

MUSIC TRIPOS Part IB

Monday 26 May 2014 1.30-4.30

Paper 1

HISTORICAL STUDIES: TOPICS IN 20th- AND 21st- CENTURY MUSIC

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

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

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

STATIONERY REQUIREMENTS

*20-Page Answer Booklet
Tags
Rough Work Pad*

SPECIAL REQUIREMENTS

Manuscript paper

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

1 Discuss the ways in which tonality is used (for example asserted, subverted, extended, modified and/or denied) in the piano music of **either** Debussy **or** Scriabin.

2 'A pure and consistent statement about the way things are is more persuasive than any vain lament.' (THEODOR ADORNO)

Discuss Stravinsky's music between c. 1920 and 1938 in the light of this statement.

3 **Either** (a) 'I was originally attracted to serialism – being an adolescent at the time – by the very exclusive certainties it provided.' (ALEXANDER GOEHR)

What might these certainties have been, and why might they have become undermined?

Or (b) Assess the roles played by the concepts of chance and determinism in the music of any **two** of the following: Boulez, Cage, Stockhausen, Carter, Miles Davis, Maxwell Davies and Steve Reich.

4 Discuss the role and importance of the concept of 'colour' in the music of any **two** of the following composers: Varèse, Messiaen, Ligeti, Cerha and Takemitsu.

5 In what ways might differing notions of 'the people' have been important in the music of Gershwin, Copland and Shostakovich?

6 How have developments in the field of electronics affected changes in musical creation and consumption in any **one** of the following decades: the 1950s, the 1970s, the 2000s?

END OF PAPER

MUSIC TRIPOS Part IB

Tuesday 27 May 2014 1.30-4.30

Paper 2

ANALYSIS

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

*Answer **two** questions, **one** from **each** section. You should avoid significant overlap between your answers.*

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

Please note that you may, if you wish, submit an annotated score of the Unseens along with your answer to Question 4 or 5.

Candidates must not under any circumstances annotate the Set Work booklet, which must be left in the examination room at the end of the examination.

*Attachments: Extract 1 – Stravinsky: The Dove
Extract 2 – Schoenberg: Five Piano Pieces, Op. 23, No. 1
Set Work booklet – Berwald: Sinfonie Singulière*

*Write your number, **not** your name, on the cover-sheet of each of the answer booklets, and on the cover-sheet of any extract submitted.*

STATIONERY REQUIREMENTS

8-Page Answer Booklet x 2

Tags

Rough Work Pad

SPECIAL REQUIREMENTS

Manuscript paper

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SECTION A SET WORK (Franz Berwald: *Sinfonie singulière*)

- 1 Analyse in detail the passage from bar 147b until bar 250 in the first movement. Your answer should focus on harmony and motif; the use of reductions will be welcomed.

- 2 Robert Layton once claimed that 'no symphony of Berwald fulfils the test of organic growth better than the *Singulière*'. Discuss the question of organicism in the *Sinfonie singulière*, restricting your answer, if you wish, to one movement only.

- 3 What is singular about the *Singulière*? You may base your answer on all or part of the symphony, but credit will be given for approaching the question from as many angles as possible.

SECTION B UNSEENS

- 4 Analyse Extract 1 - Stravinsky: *The Dove*
N.B. In Extract 1 the clarinet parts are notated in Bb, not sounding at pitch. This piece is scored for one soprano solo with instrumental ensemble; the second stave shown for the soprano is merely there to accommodate the English and German translations.

- 5 Analyse Extract 2 - Schoenberg: *Five Piano Pieces*, Op. 23, No. 1

END OF PAPER

MUSIC TRIPOS PART 1B

Tuesday 27 May 2014

Paper 2

ANALYSIS

CANDIDATE NUMBER.....

SECTION B

Extract 1 – Stravinsky: *The Dove*

MUSIC TRIPOS PART 1B

Tuesday 27 May 2014

Paper 2

ANALYSIS

CANDIDATE NUMBER.....

SECTION B

Extract 2 – Schoenberg: *Five Piano Pieces, Op.23, No. 1*

Extract 2

I

Arnold Schönberg
Fünf Klavierstücke Op. 23
Five Piano Pieces, Op. 23

Sehr langsam (♩ = 108)

1 2 3 4

5 6 7

8 9 10

11 12 13

pp *p* *f* *mp* *ppp*

molto staccato

4/8

14 15 16

ppp p

4/8

Detailed description: This system contains measures 14, 15, and 16. Measure 14 is in 4/8 time and features a complex rhythmic pattern with many beamed sixteenth notes. Measure 15 has a 3/8 time signature and continues the intricate texture. Measure 16 returns to 4/8 time and ends with a single note marked 'p'.

17 18

f

Detailed description: This system contains measures 17 and 18. Measure 17 has a treble clef and contains two accents marked with the letter 'A'. Measure 18 features a dynamic marking of 'f' and continues the melodic and harmonic development.

19 20

pp cantabile espress. ppp rit. ppp

Detailed description: This system contains measures 19 and 20. Measure 19 is marked 'pp cantabile espress.' and features a melodic line in the treble. Measure 20 is marked 'ppp' and includes a 'rit.' (ritardando) marking. The texture is dense with many beamed notes.

21 22

- molto rit. - Tempo f

Detailed description: This system contains measures 21 and 22. Measure 21 is marked '- molto rit.' and features a melodic line with a fermata. Measure 22 is marked '- Tempo' and includes a dynamic marking of 'f'. The music is highly rhythmic with many beamed notes.

23 24

mp p ppp mp pp

4/8 2

Detailed description: This system contains measures 23 and 24. Measure 23 is marked 'mp' and features a melodic line with a fermata. Measure 24 is marked 'ppp' and includes a dynamic marking of 'mp'. The system ends with a 2/8 time signature. The music is highly rhythmic with many beamed notes.

PLEASE TURN OVER

26 *pp* *p*

27 *ff* *poco rit.* *ppp* *p*

29 *pp* *ppp* *p*

31 *pp* *ppp* *p*

33 *pp* *rit.* *ppp* *mp*

MUSIC TRIPOS Part IB

TAKEAWAY PAPER

Paper 3

APPLIED TONAL SKILLS [**Section B: ORCHESTRATION**]

Candidate number

Transcribe the accompanying piano movement for orchestra (maximum instrumentation is as follows):

1 piccolo
2 flutes
2 oboes
1 cor anglais
2 clarinets in B-flat
1 bass clarinet
2 bassoons
1 contrabassoon
4 horns in F
3 trumpets in B-flat
2 trombones
1 bass trombone
1 tuba
timpani
1-2 percussionists
harp
violin I (16)
violin II (14)
viola (12)
violoncello (10)
contrabass (8)

Your submitted score must be a transposed score with appropriate score markings included (dynamics, articulations, tempo, etc.).

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

Expressif

p *pp* *mf* >

mf *accel.*

a tempo *mf* *f* *p*

plus vite *p* *accel.* *cresc.*

15 *rit.* *en dehors* *p*

19 *accel.* *rit.* *a tempo* *f*

23 *mf* *accel.*

27 *f* *mf*

31 *p* *cédez* *sf* *sf* *sf*

Tempo I
en dehors, triste

32

p

pp *expressif*

intense

36

mf *f*

ff *très soutenu*

m.d.

40

p *grave et doux*

plus lent

44

48

pp 3 3

très lent

MUSIC TRIPOS Part IB

Friday 30 May 2014 1.30-3.30

Paper 4

INTRODUCTION TO PERFORMANCE STUDIES

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

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STATIONERY REQUIREMENTS

20-Page Answer Booklet

Tags

Rough Work Paper

SPECIAL REQUIREMENTS

Manuscript Paper

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

- 1 Richard Taruskin once claimed that the term 'historically informed performance' is not acceptable because it fails the 'invidious antonym test'. Explain what he meant, offering possible arguments for or against this claim.
- 2 John Rink (2002) distinguishes between 'prescriptive' and 'descriptive' analytical approaches in respect of musical performance. Discuss these approaches, assessing their relevance to the work of performers.
- 3 In his book *Musical Form and Musical Performance* (1968), Edward Cone proposes that 'valid and effective [musical] performance' can be achieved 'by discovering and making clear the rhythmic life of a composition'. Write an essay exploring the implications of this claim, making reference to the arguments presented in Cone's book.
- 4 According to Eric Clarke (1995), 'cognitive studies of music performance could legitimately be criticised for having revealed little or nothing about the specificities of interesting and exceptional performance'. Discuss.
- 5 **Either (a)** In 2002 Richard Schechner wrote: 'There are limits to what "is" performance. But just about anything can be studied "as" performance. Something "is" a performance when historical and social context, convention, usage, and tradition say it is.' Assess the implications of these comments in respect of an ostensible discipline of 'musical performance studies'.
- Or (b)** 'Performance studies does not study texts, architecture, visual arts, or any other item or artifact of art or culture as such. When texts, architecture, visual arts, [and] anything else are looked at, they are studied "as" performances... That is, they are regarded as practices, events, and behaviors, not as "objects" or "things".' (RICHARD SCHECHNER 2002)
To what extent, and in what ways, do these comments apply to musical performance studies?
- 6 Describe and evaluate some recent research on how performers develop a 'creative voice' over time, taking into account the potential relevance of that research to performers.

END OF PAPER

MUSIC TRIPOS Part IB

Wednesday 28 May 2014 1.30-4.30

Paper 7

NOTATION

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

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

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

Attachments for Section A, B and C:

*Section A: **Passages 1 and 2***

(2 facsimiles for transcription – each of one A4 page)

*Section B: **Passages 3 & 4***

(2 facsimiles for transcription – each of one A4 page)

*Section C: **Extracts 1-5***

(5 facsimiles for commentary)

(attached as two separate package)

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

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

Candidates are encouraged to submit annotated facsimiles in support of their answers to Section C.

STATIONERY REQUIREMENTS

8-Page Answer Booklet x 2

Rough work pads

Cover sheets x 3

Tags

SPECIAL REQUIREMENTS

Manuscript paper x 10 sheets

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

SECTION A

Transcription - *Refer to Passages 1 and 2*

1 Transcribe into modern score notation the music of **one** of the Passages (1 and 2), providing indications of editorial procedure and guidance on accidental inflections/*musica ficta* where appropriate. Include full text underlay.

Text of Passage 1

Kyrie eleison.

Text of Passage 2

Sanctus, sanctus, sanctus Dominus Deus Sabaoth.

SECTION B

Transcription - *Refer to Passages 3 and 4*

2 Transcribe into modern score notation the music of **one** of the Passages (3 and 4), providing indications of editorial procedure and guidance on accidental inflections/*musica ficta* where appropriate. Indicate by the inclusion of text incipits, or otherwise, the relationship of the text to sections in the music.

The full texts are given below.

Text of Passage 3

Se ung peu desesperance avoye
Et mains que besoing ne me fault
De celle qui plus de tout vault
Mieux souhaudier je ne pouroye.

Certez souvant mon cuer larmoye
Par grant desir qui tant lassault
Se ung peu desesperance ...

Plus pauvre homs na que je soye
De soubz les cieulx soit bas ou hault
De resiour plus ne me chault
Par dangier suis prive de ioye.

Se ung peu desesperance ...
... briefment je meure.

Text of Passage 4

Sancta Barbara pour le trait
 Compagnons gardes vous de celle
 Qui convenir tous sant querelle
 Et sans defier fiere etrait.

Dung doulx regard mon cueur a traict
 Ou meilleur lieu de ma forcelle
 Sancta Barbara ...

Elle a pris conquis et attrait
 Des gallans une quirielle
 Recons ou non tout est a elle
 Riens ny vault defence ou retraict.

Sancta Barbara ...

SECTION C

Commentary on facsimiles - *Refer to Extracts 1-5*

3 Comment on the notation in **three** of the facsimiles (Extracts 1-5). You may annotate the facsimiles as a means of clarifying your points.

Your observations may make reference to the notational system employed; notational devices typical or atypical of this notational system; the layout of the music; the musical form/genre/function of the work; description of the musical style of the work; approximate dating of the work.

END OF PAPER

MUSIC TRIPOS PART 1B

Wednesday 28 May 2014

Paper 7

NOTATION

SECTION A

Passage 1

Passage 2

SECTION B

Passage 3

Passage 4

Handwritten musical notation for two staves. The top staff begins with a treble clef and a common time signature. The bottom staff begins with a bass clef. Both staves contain complex rhythmic patterns with many sixteenth and thirty-second notes. A dynamic marking *levfor* is written below the bottom staff.

Handwritten musical notation with lyrics. The lyrics are "ENOS hunc mihi nunc nunc levfor" and "Conatus hunc". The notation includes a treble clef and a common time signature. The lyrics are written in a stylized, handwritten font. A dynamic marking *levfor* is written below the bottom staff.

Handwritten musical notation for two staves. The top staff begins with a treble clef and a common time signature. The bottom staff begins with a bass clef. Both staves contain complex rhythmic patterns with many sixteenth and thirty-second notes. A dynamic marking *levfor* is written below the bottom staff.

PASSAGE 1

9

Soprano
 us sanc us sanc us sanc
 us domi nus de us pater
 ENOY ari ari caning do mi nus ari ari
 pater ari

Alto
 sanc us sanc us sanc
 us de us pater

Bass
 sanc us
 sanc us do mi nus deus
 pater ari

un bœ pas desprache auoye et maist q' auobis
 Que me fault de celle qui plus de toue iuste
 meus son hauchier iene poroye
 Sum bœ pas desprache

omf. Sum bœ pas desprache

anda barbari per lenax cognovim
 grande us deest
 qui concipit meus sans appode et sans
 devoir fiere etact.
 Sancta barbara
 Sancta barba per

MUSIC TRIPOS PART 1B

Wednesday 28 May 2014

Paper 7

NOTATION

Candidate number _____

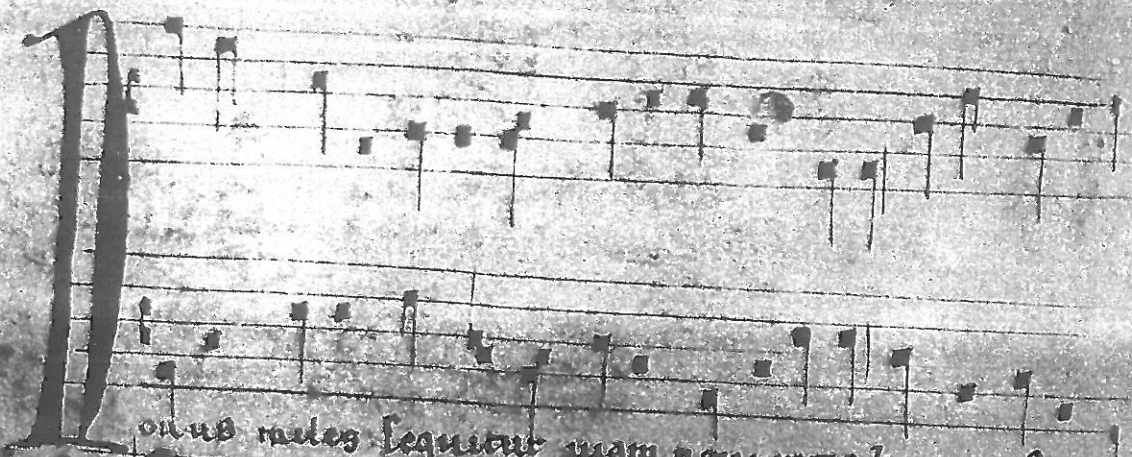
SECTION C

Extracts 1 - 5

figura

Antēcipar be m mibus bone uolūta
 tis Laudamus te Reue
 ramus te Adoramus te Glorificamus te Quamur agnere tibi gratiam magnā gloriam tuam
 Dne deus excelsis deus pater omnipotens Dne fili unigenite ihu xpe Dne deus agni dei
 filius patris Qui tollis peccata mundi miserere nobis Qui tollis peccata mundi ne sepe
 de peccatis nostris Quisquis ad dextera patris misere no bis Qui sedes ad dextera
 patris ihu xpe Cum sancto spiritu in gloria dei patris Amen

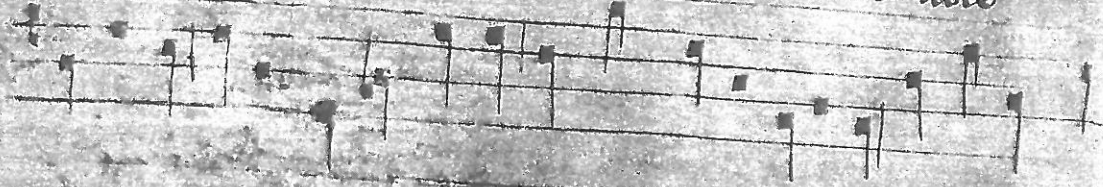
Anter Et Interu pax



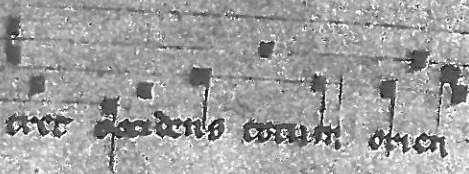
onus miles sequitur matam noui regis lincus palto



patit pro salate gregis thomas agni lingue lauac hole



gemine purpura rubente res est laris cadens qd allat



eret cadens etiam orien

tem

Dans votre loument
 par leur cruic mesdisant
 damours mes il nest fite
 ne ué q' damer lor amite
 q' damours vient toute
 amoureuse & tout honou
Rue d'oyson

244 2-91
 amur lon en segnement
 tout ce puet en le p'ouille
 qua amie veur faire sans
 honte q' an' vracement
 q' ia en la mer a fite u
 l'ame ne couuente da
 est ne

MUSIC TRIPOS Part IB

Monday 9 June 2014

Paper 8

KEYBOARD SKILLS

You have thirty minutes in which to study these keyboard tests. You may use the electronic keyboard, but only with headphones. You must **not** use the piano.

Do not write anything on this copy of the tests.

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

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

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

You may do the tests in any order; tell the examiners what this order is. You should then start the tests immediately; do not wait to be invited to do so. The examiners may at any point ask you to move on to the next test; you should comply with any such request.

1 Harmonisation of a Melody



SOPRANO

ALTO

TENOR

BASS

This block contains the first three measures of a musical score for four voices: Soprano, Alto, Tenor, and Bass. The key signature is one flat (B-flat) and the time signature is 4/2. The Soprano part begins with a whole note chord (F4, A4, C5) and then moves to a descending eighth-note line: G4, F4, E4, D4, C4, B3, A3. The Alto part has a whole rest in measure 1, followed by a whole note chord (F4, A4, C5) in measure 2, and then a descending eighth-note line: G4, F4, E4, D4, C4, B3, A3. The Tenor and Bass parts have whole rests in measures 1 and 2, and then a whole note chord (F4, A4, C5) in measure 3.

4

This block contains measures 4, 5, and 6 of the musical score. The Soprano part has a whole rest in measure 4, followed by a half note (F4) in measure 5, and then a whole note (F4) in measure 6. The Alto part has a descending eighth-note line: G4, F4, E4, D4, C4, B3, A3 in measure 4, followed by a half note (F4) in measure 5, and then a whole note (F4) in measure 6. The Tenor part has a whole rest in measure 4, followed by a whole note chord (F4, A4, C5) in measure 5, and then a descending eighth-note line: G4, F4, E4, D4, C4, B3, A3 in measure 6. The Bass part has a whole rest in measure 4, followed by a whole note chord (F4, A4, C5) in measure 5, and then a whole note chord (F4, A4, C5) in measure 6.

7

This block contains measures 7, 8, and 9 of the musical score. The Soprano part has a whole rest in measure 7, followed by a half note (F4) in measure 8, and then a whole note (F4) in measure 9. The Alto part has a descending eighth-note line: G4, F4, E4, D4, C4, B3, A3 in measure 7, followed by a half note (F4) in measure 8, and then a whole note (F4) in measure 9. The Tenor part has a whole rest in measure 7, followed by a whole note chord (F4, A4, C5) in measure 8, and then a descending eighth-note line: G4, F4, E4, D4, C4, B3, A3 in measure 9. The Bass part has a descending eighth-note line: G4, F4, E4, D4, C4, B3, A3 in measure 7, followed by a half note (F4) in measure 8, and then a whole note (F4) in measure 9.

10

Musical score for measures 10-13. The score consists of four staves. The top three staves are in treble clef with a 9/8 time signature. The bottom staff is in bass clef. Measure 10 features a melodic line in the top staff with a sharp sign on the second measure. Measure 11 has a melodic line in the second staff. Measure 12 has a melodic line in the third staff. Measure 13 has a melodic line in the top staff.

14

Musical score for measures 14-15. The score consists of four staves. The top three staves are in treble clef with a 9/8 time signature. The bottom staff is in bass clef. Measure 14 features a melodic line in the top staff. Measure 15 features a melodic line in the second staff.

16

Musical score for measures 16-19. The score consists of four staves. The top three staves are in treble clef with a 9/8 time signature. The bottom staff is in bass clef. Measure 16 features a melodic line in the top staff with a slur over the first two measures. Measure 17 features a melodic line in the second staff. Measure 18 features a melodic line in the third staff. Measure 19 features a melodic line in the top staff.

3

Transposition (transpose the following piece of music up one tone or down one tone as directed by the examiners)

Lento. ($\text{♩} = 84.$)
(*Langsam.*)

p

R.H. *R.H.* *R.H.*

sf *ped.* *

sf *p dolce* *sf*

ped. * *ped.* * *ped.* * *ped.* *

4 Vocal Score (perform the following piece of music on the piano)

Con fuoco
Mit Feuer (♩ = 112-120)

PIANO

The image shows a piano score for the piece 'Mit Feuer' by Franz Liszt. The score is written in G major and 4/8 time, with a tempo of 112-120 beats per minute. It is marked 'Con fuoco'. The score is divided into four systems, each with a grand staff (treble and bass clefs). The first system includes dynamics like *ff* and *f*, and instrument markings for Horn (Hr.), Violin (v.o.), and Piano (Pa.). The second system includes *ff*, *f*, Horn (Hbl.), and Horn/Strings (Hr. u. Str.). The third system includes *p*. The fourth system includes *ff* and Horn (Hr.). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations like slurs and accents. The key signature has one sharp (F#).

Hr.

ff

v.o.

f

Hbl.

ff

f

Hr. u. Str.

Pa.

Str.

p

ff

Hr.

(mit org)

Tr

ff

ff

This system contains three staves. The top staff is a single melodic line starting with a trill (Tr) and a fermata. The middle and bottom staves are a grand staff with piano accompaniment. The piano part features complex chords and textures, with two instances of fortissimo (ff) dynamic markings.

ff

f

This system contains three staves. The top staff continues the melodic line with various note values and rests. The piano accompaniment in the middle and bottom staves is dense and rhythmic, with fortissimo (ff) and forte (f) dynamic markings.

f

f

p

This system contains three staves. The top staff features a melodic line with many beamed notes. The piano accompaniment in the middle and bottom staves is highly rhythmic and complex, with forte (f) and piano (p) dynamic markings.

Vivace

The musical score is written for piano and consists of seven systems, each with a grand staff (treble and bass clefs). The tempo is marked *Vivace*. The notation includes various ornaments and dynamic markings. The piece concludes with a double bar line and repeat dots at the end of the seventh system.

END OF PAPER

TRIPOS Part IB

Wednesday 4 June 2014 9-12

Paper 9

INTERPRETING GOSPEL MUSIC

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STATIONERY REQUIREMENTS

20-Page Answer Booklet

Tags

Rough Work Pad

SPECIAL REQUIREMENTS

Manuscript paper

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

- 1 Is 'gospel music' primarily a repertoire, a song genre, or a performance style?
- 2 To what extent and in what ways has gospel music been shaped by 'secular' popular music styles?
- 3 'Without lesbians and gay men there could be no gospel music.' (ANTHONY HEILBUT)
Has gospel music inhibited or encouraged the expression of alternative sexual identities? Discuss **at least two** gospel songwriters or performers in your response.
- 4 Does listening to or performing gospel music encourage a particular stance on racial politics? Explain with reference to at least two gospel styles.
- 5 **Either (a)** What social, cultural, and musical factors led to the 'traditionalization' of gospel music in the 1960s-70s? Assess the influence of this process on post-1970s gospel music.
Or (b) Assess the influence of US West Coast/California-based musicians on post-1960s American gospel music.
- 6 Discuss and assess the influence of the various social and economic factors spurring the globalization of gospel music from the last quarter of the twentieth century to the present day.

END OF PAPER

MUSIC TRIPOS Part IB

Tuesday 3 June 2014 9-12

Paper 10

BENJAMIN BRITTEN: MUSIC AND WORDS

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STATIONERY REQUIREMENTS

20-Page Answer Booklet

Tags

Rough Work Pad

SPECIAL REQUIREMENTS

Manuscript paper

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

1 Britten possessed a 'quite descriptive gift, though one that manifested itself in terms of pure sound'. (DONALD MITCHELL)

Elaborate on the implications of this statement giving examples from specific works.

2 'Unlike Brecht, Auden never met his Kurt Weill. He met Britten, but the results were meagre.' (CLIVE JAMES)

Discuss.

3 Discuss the relationship between Britten's political engagement and his music, looking particularly at **two or more** of his works. You might consider: *Our Hunting Fathers*, *War Requiem*, *Owen Wingrave*, *Holy Sonnets of John Donne*, *Peter Grimes*.

4 Discuss the assumption that Britten was primarily interested in operatic heroes rather than heroines.

5 **Either** (a) Myfanwy Piper believed that what made *The Turn of the Screw* so compelling was 'the vulnerability of innocence of all ages'. (PAUL KILDEA)

Discuss.

Or (b) Discuss the proposition that Britten's operas are more about betrayal than about the corruption of innocence.

6 **Either**(a) Assess the influence of Eastern cultures in **at least two** of the following works by Britten: *Songs from the Chinese*, *Curlew River*, *The Burning Fiery Furnace*, *The Prodigal Son* and *Death in Venice*.

Or (b) 'Britten once remarked to me, somewhat out of the blue: "*Death in Venice* is everything that Peter and I have stood for".' (DONALD MITCHELL)

What light does this quotation shed on Britten's last opera, in the overall context of his oeuvre?

END OF PAPER

MUSIC TRIPOS Part IB

Monday 2 June 2014 9-12

Paper 11

WINTERREISE

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. All students **must** answer the single question in Section A, with reference to the attached poetic text and musical score, and then choose **two** more from Section B. Avoid significant overlap between your answers.*

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

STATIONERY REQUIREMENTS

20-Page Answer Booklet

Tags

Rough Work Pad

SPECIAL REQUIREMENTS

Manuscript paper

Attached as a separate package: Extract 1 - Im Dorfe: score and text

**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 [See attached score and text]

1 With close attention to poetic vocabulary, structure and imagery, discuss how Schubert responds musically to Müller's text in 'Im Dorfe'.

SECTION B

1 '[Schubert] had been long and seriously ill, had gone through disheartening experiences, and life for him had shed its rosy colour; winter had come for him. [Müller's] irony, rooted in despair, appealed to him: he expressed it in cutting tones.' (JOHANN MAYRHOFER, 1829)

How useful is an investigation of Schubert's biography for understanding *Winterreise*?

2 With detailed reference to **two or more** analyses of songs from *Winterreise*, assess the merits of different theories of song analysis.

3 With reference to the poetic texts, consider the remark of Susan Youens that Müller 'used the clichés of [his] era to original ends'.

4 How might an understanding of the performance tradition of *Winterreise* change our perspective on the cycle?

5 **Either (a)** 'Schubert ... had other and more important considerations [in *Winterreise*] than narrative coherence.' (CHARLES ROSEN)
Discuss.

Or (b) 'Throughout *Winterreise*, the dynamic processes of Nature are represented by musical landscape painting of extraordinary suggestion and even precision.' (CHARLES ROSEN)

With close reference to **both** text and music, consider Schubert's approach to musical representation in the cycle.

END OF PAPER

MUSIC TRIPOS PART 1B

Monday 2 June 2014

Paper 11

WINTERREISE

SECTION A

Extract 1 – Im Dorfe: Score and text

Extract 1

Im Dorfe

Es bellen die Hunde, es rasseln die Ketten.
Es schlafen die Menschen in ihren Betten,
[Müller: Die Menschen schnarchen in ihren Betten,]
Träumen sich Manches, was sie nicht haben,
Tun sich im Guten und Argen erlaben:
Und morgen früh ist Alles zerflossen. —
Je nun, sie haben ihr Teil genossen,
Und hoffen, was sie noch übrig ließen,
Doch wieder zu finden auf ihren Kissen.

Bellt mich nur fort, ihr wachen Hunde,
Laßt mich nicht ruh'n in der Schummerstunde!
Ich bin zu Ende mit allen Träumen —
Was will ich unter den Schläfern säumen?

XVII. Im Dorfe

Etwas langsam

pp

Musical notation for the first system, measures 1-2. The system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note bass line and chords in the right hand. The tempo is marked 'Etwas langsam' and the dynamic is 'pp'.

cresc. P

Musical notation for the second system, measures 3-4. The piano part continues with the eighth-note bass line. The dynamic changes from 'pp' to 'cresc.' and then to 'P'. The system is marked with a '3' above the first measure.

pp

Es bel - len die

Musical notation for the third system, measures 5-6. The piano part continues with the eighth-note bass line. The dynamic is 'pp'. The vocal line begins with the lyrics 'Es bel - len die'.

Hun - de, es ras - seln die Ket - ten, es schla - fen die

Musical notation for the fourth system, measures 7-8. The piano part continues with the eighth-note bass line. The vocal line continues with the lyrics 'Hun - de, es ras - seln die Ket - ten, es schla - fen die'.

PLEASE TURN OVER

9
Men - schen in ih - ren Bet - ten,

cresc.

11
träu - men sich man - ches, was sie nicht

p pp

13
ha - ben, tun sich im Gu - ten und Ar - gen er -

cresc.

15
la - ben, und mor - gen

pp

17 *a tempo*
 ritard. *a tempo*
 früh ist al - les zer - flos - sen. —
 ritard. *a tempo*
 dim.

19
 Je nun, je nun, sie ha - ben ihr Teil ge - nos - sen, und
 p

22
 hof - fen, und hof - fen, was sie noch üb - rig lie - ßen, doch wie - der zu fin - den, doch

25
 wie - der zu fin - den auf ih - ren Kis - sen.
 decresc.

PLEASE TURN OVER

28

pp

30

Bellt mich nur fort, ihr wa - chen

32

Hun - de, laßt mich nicht ruhn in der Schlum - mer -

cre - - - - - scen - - - - -

34

stun - de! Ich bin zu

- do p

36

En - de mit al - len Träu - men, was

38

will ich un - ter den Schlä - fern säu - men? Ich bin zu

41

En - de mit al - len Träu - men, was

43

will ich un - ter den Schlä - fern säu - men?

47

MUSIC TRIPOS Part IB

Thursday 29 May 2014 9-12

Paper 12

INTRODUCTION TO MUSIC AND SCIENCE

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

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

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

STATIONERY REQUIREMENTS

*20-Page Answer Booklet
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 'The ways in which sound has come to be measured in contemporary societies reflect the specific types of locations in which sound is held to be socially significant, and tend to focus on the instrumental value of sound for aesthetic purposes.' (ELIZABETH BLAKE)

Discuss, referring to **at least two** measures of sound that are intended to reflect 'the instrumental value of sound for aesthetic purposes'.

2 **Either (a)** The pitch of the human voice can be raised by increasing the transglottal airflow (via subglottal pressure) and by lengthening the vocal folds, thus decreasing their cross-sectional area and increasing their tension. Explain how these manoeuvres influence timbre, and why classical singing emphasises the breath rather than changes to the vocal folds.

Or (b) Give an account of the factors that might make two instruments of the same type (such as two violins, or two flutes) 'sound' different.

3 Attneave and Olson found that while listeners could still identify changes in frequency above 5 kHz, the sense of pitch deteriorated to the extent that melodies were no longer recognizable when played above that frequency. Give an account of the processes in the auditory system that enable a listener to experience musical pitch pattern.

4 Brandt, Gebrian and Slevc state that 'all of the aspects of language that an infant can perceive at birth and all of those aspects that are learned during the first year of life are *musical*'.

What do you think they mean by this claim, and what are its implications for our understanding of musical development in infancy and childhood?

5 'We start with a note that becomes a line. Or we may start with a line and end up with a note.' (GEORGE LEWIS)

Discuss Lewis's comment in the light of recent research into the cognition of musical pitch.

6 Give an account of one or more current theories of the experience of rhythm and metre in music.

7 'We should view emotion as most generally generated by integral participation in, rather than response to, music.' (MARTIN FREDERICK GARDINER)

Evaluate Gardiner's claim in the light of recent theories of music and emotion.

END OF PAPER