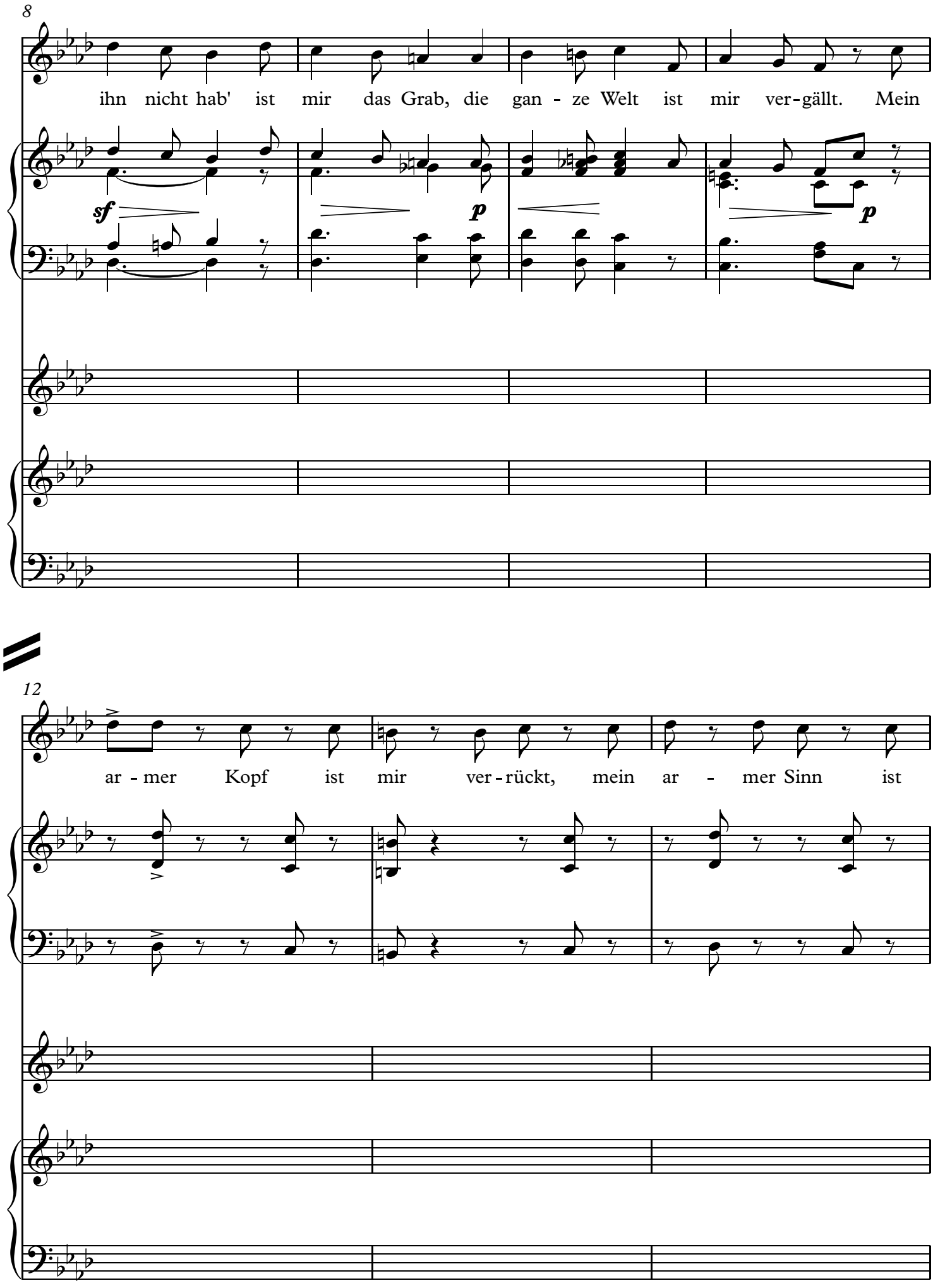


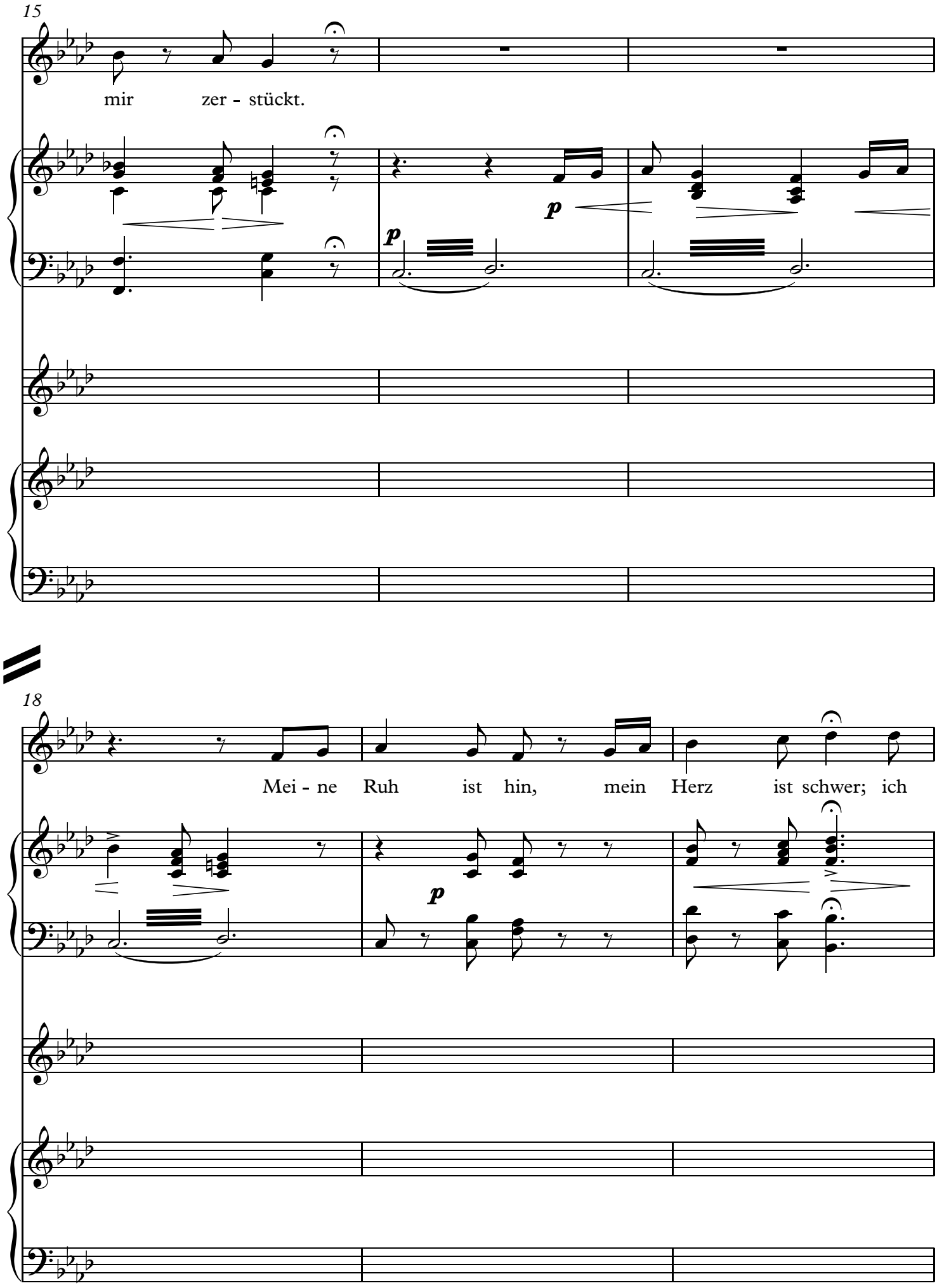

11
16
21

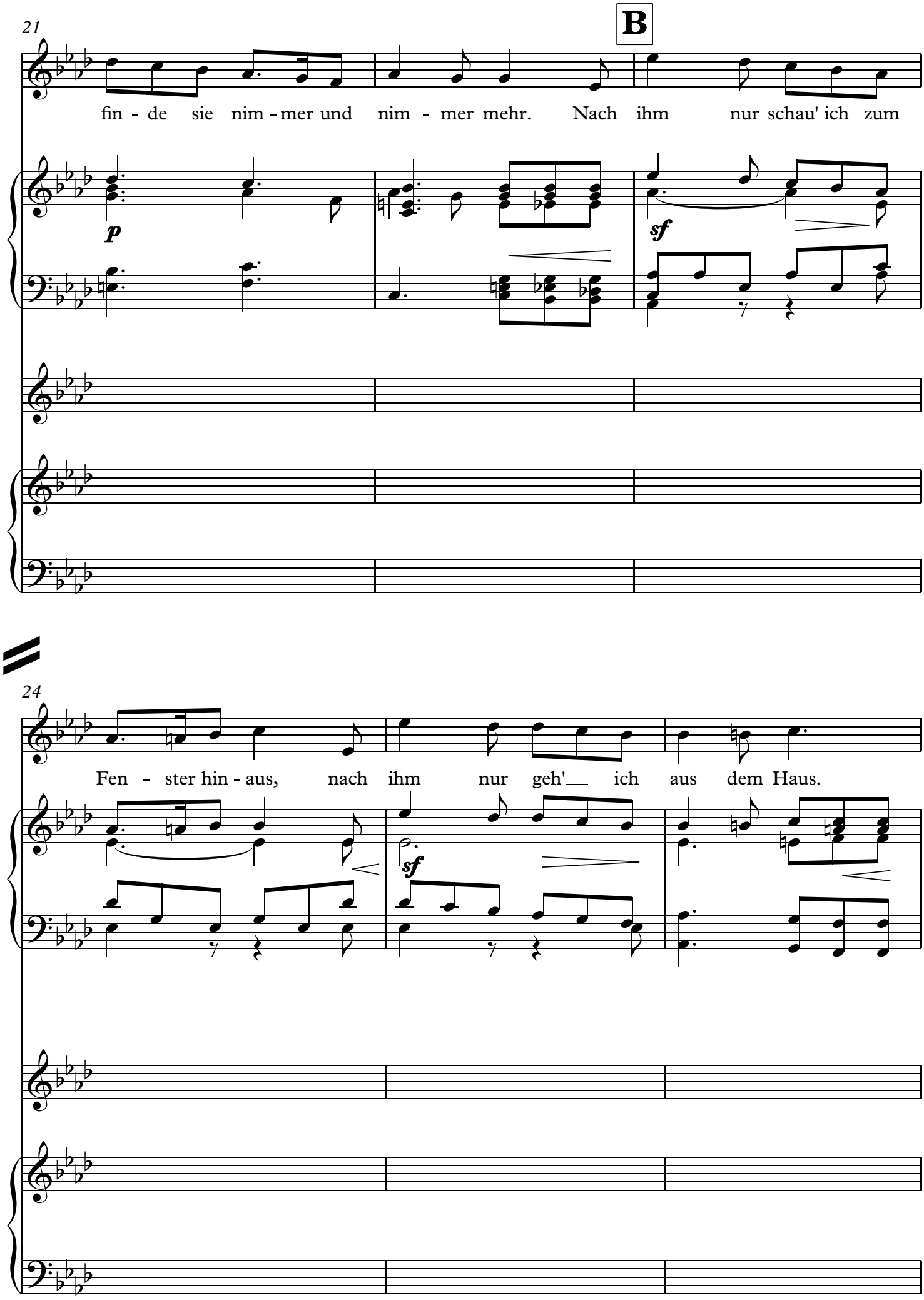
5 The following song by Richard Wagner will be played **three** times.
The score contains a number of mistakes:
Between rehearsal letters A and B, the score contains mistakes of **rhythm** only.
Between rehearsal letters B and C, the score contains mistakes of **pitch** only.
From rehearsal letter C to the end, the score contains mistakes of both **pitch and rhythm**.
There are no mistakes in the first bar of any of these sections.

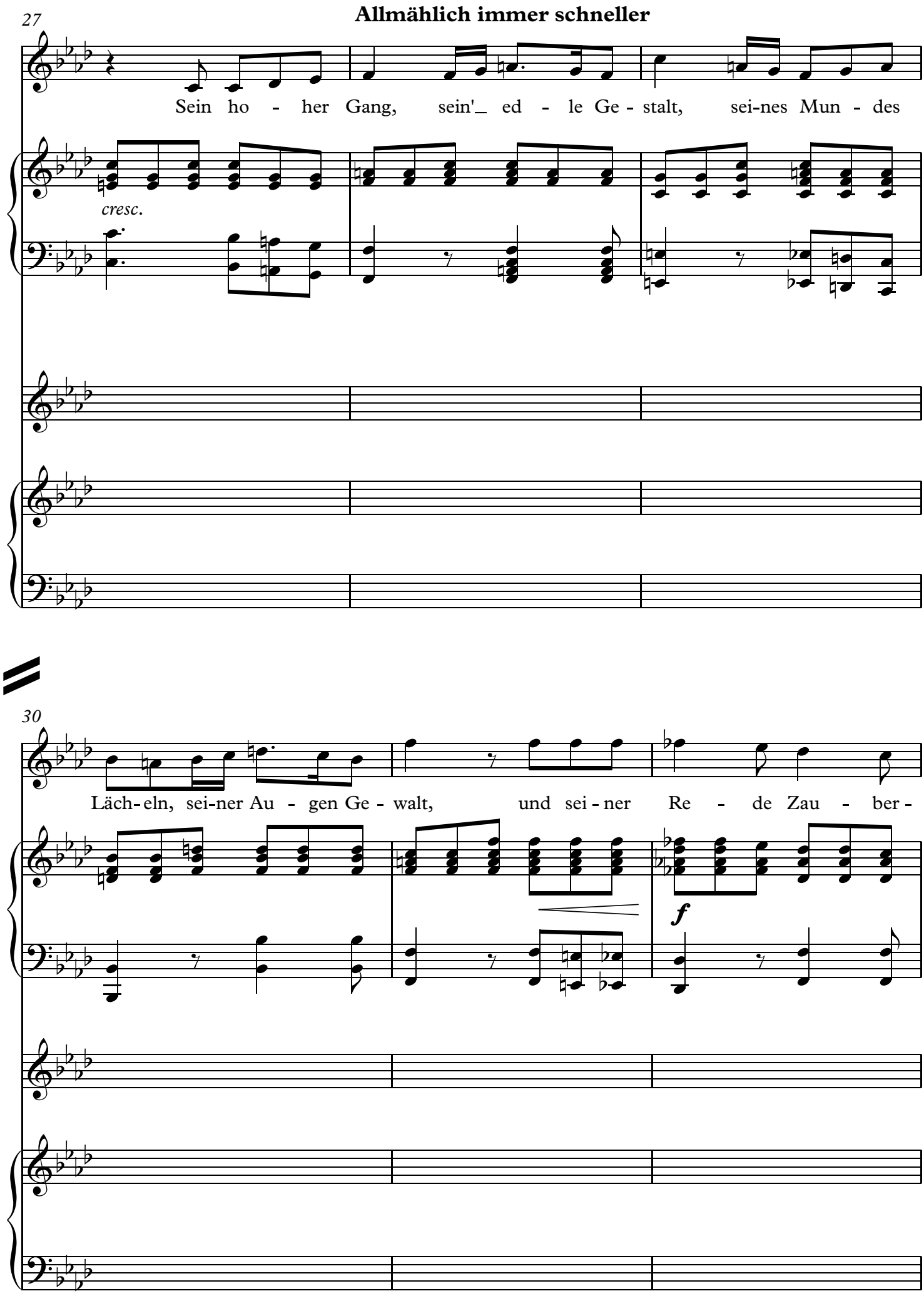
Write the corrections on the blank staves below the printed version. Do not write out the entire excerpt. Do not transcribe the text.

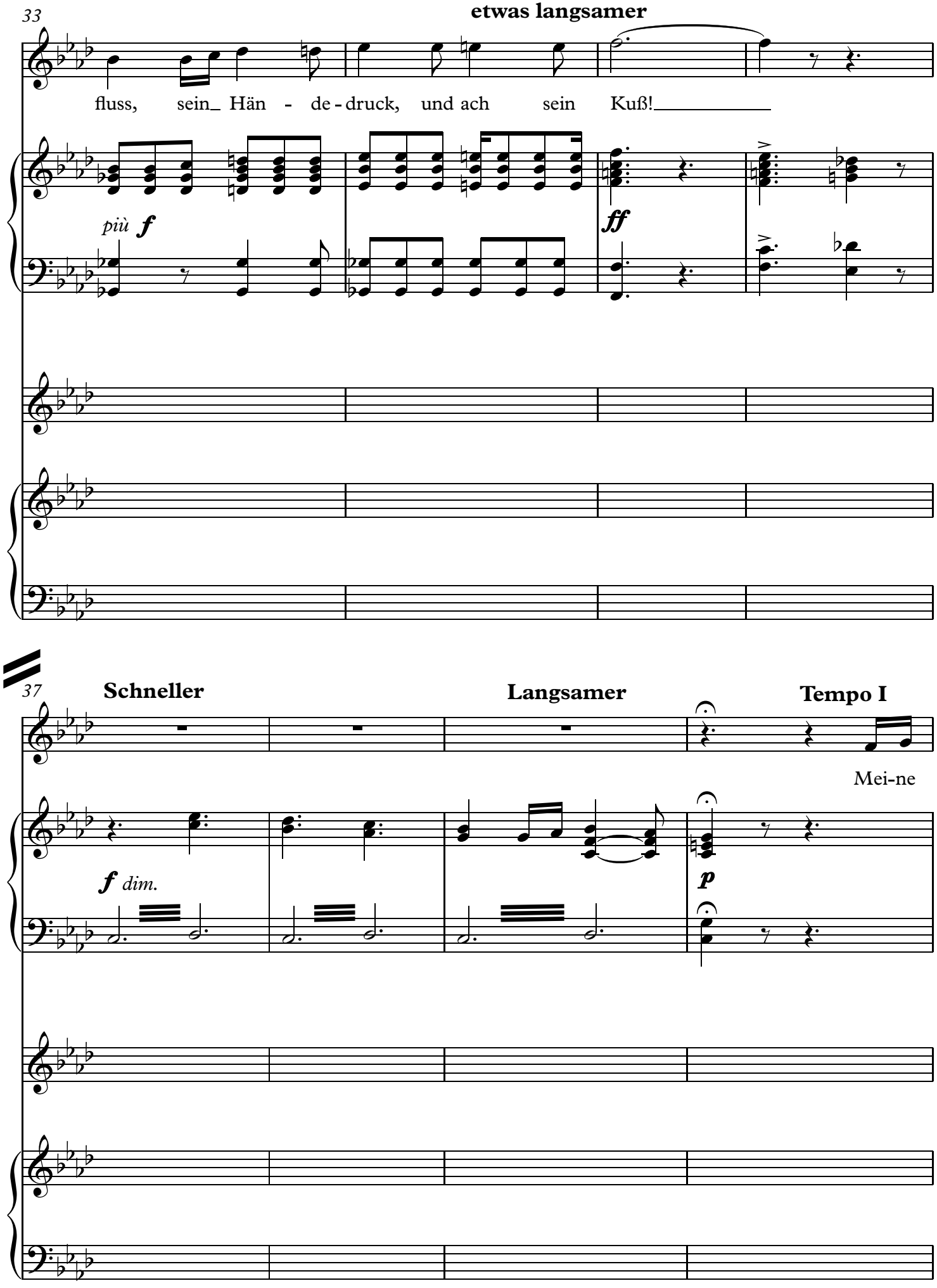


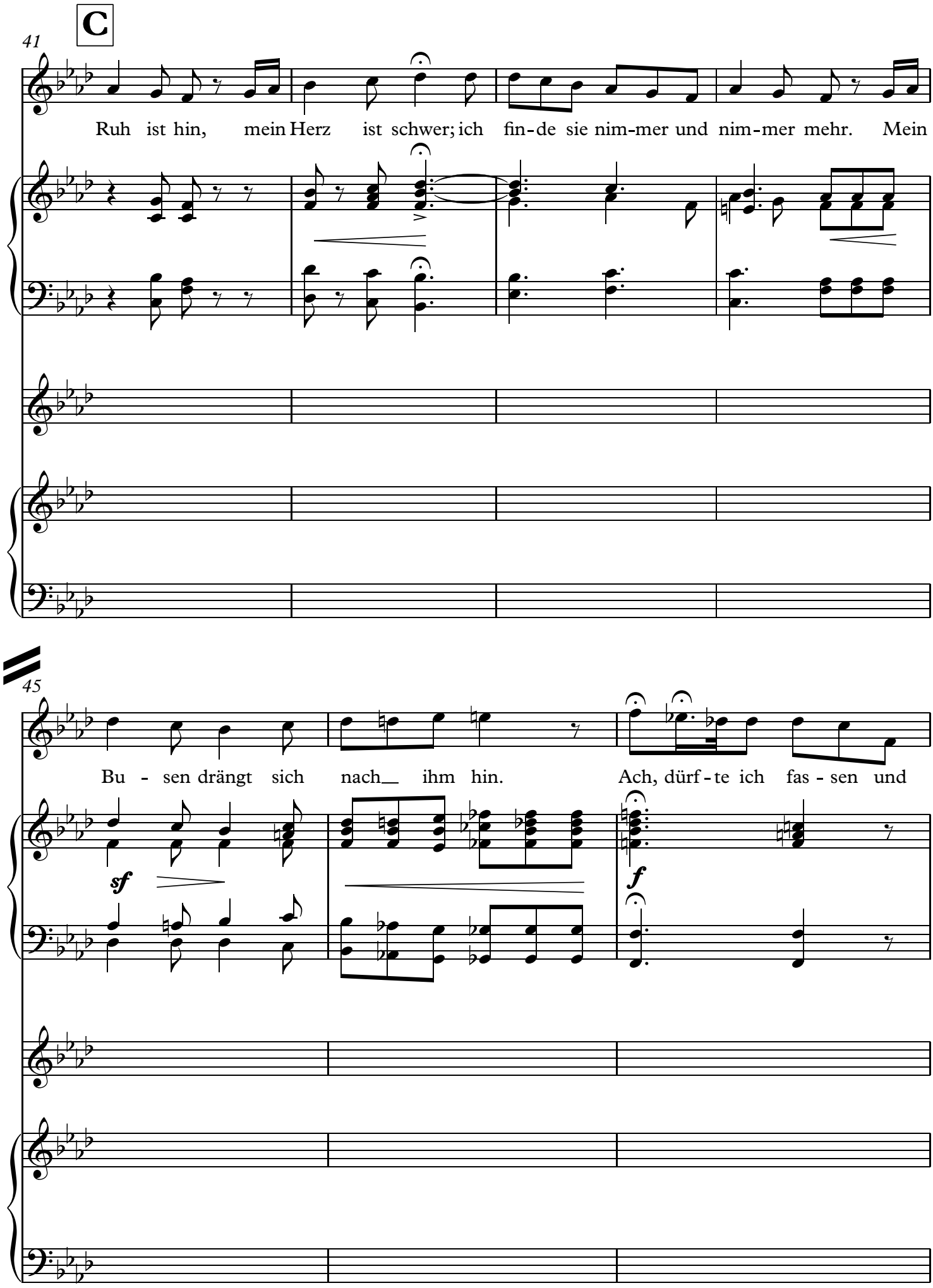

8
ihn nicht hab' ist mir das Grab, die gan - ze Welt ist mir ver-gällt. Mein
sf
p
p
12
ar - mer Kopf ist mir ver-rückt, mein ar - mer Sinn ist

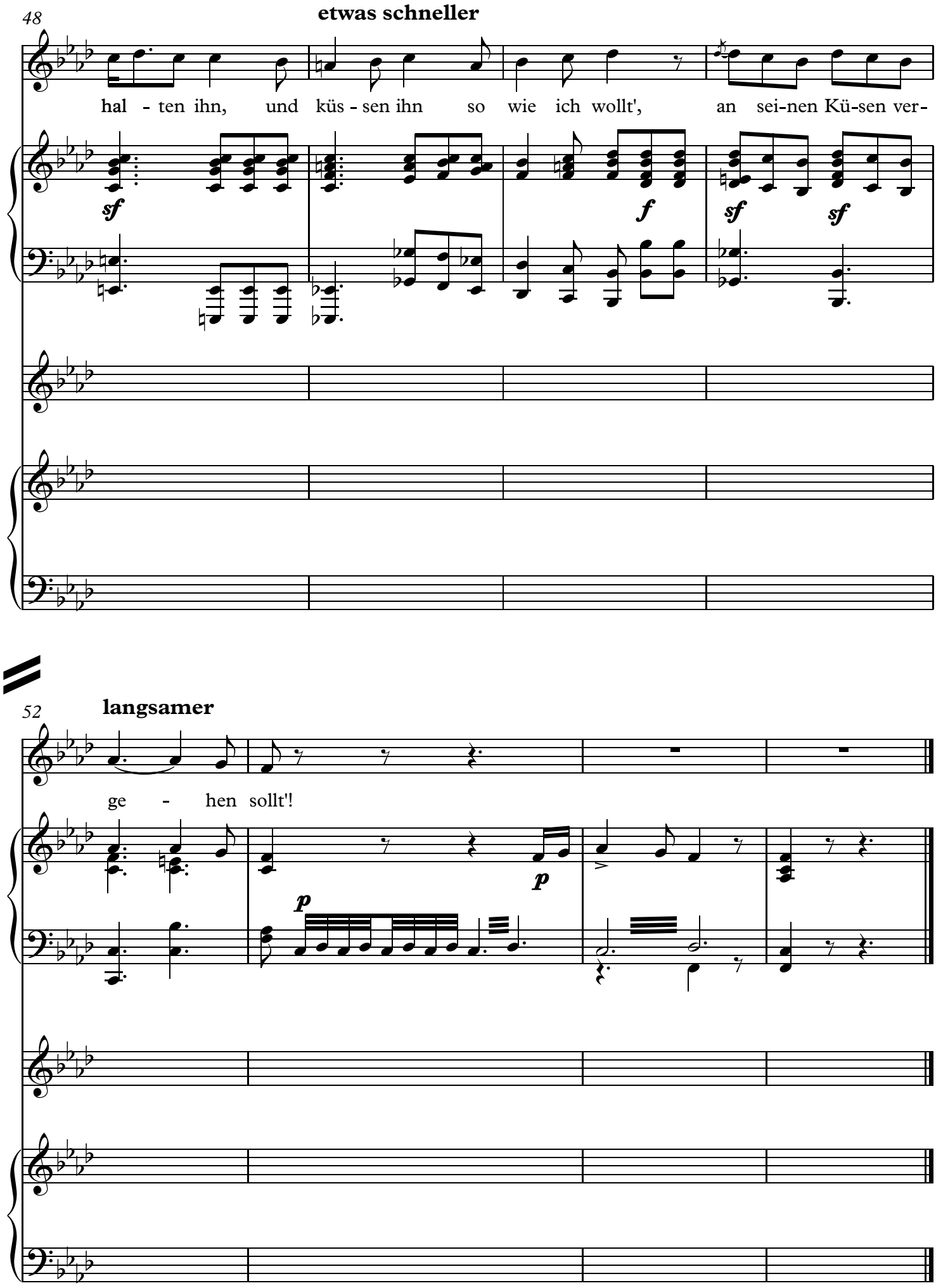

15
mir zer - stückt.
p
p
18
Mei - ne Ruh ist hin, mein Herz ist schwer; ich
p


21
B
fin - de sie nim - mer und nim - mer mehr. Nach ihm nur schau' ich zum
p
sf
24
Fen - ster hin - aus, nach ihm nur geh'__ ich aus dem Haus.
sf


27
Allmählich immer schneller
Sein ho - her Gang, sein'_ ed - le Ge - stalt, sei-nes Mun - des
cresc.
30
Läch-eln, sei-ner Au - gen Ge - walt, und sei - ner Re - de Zau - ber -
f


33
etwas langsamer
fluss, sein_ Hän - de - druck, und ach sein Kuß!_____
più f
ff
37
Schneller
Langsamer
Tempo I
Mei-ne
f dim.
p


C
41
Ruh ist hin, mein Herz ist schwer; ich fin-de sie nim-mer und nim-mer mehr. Mein
45
Bu - sen drängt sich nach ihm hin. Ach, dürf-te ich fas - sen und
sf
f


48
etwas schneller
hal - ten ihn, und küs - sen ihn so wie ich wollt', an sei-nen Kü-sen ver-
sf
f
sf
sf
52
langsamer
ge - hen sollt'!
p
p

UNIVERSITY OF CAMBRIDGE

MUT0
MUSIC TRIPOS Part IA

Wednesday 6 June and Thursday 7 June 2018

Paper 6B

PRACTICAL SKILLS

You have twenty minutes in which to study these tests.

Do not write anything on this copy of the tests.

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

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

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

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

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

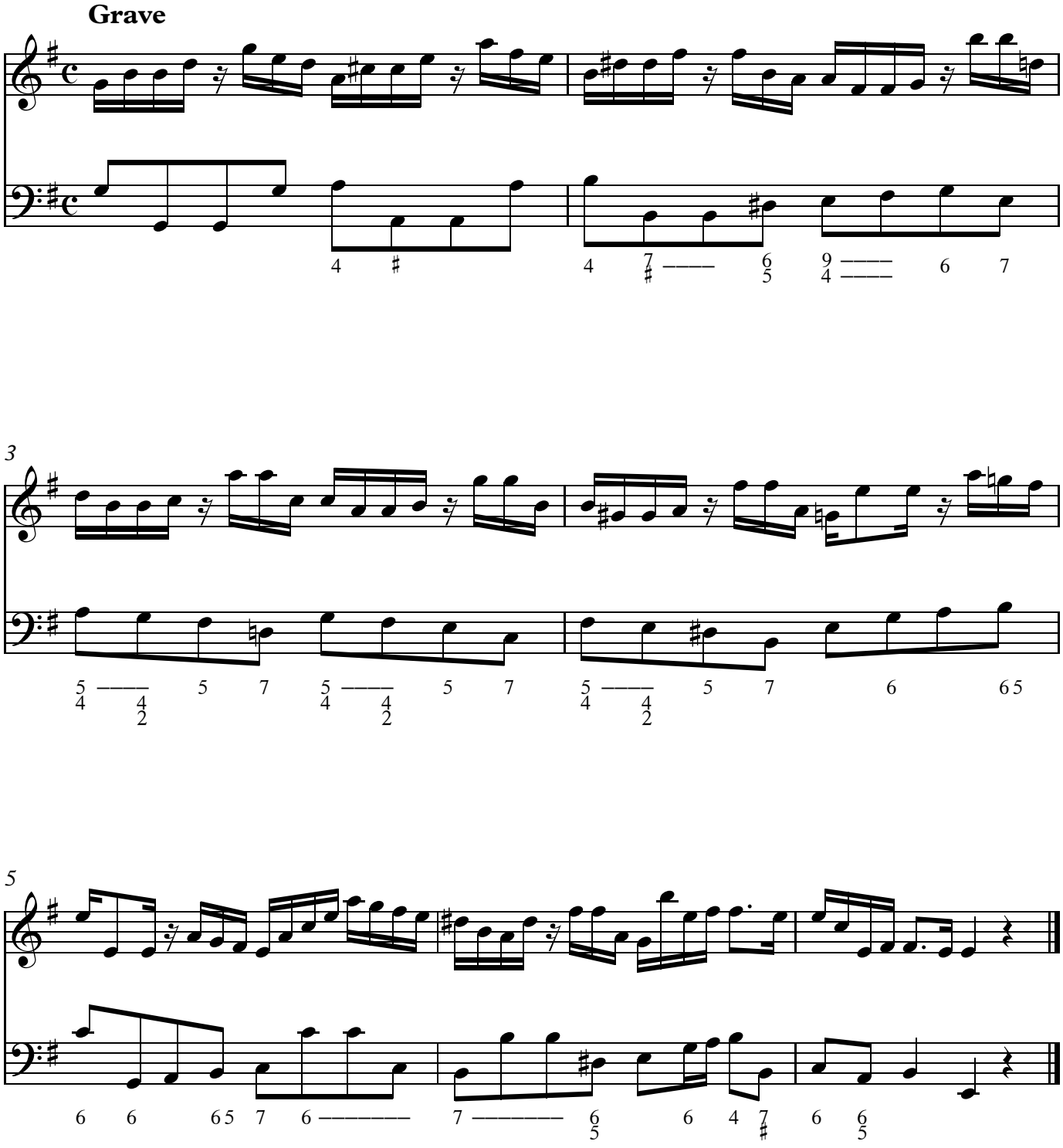
You may perform nos. 1, 2 and 5 **either** at the keyboard **or** on another appropriate instrument; nos. 3 and 4 must be performed at the keyboard. Candidates are permitted to play only **one** instrument other than the keyboard during the examination. Amplification is not permitted.

1 Figured bass exercise

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

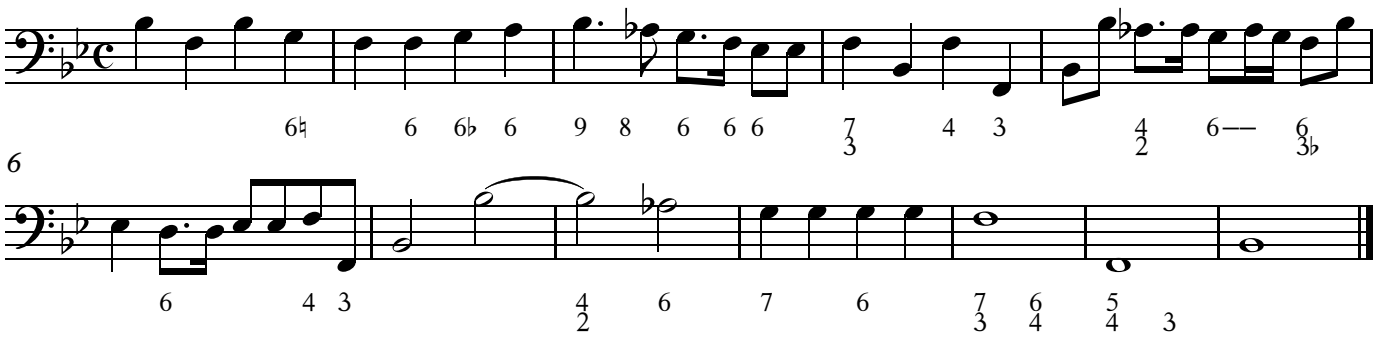
Or *(b)* (other instruments) Perform a solo line that matches the harmonies of the figured bass supplied in Extract 2; the line should be in an eighteenth-century style. An examiner will set the tempo and play the bass line and harmonies.

Extract 1



1 Figured bass exercise

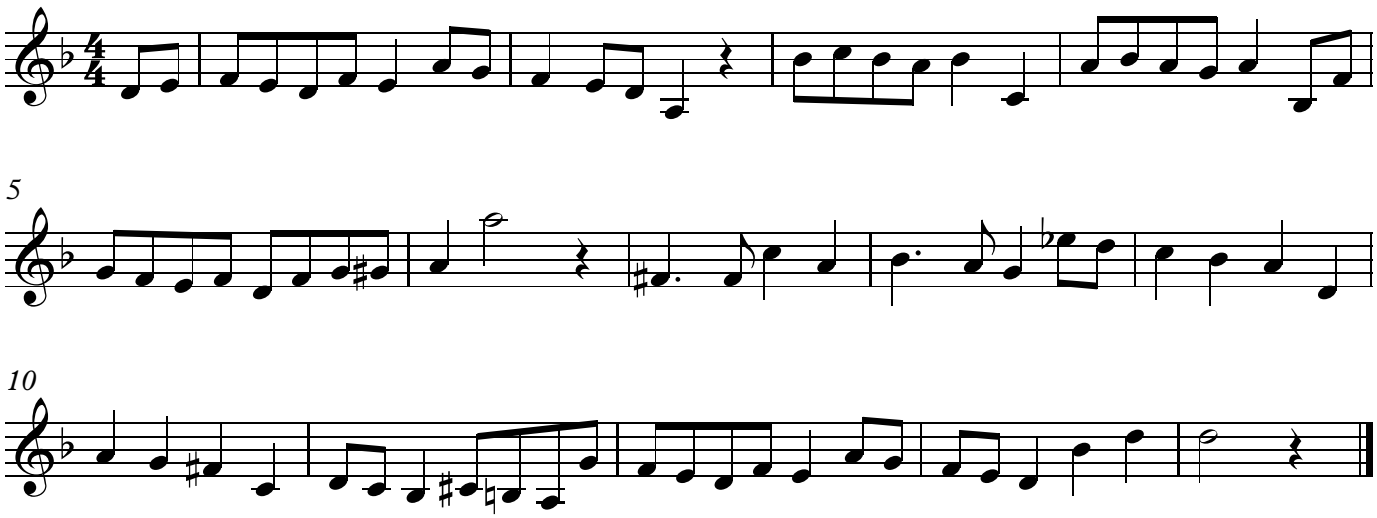
Extract 2



2 Harmonisation of a melody

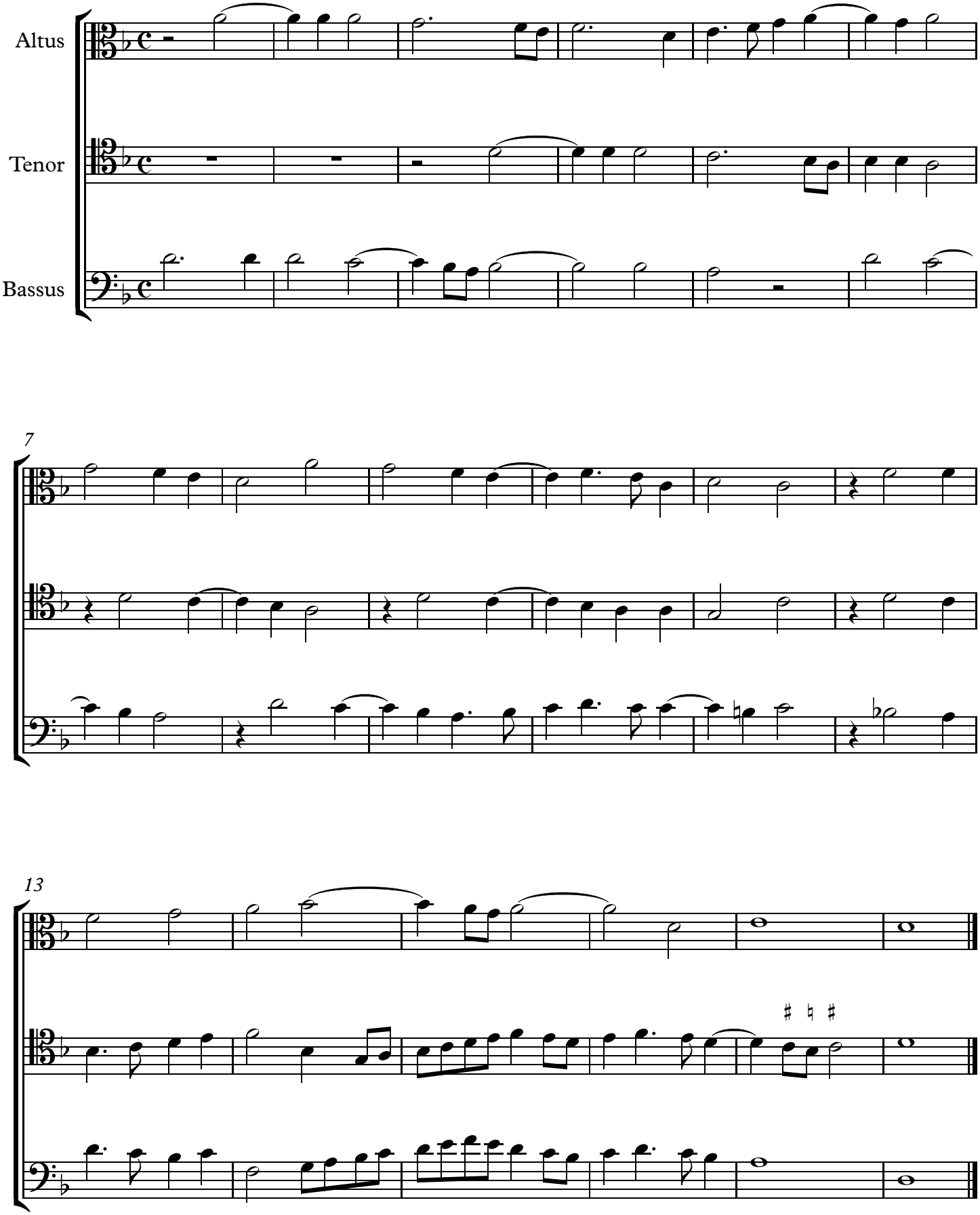
Either *(a)* Harmonise the given melody in an appropriate style **either** at the keyboard or on a guitar. Guitarists may transpose the melody by an octave where necessary.

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



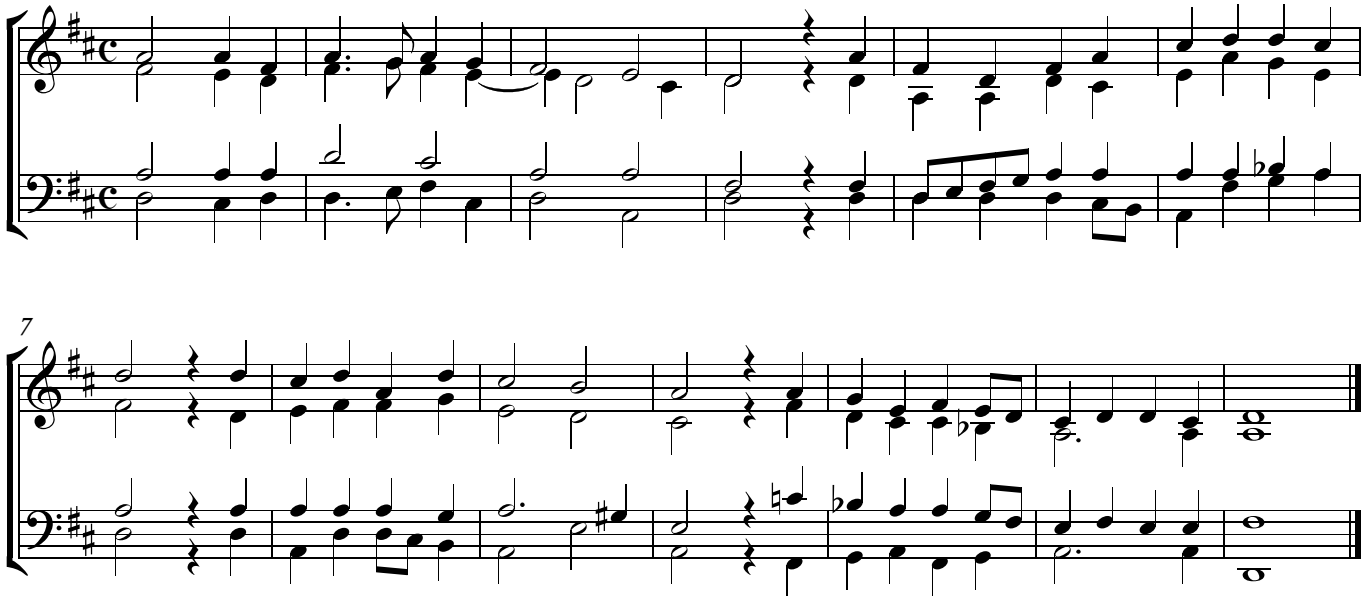
3 Score reading

Play the following extract at the keyboard.



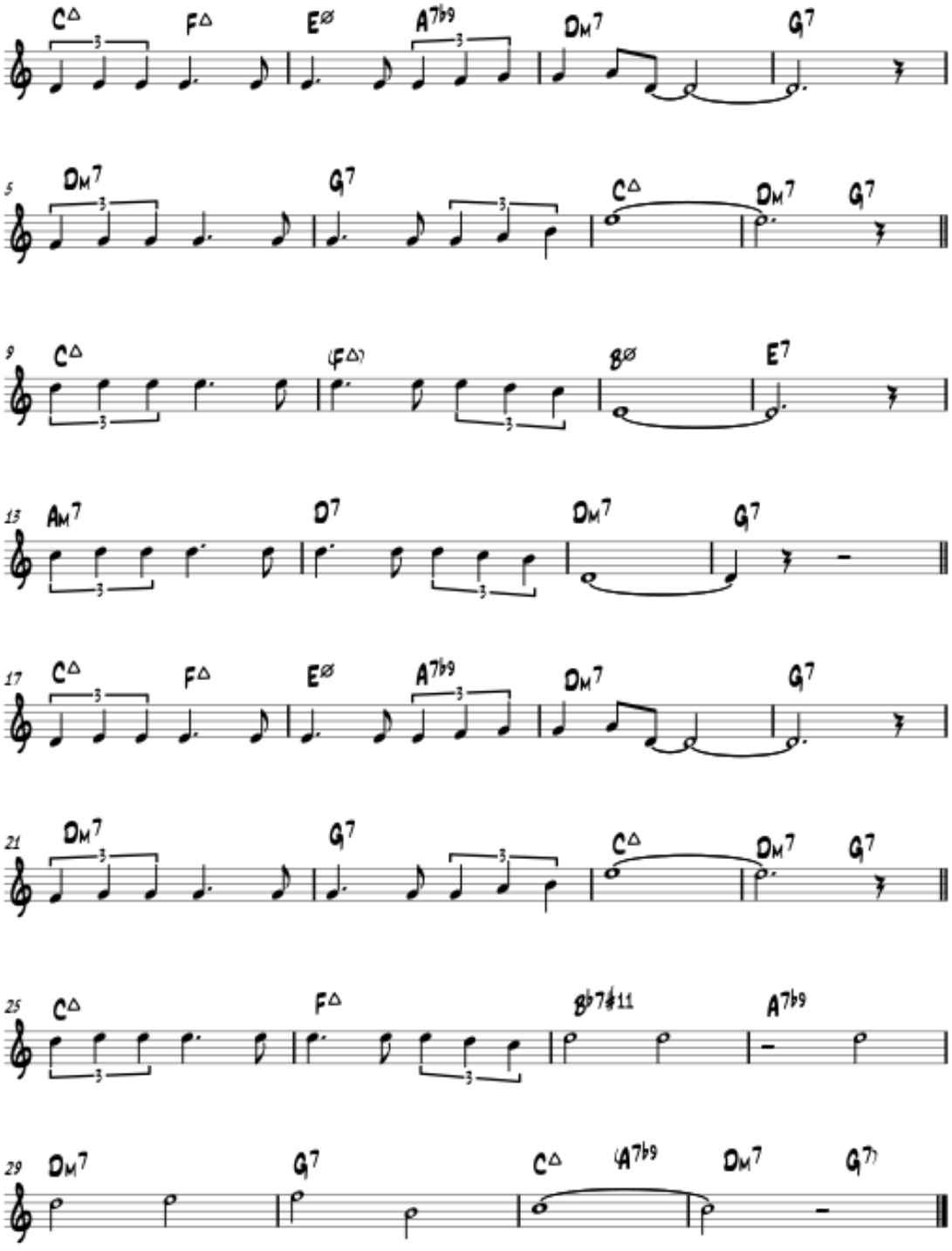
4 Transposition

Transpose the following chorale **down** a tone / **up** a semitone.



5. Realization of a lead sheet

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



UNIVERSITY OF CAMBRIDGE

MUT0
MUSIC TRIPOS Part IA

Monday 21 May to Tuesday 22 May 2018

Paper 6C *Takeaway paper*

TONAL SKILLS II: HARMONY

Candidate number……..

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

SECTION B

Answer **one** question.

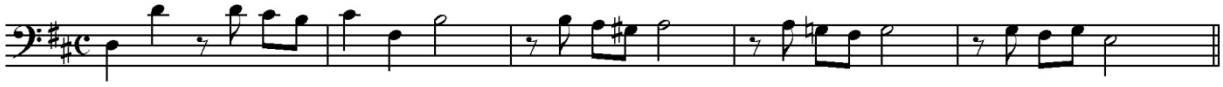
2. Write between **six** and **eight** four-part variations for string ensemble above **one** of the ground basses given in **Extract 2 (i) and (ii)**. Continuous four-part texture is not required, but some imitative and lively writing should be included. It is permitted to incorporate decoration of the bass in some, but not all of the variations, if desired.

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

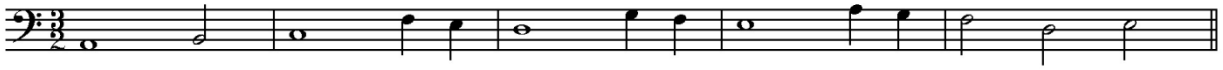
4. Continue the opening, for string quartet, given in **Extract 4**, to form a rounded binary form. This should be between 24 and 40 bars long in total.

Extract 2

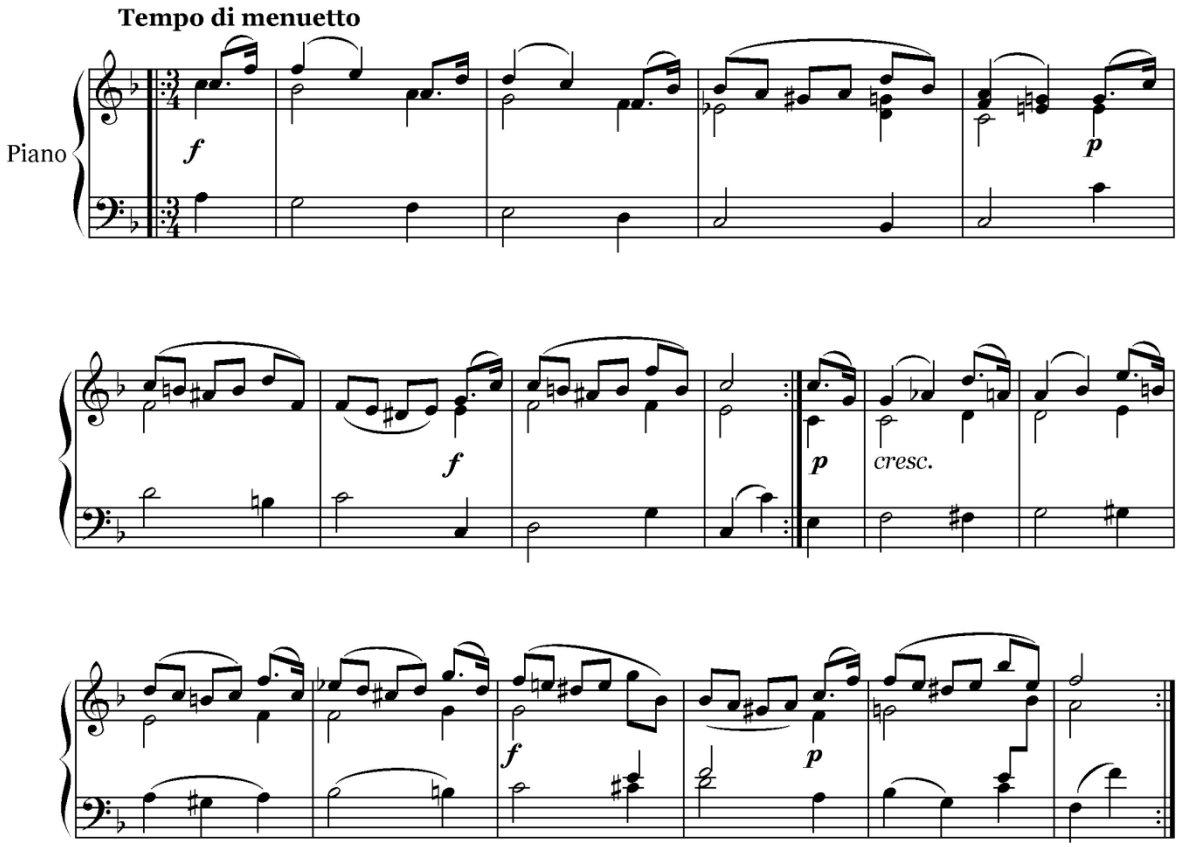
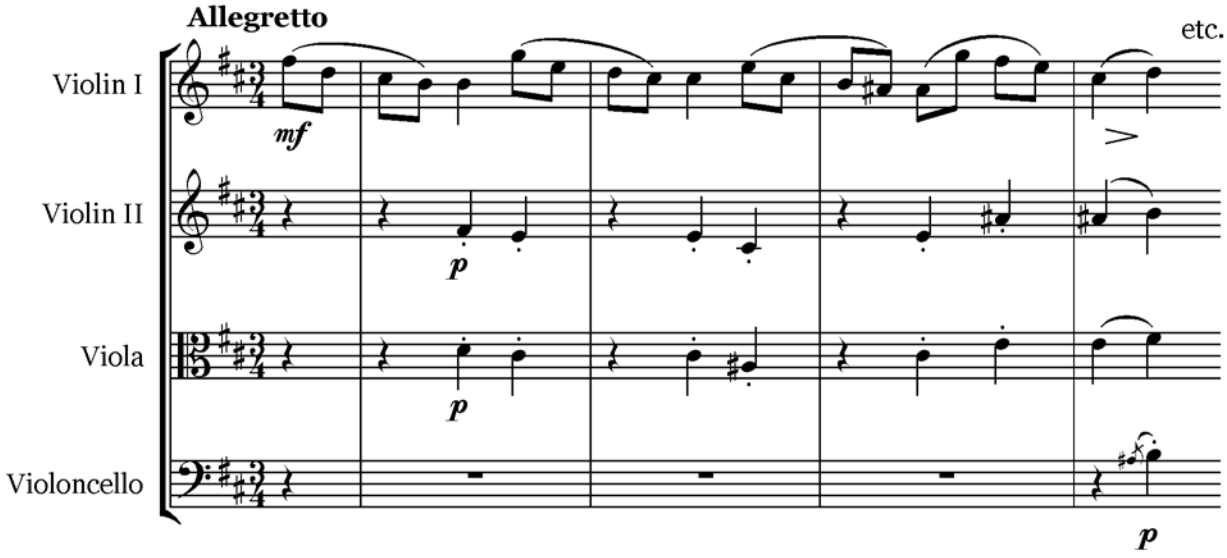
(i)



(ii)



Extract 3



Extract 4