



UNIVERSITY OF
CAMBRIDGE

Faculty of Music
Music Tripos 2018
Part IA Exam Papers

Contents:

Paper 1A: **Music and Musicology Today**

Paper 2: **Music History I**

Paper 3: **Music History II**

Paper 4: **Introduction to Music Analysis**

Paper 5A: **Counterpoint (exam)**

Paper 5A: **Harmony (exam)**

Paper 5B: **Counterpoint (takeaway)**

Paper 6A: **Aural Skills**

Paper 6B: **Practical Skills**

Paper 6C: **Harmony (takeaway)**

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

MUT0
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)

OF. II
RBAKS

Ps. 129, 1. 2

D E pro-fún- dis * clamá- vi ad te,
 Dómi- ne : Dó- mi- ne ex-áu- di o-ra- ti- ó-
 nèm me- am :
 de pro-fún- dis clamá- vi ad te, Dómi- ne.

Extract B (Tract)

VIII
MRBCKS

Ps. 129, 1. 2. 3. 4

D E pro-fún- dis * clamá- vi ad te, Dómi- ne
 Dómi- ne, exáu- di vo- cem
 me- am.

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.

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

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

Measures 1-3 of the Praeludium. The right hand features a complex rhythmic pattern with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Measures 4-6. The right hand continues with intricate sixteenth-note passages, and the left hand maintains its accompaniment.

Measures 7-9. The right hand's melodic line becomes more active with frequent sixteenth-note runs.

Measures 10-12. The right hand features a series of descending sixteenth-note ladders.

Measures 13-15. The right hand continues with rapid sixteenth-note passages, showing increasing technical difficulty.

Measures 16-18. The right hand concludes with a final flourish of sixteenth notes, while the left hand ends with a few sustained notes.

Measures 19-21. The right hand continues with sixteenth-note patterns, and the left hand provides a rhythmic accompaniment.

Measures 22-24. The right hand features a series of sixteenth-note ladders, and the left hand continues its accompaniment.

Measures 25-27. The right hand continues with intricate sixteenth-note passages.

Measures 28-30. The right hand features a series of sixteenth-note ladders, and the left hand continues its accompaniment.

Measures 31-33. The right hand continues with rapid sixteenth-note passages.

Measures 34-36. The right hand concludes with a final flourish of sixteenth notes, and the left hand ends with a few sustained notes.

38

41

44

47

50

53

56

59

62

65

68

71

74

FUGA XVII

A 4 VOCI

BWV 886

Measures 1-3 of the fugue. The right hand features a complex rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Measures 4-6. The right hand continues with intricate sixteenth-note passages, and the left hand maintains the eighth-note accompaniment.

Measures 7-9. The right hand's melodic line becomes more active with various rests and note values, while the left hand's accompaniment remains consistent.

Measures 10-12. The right hand features a series of eighth-note runs, and the left hand continues with the eighth-note accompaniment.

Measures 13-15. The right hand has a more melodic and less rhythmic passage, while the left hand continues with the eighth-note accompaniment.

Measures 16-18. The right hand returns to a more rhythmic pattern, and the left hand continues with the eighth-note accompaniment.

Measures 15-16. The right hand has a melodic phrase with a fermata, and the left hand continues with the eighth-note accompaniment.

Measures 17-19. The right hand features a series of eighth-note runs, and the left hand continues with the eighth-note accompaniment.

Measures 20-22. The right hand has a melodic phrase with a fermata, and the left hand continues with the eighth-note accompaniment.

Measures 23-25. The right hand features a series of eighth-note runs, and the left hand continues with the eighth-note accompaniment.

Measures 26-28. The right hand has a melodic phrase with a fermata, and the left hand continues with the eighth-note accompaniment.

Measures 29-31. The right hand features a series of eighth-note runs, and the left hand continues with the eighth-note accompaniment.

27

Musical notation for measures 27-28. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three flats (B-flat, E-flat, A-flat). Measure 27 features a complex rhythmic pattern with sixteenth and thirty-second notes in the right hand, and a steady eighth-note accompaniment in the left hand. Measure 28 continues this pattern with some rests in the right hand.

29

Musical notation for measures 29-30. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 29 shows a continuation of the rhythmic texture, with a prominent sixteenth-note figure in the right hand. Measure 30 features a more melodic line in the right hand with some slurs.

31

Musical notation for measures 31-32. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 31 has a melodic phrase in the right hand. Measure 32 features a more active right hand with sixteenth-note patterns.

33

Musical notation for measures 33-34. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 33 shows a melodic line in the right hand. Measure 34 features a more active right hand with sixteenth-note patterns.

35

Musical notation for measures 35-36. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 35 has a melodic line in the right hand. Measure 36 features a more active right hand with sixteenth-note patterns.

37

Musical notation for measures 37-38. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 37 has a melodic line in the right hand. Measure 38 features a more active right hand with sixteenth-note patterns.

39

Musical notation for measures 39-40. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 39 has a melodic line in the right hand. Measure 40 features a more active right hand with sixteenth-note patterns.

41

Musical notation for measures 41-42. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 41 has a melodic line in the right hand. Measure 42 features a more active right hand with sixteenth-note patterns.

43

Musical notation for measures 43-44. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 43 has a melodic line in the right hand. Measure 44 features a more active right hand with sixteenth-note patterns.

45

Musical notation for measures 45-46. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 45 has a melodic line in the right hand. Measure 46 features a more active right hand with sixteenth-note patterns.

47

Musical notation for measures 47-48. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 47 has a melodic line in the right hand. Measure 48 features a more active right hand with sixteenth-note patterns.

49

Musical notation for measures 49-50. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 49 has a melodic line in the right hand. Measure 50 features a more active right hand with sixteenth-note patterns.

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

Adagio cantabile

Musical score for Adagio cantabile, measures 1-23. The score is written for four staves (Violin I, Violin II, Viola, and Cello/Double Bass). It begins with a piano (*p*) dynamic and includes markings for crescendo (*cresc.*) and piano (*p*). The tempo is Adagio cantabile.

8

18

20

Allegro

Musical score for Allegro, measures 24-23. The score continues from the previous section and is marked Allegro. It features a variety of dynamics including *cresc. f*, *fp*, *pp*, and *f*. The tempo is Allegro.

23

37

Three staves of music. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have bass clefs. The music features a complex rhythmic pattern with many sixteenth notes. Dynamics include *p* and *cresc.*. A *(p)* marking is present in the bottom staff.

44

Three staves of music. Dynamics include *fp* and *f*.

53

Tempo I

Three staves of music. Dynamics include *p*, *cresc.*, *sf*, and *p*. The tempo marking "Tempo I" is centered above the staves.

61

Three staves of music. Dynamics include *sf*, *cresc.*, and *p*.

69

Three staves of music. The music features a complex rhythmic pattern with many sixteenth notes.

69

Three staves of music. Dynamics include *cresc.* and *p*.

77

Three staves of music. Dynamics include *cresc.* and *p*.

75

Three staves of music. Dynamics include *fp* and *f*.

79

Three staves of music. Dynamics include *cresc.*, *f*, and *fp*.

81

Three staves of music. Dynamics include *pp*, *cresc.*, *p*, and *pp*.

MUT0
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'.

Cantus

Altus

Tenor

Bassus

Je - - sus jun - xit se di -

4

sci - pu - lis su - - - is in -

Je - - -

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

musical score for measures 13-15, featuring vocal lines and piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: jun - xit se di - sci - lu - lis su - - a. Je - - sci - pu - lis su - is. di - sci - pu - lis lis

16

musical score for measures 16-18, featuring vocal lines and piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: -is in vi - - - a. sus jun - xit se di - sci - pu - lis su - in di - sci - pu -

19

et i -

vi - - - a, et i -

lis

22

bat cum il - lis, et i - bat cum

et i - bat cum il - lis.

bat cum - il - lis, et

et

(TURN OVER)

25

Musical score for measures 25-27. The score is written for four staves: Treble Clef (top), Bass Clef (second), Bass Clef (third), and Bass Clef (bottom). The key signature is one sharp (F#). The time signature is 2/4. The lyrics are: "lis." (top staff), "et i - bat cum" (second staff), "i - bat cum" (third staff), and "et i - bat" (bottom staff). The music features a melodic line in the treble clef and a bass line in the bass clefs.

28

Musical score for measure 28. The score is written for four staves: Treble Clef (top), Bass Clef (second), Bass Clef (third), and Bass Clef (bottom). The key signature is one sharp (F#). The time signature is 2/4. The music features a melodic line in the treble clef and a bass line in the bass clefs. The measure ends with a double bar line.

END OF PAPER

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)

<p>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</p>
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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,
 Glaubts schon, er sei durch die Wolken gedrungen.

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.

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.

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.

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.

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.

(Friedrich Schlegel)

Lebhaft

Voice

Sieht uns der Blick ge - ho - ben, so
 dann in neu - en Freu - den

Piano

f *p*

7

glaubt das Herz die Schwe - re zu be - sie - - gen, zu den
 sieht er die küh - nen Klip - pen spot - tend han - - gen; ver -

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

(TURN OVER)

Bald muss er stau - nend mer - ken, wie e - wig

fest wir auf uns selbst be - grün - det;

dann strebt in si - chern Wer - ken sein gan - zes

Thun, ver - bün - det, vom Grun - de nie zu

36

wan - ken, und baut wie Fel - sen den

This system contains measures 36, 37, and 38. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are: "wan - ken, und baut wie Fel - sen den". The piano accompaniment is in grand staff with a key signature of one sharp. Measures 36 and 37 are empty, while measure 38 contains a few notes in the bass line.

39

Bau der Ge - dan - ken.

This system contains measures 39, 40, and 41. The vocal line is in treble clef with a key signature of one sharp. The lyrics are: "Bau der Ge - dan - ken.". The piano accompaniment is in grand staff with a key signature of one sharp. Measure 39 is empty. Measures 40 and 41 contain piano accompaniment with dynamic markings *fz* and *fz*.

42

This system contains measures 42, 43, 44, and 45. The vocal line is in treble clef with a key signature of one sharp and contains whole rests for all four measures. The piano accompaniment is in grand staff with a key signature of one sharp. Measures 42 and 43 contain piano accompaniment with dynamic markings *fz* and *fz*. Measures 44 and 45 contain piano accompaniment with dynamic markings *mf* and *mf*.

46

D.C. al Fine

This system contains measures 46, 47, 48, and 49. The vocal line is in treble clef with a key signature of one sharp and contains whole rests for all four measures. The piano accompaniment is in grand staff with a key signature of one sharp. Measures 46 and 47 contain piano accompaniment. Measures 48 and 49 contain piano accompaniment with dynamic marking *p*.

MUTO
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



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

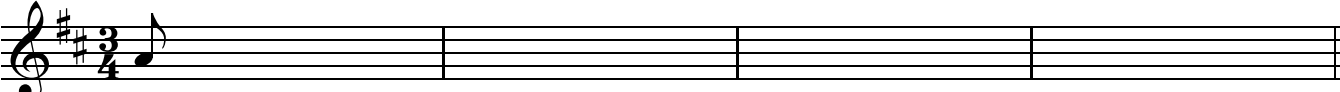
SPECIAL REQUIREMENTS

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.

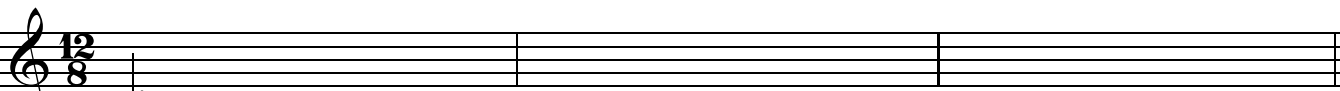
Andante

a)  Musical staff for Andante. The staff is in treble clef, key of D major (two sharps), and 3/4 time. It begins with a quarter note on G4. The staff is divided into four measures by vertical bar lines.

Moderato

b)  Musical staff for Moderato. The staff is in treble clef, key of B-flat major (two flats), and 7/8 time. It begins with a quarter note on G3. The staff is divided into four measures by vertical bar lines.

Poco moto

c)  Musical staff for Poco moto. The staff is in treble clef, key of D major (two sharps), and 12/8 time. It begins with a quarter note on G3. The staff is divided into four measures by vertical bar lines.

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

Allegretto

From J. M. Pacheco

The first system of musical notation consists of two staves, a treble clef staff on top and a bass clef staff on the bottom. The key signature is one sharp (F#) and the time signature is common time (C). The treble staff contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass staff contains a sequence of eighth notes: C3, D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3, C3.

4

The second system of musical notation consists of two staves, a treble clef staff on top and a bass clef staff on the bottom. The key signature is one sharp (F#) and the time signature is common time (C). The treble staff contains a sequence of eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass staff contains a sequence of eighth notes: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3, C3.

6

The third system of musical notation consists of two staves, a treble clef staff on top and a bass clef staff on the bottom. The key signature is one sharp (F#) and the time signature is common time (C). The treble staff contains a sequence of eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass staff contains a sequence of eighth notes: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3, C3.

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

Cantus

Et e - gres - sus cir -

Altus

Et e - gres - sus cir - ca ho - ram _____ ter - -

Tenor

Bassus

6

- ca ho - ram _____ ter - ti -

cir - ca ho - ram ter - ti - - - - -

Et e - gres - sus cir -

ter - ti - am, ho - ram ter - ti -

10

vi -

- - - am, cir - ca ho - ram ter - ti - am

- ca ho - ram _____ ter - ti -

cir - ca ho - ram _____

- 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

Franz Anton Hoffmeister

Musical score for Violin I, Violin II, Viola, and Violoncello, measures 1-6. The score is in 6/8 time, key of B-flat major. The Violin I and II parts have missing notes in measures 2, 3, 4, and 5. The Viola part is fully written. The Violoncello part has missing notes in measures 2, 3, 4, and 5.

Musical score for Violin I, Violin II, Viola, and Violoncello, measures 7-10. The score is in 6/8 time, key of B-flat major. The Violin I part has missing notes in measures 7, 8, and 9. The Violin II part has missing notes in measures 7, 8, and 9. The Viola part is fully written. The Violoncello part has missing notes in measures 7, 8, and 9.

11

Musical score for measures 11-15. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is two flats (B-flat and E-flat). Measure 11 features a melodic line in the top treble staff and a rhythmic accompaniment in the bottom bass staff. Measure 12 continues the melodic line with a slur. Measure 13 shows a more active melodic line in the top treble staff. Measure 14 and 15 conclude the system with sustained notes in the top treble staff and a final note in the bottom bass staff.

16

Musical score for measures 16-20. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is two flats (B-flat and E-flat). Measure 16 features a melodic line in the top treble staff and a rhythmic accompaniment in the bottom bass staff. Measure 17 continues the melodic line with a slur. Measure 18 shows a more active melodic line in the top treble staff. Measure 19 and 20 conclude the system with sustained notes in the top treble staff and a final note in the bottom bass staff.

21

Musical score for measures 21-25. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is two flats (B-flat and E-flat). Measure 21 features a melodic line in the top treble staff and a rhythmic accompaniment in the bottom bass staff. Measure 22 continues the melodic line with a slur. Measure 23 shows a more active melodic line in the top treble staff. Measure 24 and 25 conclude the system with sustained notes in the top treble staff and a final note in the bottom bass staff.

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.

A Leidenschaftlich, doch nicht zu schnell

Richard Wagner

Mei-ne Ruh ist hin, mein

Herz ist schwer; ich finde sie nimmer und nimmer mehr. Wo ich

8

ihn nicht hab' ist mir das Grab, die gan - ze Welt ist mir ver-gällt. Mein

sf *p* *p*

This block contains the first system of music, measures 8 through 11. It features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of three flats and a common time signature. The lyrics are: "ihn nicht hab' ist mir das Grab, die gan - ze Welt ist mir ver-gällt. Mein". The piano accompaniment consists of two staves, treble and bass clef. Dynamics include *sf* (sforzando) at the beginning of measure 8, and *p* (piano) at the start of measures 9 and 11. The piano part has a steady accompaniment with some chordal textures.

This block contains four empty musical staves, two for the vocal line and two for the piano accompaniment, corresponding to measures 12 through 15. The key signature and time signature remain the same as in the previous system.



12

ar - mer Kopf ist mir ver - rückt, mein ar - mer Sinn ist

This block contains the second system of music, measures 12 through 15. It features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of three flats and a common time signature. The lyrics are: "ar - mer Kopf ist mir ver - rückt, mein ar - mer Sinn ist". The piano accompaniment consists of two staves, treble and bass clef. The piano part features a rhythmic accompaniment with eighth notes and rests.

This block contains four empty musical staves, two for the vocal line and two for the piano accompaniment, corresponding to measures 16 through 19. The key signature and time signature remain the same as in the previous system.

15

mir zer - stükt.

p

This musical system covers measures 15 to 17. It features a vocal line and a piano accompaniment. The vocal line begins with a half rest in measure 15, followed by the lyrics 'mir zer - stükt.' in measures 16 and 17. The piano accompaniment consists of chords in the right hand and single notes in the left hand. A piano dynamic marking (*p*) is present in measure 16. The system concludes with two empty staves for the vocal and piano parts.



18

Mei - ne Ruh ist hin, mein Herz ist schwer; ich

p

This musical system covers measures 18 to 20. It features a vocal line and a piano accompaniment. The vocal line contains the lyrics 'Mei - ne Ruh ist hin, mein Herz ist schwer; ich' across measures 18, 19, and 20. The piano accompaniment includes chords in the right hand and notes in the left hand. A piano dynamic marking (*p*) is located in measure 19. The system concludes with two empty staves for the vocal and piano parts.

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

Allmählich immer schneller

Sein ho - her Gang, sein' ed - le Ge - stalt, sei-nes Mun - des

cresc.

Läch-eln, sei-ner Au - gen Ge - walt, und sei-ner Re - de Zau - ber -

f

etwas langsamer

fluss, sein_ Hän - de - druck, und ach sein Kuß! _____

più f *ff*

37 **Schneller** **Langsamer** **Tempo I**

Mei-ne

f dim. *p*

41

C

Musical staff for the vocal line of measure 41, showing a melodic line in a minor key with a common time signature.

Ruh ist hin, mein Herz ist schwer; ich finde sie nimmer und nimmer mehr. Mein

Piano accompaniment for measures 41-44, featuring a complex harmonic texture with chords and moving lines in both hands.

Empty musical staves for measures 41-44, including a single treble clef staff and a grand staff (treble and bass clefs).

45

Musical staff for the vocal line of measure 45, continuing the melodic line from the previous measure.

Bu - sen drängt sich nach ihm hin. Ach, dürf - te ich fas - sen und

Piano accompaniment for measures 45-48, including dynamic markings such as *sf* and *f*.

Empty musical staves for measures 45-48, including a single treble clef staff and a grand staff (treble and bass clefs).

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*

MU0
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

Grave

4 # 4 7 6 9 6 7

3

5 4 4 2 5 7 5 4 4 2 5 7 5 4 4 2 5 7 6 65

5

6 6 65 7 6 7 6 6 4 7 6 6 5

3 Score reading

Play the following extract at the keyboard.

Altus

Tenor

Bassus

Musical score for the first system, measures 1-6. The score is for three voices: Altus (Soprano), Tenor, and Bassus (Bass). The key signature is one flat (B-flat) and the time signature is common time (C). The music features a mix of quarter, eighth, and sixteenth notes, with various phrasing slurs and accents.

7

Musical score for the second system, measures 7-12. The notation continues from the first system, showing the vocal lines for Altus, Tenor, and Bassus. The music includes a variety of rhythmic patterns and melodic lines.

13

Musical score for the third system, measures 13-18. The notation continues from the second system. The Tenor part includes a trill-like figure in measure 15, indicated by three sharp symbols (# # #). The system concludes with a double bar line.

4 Transposition

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

The first system of the chorale is written in G major (one sharp) and common time (C). It consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff provides a harmonic accompaniment with chords and moving lines.

7

The second system of the chorale continues from the first system. It is marked with a '7' at the beginning of the treble staff. The notation continues with similar harmonic and melodic patterns, concluding with a double bar line.

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.

1 C Δ F Δ E \emptyset A 7^b9 D $m7$ G 7

5 D $m7$ G 7 C Δ D $m7$ G 7

9 C Δ (F Δ) B \emptyset E 7

13 A $m7$ D 7 D $m7$ G 7

17 C Δ F Δ E \emptyset A 7^b9 D $m7$ G 7

21 D $m7$ G 7 C Δ D $m7$ G 7

25 C Δ F Δ B $b7\#11$ A 7^b9

29 D $m7$ G 7 C Δ A 7^b9 D $m7$ G 7

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

Tempo di menuetto



Extract 4

Allegretto etc.

Violin I *mf*

Violin II *p*

Viola *p*

Violoncello *p*