



UNIVERSITY OF
CAMBRIDGE

Faculty of Music
Music Tripos 2018
Part IB Exam Papers

Contents:

Paper 1: **Historical Studies: Topics in 20th-and-21st-Century Music**

Paper 2: **Analysis**

Paper 3: **Applied Tonal Skills - Orchestration**

Paper 4: **Introduction to Performance Studies**

Paper 7: **Notation**

Paper 8: **Keyboard Skills**

Paper 9: **Introduction to Ethnomusicology**

Paper 10: Elective Topics I

(i) **Purcell and the English Imagination**

(ii) **Soviet Music and Power in the 1920s**

Paper 11: Elective Topics II

(i) ***Don Giovanni***

(ii) ***Carmen in Context***

Paper 12: **Introduction to Music and Science**

MUT1
MUSIC TRIPOS Part IB

Monday 28 May 2018 1.30 – 4.30pm

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 candidate 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 'But the real break came with the First World War.' (ALEX ROSS)
Discuss this statement in relation to **two** works, one from before and one from after the 1914–1918 conflict.

2 Elliott Carter once described neoclassicism as 'music for a masquerade in a bomb-shelter' and later called the neoclassic impulse 'one born of a misguided and ultimately futile attempt to take refuge in the past.' Consider these views of music in the period 1920–1940, including details of pieces by at least **two** composers.

3 How did the politicisation of the arts at various times in the twentieth century affect the ways in which music changed and developed? Refer in your answer to at least **two** different political systems and locations.

4 **Either (a)** Compare Minimalism and Spectralism as reactions to the post-Second World War avant-garde project. Refer in your answer to specific pieces by at least **two** composers.

Or (b) 'Serialism is sometimes portrayed as one of the great lost causes of twentieth-century music.' (ARNOLD WHITTALL) Consider this proposition in relation to the music of 1950 to 1970, exploring at least **two** works in detail.

5 **Either (a)** As a location for the creation of music, the concept of 'the studio' has played an important role in various kinds of music from the 1960s onwards. Discuss some examples of studio-based work from **two** different areas of music in the later twentieth century.

Or (b) Assess the impact of technology on music in the present day, with specific reference to changes in the perception, consumption, function and evaluation of music over the last century.

6 'The nice thing about an -ism, someone once observed, is how quickly it becomes a wasm. Some musical wasms—academic-wasm, for example, and its dependent varieties of modern-wasm and Serial-wasm—continue to linger on artificial life support, though, and continue to threaten the increasingly fragile classical ecosystem.' (RICHARD TARUSKIN) What light does this assertion shed on the condition of music in the early decades of the twenty-first century?

END OF PAPER

MUT1
MUSIC TRIPOS Part IB

Tuesday 29 May 2018 1.30 – 4.30pm

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. 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 Unseen 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: 2 extracts (attached as two separate packages)
Set Work booklet*

*Write your candidate 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

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 – Set Work: Schoenberg, String Quartet no. 2 (op. 10)

- 1 Analyse the first movement from bar 186 to bar 233 inclusive.
- 2 'It became doubtful whether a tonic appearing at the beginning, or at the end, or at any other point really had a constructive meaning.' (ARNOLD SCHOENBERG) How important are any remnants of tonal practice in op. 10? Your answer, which should include some detailed analysis, may focus on a single movement or draw examples from multiple movements.
- 3 Although Schoenberg notes that 'to classify the forms of the [vocal] movements offers some difficulties', arguably much of op. 10 draws upon standard formal archetypes. Explore how Schoenberg approaches the issue of form, referring to two (or more) movements.

Section B – Unseen

- 4 Analyse Intermezzo, op. 76 no. 3 by Brahms (Ex. 1).
- 5 Analyse 'Kommen und Scheiden' ('Meeting and parting'), op. 90 no. 3 by Schumann (Ex. 2).

Text and translation

So oft sie kam, erschien mir die Gestalt
So lieblich wie das erste Grün im Wald.

Und was sie sprach, drang mir zum Herzen ein
Süß wie des Frühlings erstes Lied.

Und als Lebewohl sie winkte mit der Hand,
War's, ob der letzte Jugendtraum mir schwand.

Each time we met, the sight of her
Seemed as dear as the first green in the wood.

And what she said, pierced my heart
As sweetly as the spring's first song.

And when she waved to me in parting
Youth's last dream seemed to vanish.

(Nikolaus Lenau)

(trans. Richard Stokes)

END OF PAPER

MUT1

MUSIC TRIPOS Part IB

Tuesday 29 May 2018 1.30 – 4.30 pm

Paper 2

ANALYSIS

CANDIDATE NUMBER

SECTION B UNSEEN EXTRACTS

Extract 1 – Intermezzo, op. 76 no. 3 by Brahms

INTERMEZZO

Grazioso

Anmutig, ausdrucksvoll

p espress.

dim.

rit.

pp

dolce

dolce

pp

This page contains the first 18 measures of the Intermezzo. It begins with a piano introduction marked *p espress.* and continues with a melodic line in the right hand and a supporting bass line in the left hand. The tempo is *Grazioso* and the mood is *Anmutig, ausdrucksvoll*. The score includes dynamic markings such as *dim.*, *rit.*, *pp*, and *dolce*, along with phrasing slurs and fingerings.

Extract 1

p

pp

p

pp

lento

pp

This page contains measures 19 through 28. It continues the musical material from the first page. The right hand features complex chordal textures and melodic lines, while the left hand provides harmonic support. Dynamic markings include *p*, *pp*, and *lento*. The score is annotated with various musical notations such as slurs, phrasing slurs, and fingerings.

MUT1

MUSIC TRIPOS Part IB

Tuesday 29 May 2018 1.30 – 4.30 pm

Paper 2

ANALYSIS

CANDIDATE NUMBER

SECTION B UNSEEN EXTRACTS

Extract 2 – ‘Kommen und Scheiden’ (‘Meeting and parting’), op. 90 no. 3 by Schumann

Kommen und Scheiden.

Mit inniger Empfindung. (♩ = 60.)

So oft sie kam, er-schien mir die Ge-stalt so

p *cresc. fp*
Mit Pedal.

7
lieb-lich wie das er-ste Grün im Wald. Und was sie sprach, drang mir zum

p *cresc. fp*

13
Herzen ein, süß, wie des Frühlings er-stes Lied. Und als Leb-, wohl sie

pp
p

19
winkte mit der Hand, war's, ob der letz-te Jugendtraum mir schwand.

zurückhaltend
zurückhaltend *im Tempo*

26

fp

MUT1
MUSIC TRIPOS Part IB

Monday 7 May 2018 – Wednesday 9 May 2018

Paper 3 *Takeaway question*

APPLIED TONAL SKILLS [Section B: ORCHESTRATION]

Orchestrate this short piece for a symphony orchestra of double or triple woodwind, full brass, timpani, 1-3 additional percussionists, and a string section of corresponding size. Division of the string sections, standard woodwind doublings, and the use of an additional one or two harps are all optional.

Your orchestration should correspond broadly to the style of the original and should be well presented (whether typeset or handwritten).

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

Scores may be transposing or in C, and should indicate which prominently at the outset.

Valse lente.

Tranquillamente.

PIANO.

mp

rall.

The first system of the piano score is written in 3/4 time with a key signature of two flats. The right hand features a melodic line with a long slur over the first two measures. The left hand provides harmonic support with chords and single notes.

a tempo poco rall. a tempo

The second system continues the melodic and harmonic development. The tempo markings 'a tempo', 'poco rall.', and 'a tempo' are placed above the staff to indicate changes in the piece's pace.

(quasi Adagio)
ten.

p. a. p.

a tempo

The third system features a more sustained melodic line in the right hand. The dynamic marking 'p. a. p.' (pianissimo) is used, and the tempo is marked 'a tempo'.

(un poco più mosso)

The fourth system shows an increase in tempo and activity. The dynamic marking 'mf' (mezzo-forte) is used. The right hand has a more rhythmic and active melodic line.

(Andante.)

rit.

pp

The fifth system concludes the piece with a slower tempo ('Andante') and a 'rit.' (ritardando) marking. The dynamic marking 'pp' (pianissimo) is used, and the music ends with a final chord in the right hand.

a tempo

The first system of music consists of two staves. The treble staff contains a series of chords and melodic fragments, with a slur over the first two measures. The bass staff provides a harmonic accompaniment with chords and moving lines. The tempo marking *a tempo* is centered above the first measure.

mf *rall.*

The second system continues the musical piece. The treble staff features a melodic line with a slur and a dynamic marking of *mf* (mezzo-forte) in the second measure. The bass staff has a similar accompaniment. The system concludes with a *rall.* (rallentando) instruction in the final measure.

a tempo *p* *(quasi Adagio)* *ten.*

The third system shows a change in tempo and dynamics. It begins with *a tempo* and a dynamic marking of *p* (piano). The tempo then shifts to *(quasi Adagio)* with the instruction *ten.* (ritardando). The treble staff has a melodic line with a slur, and the bass staff has a chordal accompaniment.

p. a. p. *a tempo* *poco rall.* *p* *pp* *8*

The fourth system includes dynamic markings and a first ending. It starts with *p. a. p.* (pianissimo) and *a tempo*. The tempo then becomes *poco rall.* (poco rallentando). Dynamic markings of *p* and *pp* are present. A first ending bracket labeled *8* spans the final two measures of the system.

molto rit. *poco vivo* *pp* *1* *p* *rall.*

The fifth system features tempo changes and dynamic markings. It begins with *molto rit.* (molto ritardando) and a dynamic marking of *pp*. The tempo then changes to *poco vivo* (poco vivace). A first ending bracket labeled *1* spans the first two measures. The system ends with a *rall.* instruction.

MUT1
MUSIC TRIPOS Part IB

Thursday 31 May 2018 1.30 – 3.30pm

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.

*Answer **two** 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 In 1999, Nicholas Cook wrote that ‘theory has not been committed to understanding performers in the way it is to understanding composers.’ Discuss how the rise of Music Performance Studies has effected a change in this situation.

2 Robert Morgan argued in 1988 that ‘any age with a well-defined musical culture of its own, and consequently with a clear (and necessarily restricted) idea of the types of music and musical performance adequate to its own situation would find an “authentic” approach to past music incredible. ... The only “authentic” music from the past will be music that has survived as a vital part of a living tradition – literally as part of the *present* – and the only authentic way of performing it will be according to the requirements of current custom’. In light of Morgan’s argument, discuss the Historically Informed Performance (HIP) movement in contemporary Western culture.

3 Various scholars have noted the inadequacy of the mainstream conceptualization of performance expression as deviation from the nominal values notated in a score, which overlooks the non-musical, cultural-historical, and biological sources of this complex phenomenon. Explain how expressiveness in performance is rooted in these different kinds of foundations, and discuss how contemporary classical performance practice might benefit from incorporating an understanding of these foundations into its pedagogical agenda.

4 **Either (a):** In his discussion of the relationship between live and audio-recorded performances, music philosopher Lee B. Brown argued that ‘recording does distort our experience of the real thing, which is its live, never-to-be-repeated state, yet the detail made available by recordings can increase our understanding and appreciation of the living thing.’ Discuss the affordances of audio recordings for listening to, performing and researching classical music in relation to Brown’s assertion.

Or (b): ‘There are some obvious parallels between ideals of naturalistic recording and the work-oriented aesthetics prevalent in the theory and practice of Western art music.’ (PETER JOHNSON) Discuss what these parallels might be and the expectations and evaluative criteria they generate for live performances in the classical genre.

5 Discuss what the practice of music analysis might be like if it included an embodied understanding of music, from the perspective of both the listener and the performer.

6 Performance theorist Richard Schechner (2003) wrote that ‘the great big gap between what a performance is to people inside and what it is to people outside conditions all thinking about performance.’ Assess the accuracy of his claim by reference to **at least two** examples of musicological/theoretical and practice-led research literature on music performance.

END OF PAPER

MUT1
MUSIC TRIPOS Part IB

Tuesday 5 June 2018 9.00 – 12.00

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

*Attachments: 4 facsimiles for transcription
– each of one page length (Sections A and B)
5 facsimiles for commentary (Section C)*

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

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

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

STATIONERY REQUIREMENTS

*8-page answer booklet x 3
Rough work pads
Cover Sheets x 3
Tags*

SPECIAL REQUIREMENTS

Manuscript paper x 10 sheet

**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

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.

Tenor: (Et super nivem dealbabor.) Kyrie eleison.

Transcribe to the end of the first Kyrie

Text of Passage 2

Sanctus, sanctus, sanctus, dominus Deus Sabaoth.

Transcribe to the end of 'dominus Deus Sabaoth'.

SECTION B: Transcription
Refer to Passages 3 and 4

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

Jamais si bien ne me peut advenir
fors que la mort me viegne tost querir,
si cessera ma grant douleur soudaine,
car de dangier et de ennoy suis tant plaine
que je ne scay que devenir.

Las, je ne puis avoir ung seul plaisir,
ains languiray, loing de mon vray desir,
en souhaitant que ma fin soit prochaine.

Jamais ... douleur soudaine.

Or est ainsi qu'il me fault manctenir
celant mon dueil, mes larmes retenir,
faisant semblant que soie toute saine,
dont mon las cueur seuffre en moi tant de peine
que se la mort me venoit detenir.

Jamais ... devenir.

Text of Passage 4

Ma plus mignonne de mon cueur,
je m'esbahis, dont ce me vient
que sans cesser il me souvient
de vostre beaulte et doulceur.

Des bonnes estez la meilleur,
puis que dire le vous convient,

Ma plus mignonne ... vient

Quant j'ay desplaisir ou douleur
aucune foiz, comme il advient,
Je ne scay que cela devient
pensant en vostre grant valleur.

Ma plus mignonne ... doulceur.

SECTION C: Commentary on facsimiles
Refer to Extracts 1 – 5

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



First musical staff with notes and a treble clef.

yrre

Second musical staff with notes and a treble clef.

Third musical staff with notes and a treble clef.

ley son Xpe

Fourth musical staff with notes and a treble clef.

Fifth musical staff with notes and a treble clef.

Sixth musical staff with notes and a treble clef.

yrre

ley son

Seventh musical staff with notes and a treble clef.

ley son



Enor Et super muez de al babor kyrie ley son

Eighth musical staff with notes and a treble clef.

Criste Et super nmen ley son

Ninth musical staff with notes and a treble clef.

Kyrie de alba bor ley son



ontra Kyrie

A single musical staff with a treble clef, containing a series of notes and rests, representing the beginning of the 'ontra Kyrie' section.

A single musical staff with a treble clef, continuing the musical notation from the previous staff.

ley son

A single musical staff with a treble clef, containing notes and rests, with the text 'ley son' positioned below it.

Criste

A single musical staff with a treble clef, containing notes and rests, with the text 'Criste' positioned below it.

ley son Kyrie

A single musical staff with a treble clef, containing notes and rests, with the text 'ley son Kyrie' positioned below it.

ley son

A single musical staff with a treble clef, containing notes and rests, with the text 'ley son' positioned below it.

ontra Kyrie

A single musical staff with a treble clef, containing notes and rests, with the text 'ontra Kyrie' positioned below it.

ley son Criste

A single musical staff with a treble clef, containing notes and rests, with the text 'ley son Criste' positioned below it.

ley son

A single musical staff with a treble clef, containing notes and rests, with the text 'ley son' positioned below it.

ryrie

A single musical staff with a treble clef, containing notes and rests, with the text 'ryrie' positioned below it.

ley son

A single musical staff with a treble clef, containing notes and rests, with the text 'ley son' positioned below it.



Sanctus

Sanctus

tus Dominus de

us Sabaoth Plem sunt cae

li et terra gloria tua

verte

a



Et in Sanctus Dominus deus

pleni sunt caeli

et terra gloria tua

Sabaoth



Sanctus

Sanctus Sanctus

Sanctus Sanctus

Sanctus Sanctus

Sanctus Sanctus

Sanctus Sanctus

Gloria

Gloria

Gloria



Sanctus Sanctus

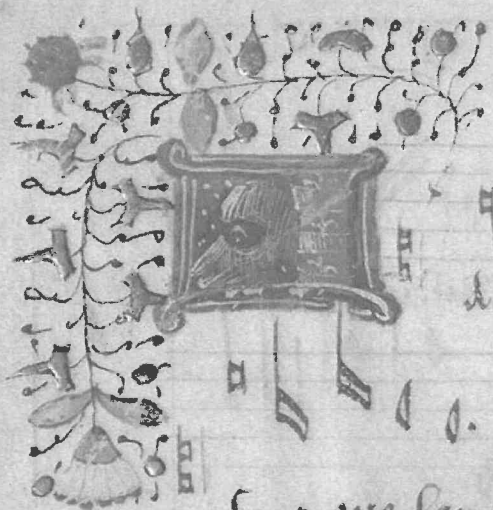
Sanctus Sanctus

Sanctus Sanctus

Sanctus Sanctus

Sanctus Sanctus

Sanctus Sanctus



A mais si bien ne me puet advenir

fors que lamort me vienque tost querir. si te sseca

magrante douleur soudaine. Car dedanger & de ennoy

pus tant plame.

Que je ne scay que

deue

me

Las je ne puis auoir vng seul plaisir
Ains languiray long demoybray de sie
En souhartant q ma fin soit prochaine

Jamais

Oz est ainsi quel me fault maintenant
Celant mon dueil mes larmes retenir

faisant semblant que soie toute saine
Dont mon las cueur seuffre en moy tant de pence
Que se lamort me benoit de tenir

Jamais

PASSAGE 3

101



Enox Jamais

Handwritten musical notation on five-line staves, including notes, rests, and bar lines.



Onera Jamais

Handwritten musical notation on five-line staves, including notes, rests, and bar lines.



Du fuy

a plus unguome demerz

Je mesbahis dont ce me vient

Que sans cesser y me fouyent

De hostveⁿ beaulte

et Doul ceur

Des bonnes estoiz la meilleur
Puis que dire le vous comment
Ma plus

Qu'en t'ay des plaisir ou douleur
Aucune foiz comme y adient

Je ne scay que cela de vient
Pensant en vie avant d'aller
Ma plus

126



a plus mignonne

Handwritten musical notation on five-line staves, including notes, rests, and clefs, corresponding to the lyrics 'a plus mignonne'.



Oncordans Maplus

Handwritten musical notation on five-line staves, including notes, rests, and clefs, corresponding to the lyrics 'Oncordans Maplus'.

Cantus 2

et manna virgine et homo factus est sub panno

propheta passus et sepultus et resurrexit tertia die secundu[m] scrip

turas et ascendit in celum sedens ad dexteram patris venturus est

judicare vivos et mortuos

in regni non erit finis

et incarnatus est de spiritu sancto et homo factus est crucifixus etiam

pro nobis passus et sepultus et resurrexit secundu[m] scripturas et ascendit

in celum et iteru[m] venturus est in gloria vivos et

mortuos in regni non erit finis

Agmina milicie candencia celi
 uirginis currit obuia in arcibus
 tone piceoma digne collaudancia
 latue regina sua cui legit eloquia
 pientia pulchritudo ymnia summa
 duma o lachrymanti mater exi
 ma forme tam egregue rosadae
 hic rosa fragrans inter omnia pi
 amena fragancia balia

Agmina

Agmina milicie celestis maria
 in uisione occurrat obuia uirgines
 itine laudat poma resu pua die pu
 coris liba dona sapie legit eloquia uir
 go rega regis filia xpm
 roge hodie celi rega reuelat
 he uidec in gloria xpm hodi
 e pacem hostia sapientum g
 he facundie sophistarum et

EXTRACT 4

Corps et nō pint trapp grant domage ē que la terre le cou
 ure que la terre le couure que la terre le couure *Acoultres Et ploures*
 nous d'habis de deul grosse larmes deul *Josquin pier son brumel comper* *Requies*
 Per du aies ure lon pere

cant In pace amen

Muceat cis

Requiescat in pace

on point trapp grant domage est que la terre le couure
 que la terre le couure *acoultres uous d'habis Et ploures grosses larmes*
 de deul deul *Josquin pier son brumel comper* *Requiescat In*
 perdu aies ure lon pere

pace amen

V corps et n'oit trappé grāt dommage est que la terre
 le couure que la terre le couure A cōs tres uous d'habis de
 Et ploures grosses larmes
 Deul Josquin pier son brumel compere Requiescat in pace
 Deul perdu aues ure bon pere
 men

C corps et n'oit trappé grāt dommage est que la terre le cou
 ure La terre le couure A cōs tres uous d'habis de deul
 Et ploures grosses larmes deul
 Josquin pier son brumel compere Requiescat in pace Amen
 perdu aues ure bon pere
 amen

EXTRACT 5

Quod purgatur nō indignerit / huius festo monstrat / cetera p̄cerēi quē tūc q̄s
 p̄tenet / luce enim qua fulget / candela per splēdo re vi te m̄ maria / cōcoz
 di ter omēs ostendim / ut per sua / tādēz p̄camina / sublimemur sanctorū se
 dibus **D**igi tur vir tu tis ex emplar
 virginū lux glorio sa ur go deus m̄m et ut uerū loquar
 vna virtus pulcra pulētudo sancti ta tis ex
 cel lens p̄ mago / hūiliter a te re qui ri
 m̄ / ut post moztēz cū dulci gaudio / sublimemur sanc to rū se
 dibus.

Moenoz / Virgo post partū quē genuit / adrauit.

Digna ma ter lux ori ens o m e n d e d i t o f u s c u l i c u m h i m e o n n o m o r i e n s

a m p l e x a t u r h u n c o c u l i n u m e v i d e n t e t s e r v u l i t e n o r e d i t v b u m i t e

a d x p m d i c e p t u l i f i l i p e c c a t a r e m i t t e .

g i t u r u n g o c l e m e n s q n o s o m e s r e d e m i s t i d o n i

d e i g e m a f u l g e n s d u l c i s p o r t a p a r a d i s i d i c n u n c q u e

l o t u e p r o l i q u e l a c t a s t i t u o l a c t e i t t i s q u i

s u n t t i b i f i l i p e c c a r e m i t t e .

Venor Secundus.

MUT1

MUSIC TRIPOS Part IB

Monday 11 June 2018

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.

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 (including the figured bass realisation at the harpsichord) 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

Harmonise the following melody at the piano.

Larghetto

7

13

19

25

30

2. Score-reading (C-clefs)

Play the following passage of four-part counterpoint on the piano.

The musical score consists of three systems, each with four staves. The time signature is 4/2. The first system shows the beginning of the piece with a soprano line starting on a whole note G4, followed by a descending eighth-note scale in the alto and tenor lines, and a bass line with a whole note G2. The second system continues the counterpoint with more complex rhythmic patterns, including dotted notes and eighth-note runs. The third system concludes the passage with various melodic resolutions and rests across the four parts.

The first system of the musical score consists of four staves. The top staff (treble clef) begins with a dotted quarter note followed by eighth notes. The second staff (treble clef) features a melodic line with several slurs. The third staff (treble clef) starts with a whole note followed by quarter notes. The bottom staff (bass clef) contains a sequence of quarter notes and a final slurred eighth note.

The second system of the musical score also consists of four staves. The top staff (treble clef) includes a sharp sign on a note in the final measure. The second staff (treble clef) shows a melodic line with a flat sign and a double bar line. The third staff (treble clef) features a melodic line with a sharp sign on a note. The bottom staff (bass clef) contains a sequence of quarter notes and a final whole note.

3. Transposition

Transpose the following passage of keyboard music up or down one tone as directed by the examiners.

First system of musical notation. Treble clef, bass clef. Key signature: one flat (B-flat). The music features a complex texture with many beamed eighth and sixteenth notes. Fingerings are indicated with numbers 1-5. A dynamic marking of *p* (piano) is present. A slur covers the first two measures. A fermata is placed over the final measure of the system.

Second system of musical notation. Treble clef, bass clef. Key signature: one flat. Fingerings are indicated with numbers 1-5. A dynamic marking of *ped.* (pedal) is present. An asterisk (*) is placed below the bass line. A slur covers the first two measures. A fermata is placed over the final measure of the system.

Third system of musical notation. Treble clef, bass clef. Key signature: one flat. The music features a complex texture with many beamed eighth and sixteenth notes. Fingerings are indicated with numbers 1-5. A dynamic marking of *espressivo* is present. A slur covers the first two measures. A fermata is placed over the final measure of the system.

Fourth system of musical notation. Treble clef, bass clef. Key signature: one flat. The music features a complex texture with many beamed eighth and sixteenth notes. Fingerings are indicated with numbers 1-5. A dynamic marking of *mf* (mezzo-forte) is present. A slur covers the first two measures. A dynamic marking of *dim.* (diminuendo) is present. A fermata is placed over the final measure of the system.

Fifth system of musical notation. Treble clef, bass clef. Key signature: one flat. The music features a complex texture with many beamed eighth and sixteenth notes. Fingerings are indicated with numbers 1-5. A dynamic marking of *p* (piano) is present. A slur covers the first two measures. A dynamic marking of *ritard.* (ritardando) is present. A dynamic marking of *a tempo* is present. A dynamic marking of *ped.* (pedal) is present. A fermata is placed over the final measure of the system.

un poco rall.

Come prima

♩. = 69

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in piano clef. The key signature has two sharps (F# and C#). The music features a series of chords and melodic lines. A *dim.* (diminuendo) marking is present in the middle of the system, and a *pp* (pianissimo) marking is at the end. A triplet of eighth notes is marked with a '3' above it.

The second system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in piano clef. The key signature has two sharps. The music features a series of chords and melodic lines. A *pp* (pianissimo) marking is present in the middle of the system.

The third system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in piano clef. The key signature has two sharps. The music features a series of chords and melodic lines. A *pp* (pianissimo) marking is present in the middle of the system. A *un poco rall.* (un poco rallentando) marking is at the end of the system. A fermata is placed over the final note of the system.

Poco meno ♩. = 60

un poco rit.

tr

24

The fourth system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in piano clef. The key signature has two sharps. The music features a series of chords and melodic lines. A *pp* (pianissimo) marking is present in the middle of the system. A *tr* (trill) marking is present above the first note of the upper staff. A fermata is placed over the final note of the system, which is marked with the number '24'.

5. Figured bass

Realise the following passage on the harpsichord. An instrumentalist, with whom the piece should be performed, will be provided by the examiners.

SONATA
VIII

Largo.

Volte

Allegro

This system contains the first two staves of music. The upper staff is in treble clef and the lower in bass clef. The tempo is marked 'Allegro'. The music consists of eighth and sixteenth notes with various articulations. Fingerings are indicated by numbers 1-5. A double bar line is present at the end of the system.

This system contains the third and fourth staves. The notation continues with similar rhythmic patterns and includes some slurs and accents. Fingerings are clearly marked throughout.

This system contains the fifth and sixth staves. The music maintains its rhythmic intensity with various note values and rests.

This system contains the seventh and eighth staves. The notation includes many slurs and dynamic markings, indicating a more technically demanding section.

This system contains the ninth and tenth staves. The music features complex rhythmic patterns and various articulations like staccato and accents.

This system contains the eleventh and twelfth staves. The music concludes with a double bar line and repeat signs. Fingerings and dynamics are carefully notated.

MUT1
MUSIC TRIPOS Part IB

Friday 1 June 2018 1.30 – 4.30pm

Paper 9

INTRODUCTION TO ETHNOMUSICOLOGY

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. You may not answer both 5(a) and 5(b).
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

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 Comparing **two** case studies, describe the relationship between music, heritage and cultural policy.
- 2 In what ways is authenticity constructed in the 'world music' industry? Your answer should refer to the work of **at least two** ethnomusicologists.
- 3 Drawing on and critiquing the work of Timothy Rice, consider the question: what does music contribute to identity? You should support your answer with reference to **at least one** case study.
- 4 'Singing [national anthems] provide[s] occasions for unisonality, for the echoed physical realisation of the imagined community'. (BENEDICT ANDERSON) Drawing on Anderson's quotation, discuss what ethnomusicologists can learn about the relationship between music and nationalism through the study of anthems.
- 5 **Either** (a) 'Ethnomusicology is the study of why and how human beings are musical.' (TIMOTHY RICE) Discuss this quotation, paying attention to the ways in which ethnomusicologists conceptualise music.
Or (b) Nicholas Cook has claimed that 'we are all ethnomusicologists now'. Discuss Cook's statement, offering a critical analysis of disciplinary boundaries in music studies.
- 6 How is music relevant to the lives of diasporic communities? Your answer should refer to **one** case study.

END OF PAPER

MUT1
MUSIC TRIPOS Part IB

Wednesday 30 May 2018 1.30 – 4.30pm

Paper 10

ELECTIVE TOPICS I

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 from
either (i) Purcell and the English Imagination
or (ii) Soviet Music and Power in the 1920s

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

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

ELECTIVE TOPICS I (i) Purcell and the English Imagination

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

SECTION A

- 1 Briefly explain the significance of each of the following works in the context of Purcell's career, from biographical and/or stylistic perspectives:
- i. 'Thou knowest, Lord, the secrets of our hearts' (second setting);
 - ii. The *Sonatas of Four Parts*;
 - iii. The two In nomines;
 - iv. The ode 'Come, ye sons of arts'.
- 2 Describe and explain the reception of Purcell's Te Deum and Jubilate in D in the fifty years after his death, making reference to both the musical content of the works and their early performance circumstances.

SECTION B

- 3 Evaluate the role of Purcell's 'peculiar genius to express the energy of English words' (HENRY PLAYFORD) in the reputation of his vocal music up to and including the lifetime of Charles Burney.
- 4 Examine the impact of **either** Louis Grabu's *Albion and Albanus* **or** Giovanni Battista Draghi's *From Harmony, from Heav'nly Harmony* as a case study in the role of foreign composers and their works in the formation of Purcell's style, and that of wider Restoration musical culture.
- 5 'In all genres, there is a clear dividing line between pre- and post-*Fairy Queen* music: in many respects it is the clearest stylistic boundary of Purcell's career.' (MARTIN ADAMS) What musical developments characterised this watershed in Purcell's style? Your answer should make reference to specific works from both before and after *The Fairy Queen*.
- 6 In the Preface to his *The English Opera* Matthew Locke wrote that he had 'prudently consider'd, that though *Italy* was, and is, the great Academy of the World for that Science and way of Entertainment [opera], *England* is not'; for this reason he had interspersed his music with passages of spoken drama, 'as is more proper to our genius'. To what extent does this strategy retain its relevance in relation to Purcell's dramatic music, and to the critical responses of his contemporaries?

ELECTIVE TOPICS I (ii) Soviet Music and Power in the 1920s

1 **Either** (a) To what extent could Shostakovich's operas *The Nose* and *Lady Macbeth of Mtsensk* be interpreted as topical political satire or, more broadly speaking, a reflection of contemporary events and mores? Your answer should discuss both operas but you may choose to focus principally on either one.

Or (b) In what ways was Shostakovich's stylistic development in the 1920s and early 30s influenced by Western compositional trends or particular composers? Refer in detail to **at least two** of his works.

2 How did political and ideological pressures affect Myaskovsky's stylistic choices? Refer to **at least two** of his symphonies in your answer.

3 In what sense was the post-revolutionary period beneficial for the artistic avant-garde? Illustrate your answers with examples from both music and other arts.

4 Write about the reception of Prokofiev's *Le Pas d'Acier* in Paris and in Moscow. Beyond the impact of the plot and choreography, what aspects of the music were found laudable or, on the contrary, wanting?

5 What tools did the Soviet government use to shape and control the music scene in the period from 1918 to 1936? You may select **two or three** examples for closer focus.

6 In what ways did Mosolov and Roslavets capture the imagination of their contemporaries and why did they fall into obscurity? Illustrate your answer with detailed observations on their musical styles and on relevant ideological issues.

END OF PAPER

MUT1
MUSIC TRIPOS Part IB

Monday 4 June 2018 9.00 – 12.00

Paper 11

ELECTIVE TOPICS 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 from
either (i) *Don Giovanni*
or (ii) *Carmen in Context*

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
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**

ELECTIVE TOPICS II (i) *Don Giovanni*

- 1 Argue for or against the traditional view by which there are two 'authentic' versions of *Don Giovanni*, and a number of 'hybrid' ones.

- 2 The producers of a *Don Giovanni* in nineteenth-century London labelled Mozart's work as a 'Grand Serious Opera'. What could they have meant?

- 3 With reference to **one or more** stage or video productions of *Don Giovanni*, examine the balance (or lack thereof) between the directors' freedom of expression and the limits posed to their interpretations by libretto and score.

- 4 **Either** (a) In light of eighteenth-century conventions about poetic metres and their use in opera, discuss how Mozart's setting betrays what the libretto might lead one to expect.
Or (b) With analytical reference to **one or more** musical numbers in *Don Giovanni*, write an essay on the relationship between the needs of the music and those of the dramatic action.

- 5 **Either** (a) In his very first utterance in the opera, Don Giovanni tells Donna Anna, 'you shall not know who I am'. Discuss **one or more** of the answers since given to the question, 'who is Don Giovanni?'
Or (b) 'The mental world of the unenlightened during the Enlightenment seems to be irretrievably lost.' (ROBERT DARNTON) What are the possible enlightened and unenlightened elements in *Don Giovanni*?

- 6 'Each of Mozart's great Italian comedies has something unsatisfactory or problematic about its end.' (JULIAN RUSHTON) Discuss with particular reference to *Don Giovanni*.

ELECTIVE TOPICS II (ii) *Carmen* in Context

1 'The two heroes of Mérimée's novella, a fallen woman and a deserter, cannot be transported to the theatre with impunity.' (VICTORIN JONCIERES) Discuss the difficulties faced by Bizet and his librettists in translating the literary *Carmen* to the stage of the Opéra Comique.

2 Writing about *Carmen*, Winton Dean has argued that 'the "social tensions" in fact are in the critics and the Paris audience, not in the opera, which is remarkably free from class and political conflict'. To what extent is this a fair assessment of Bizet's opera?

3 **Either** (a) 'Musical exoticism in *Carmen* is a matter of dramatic structure, not simply of local colour.' (JAMES PARAKILAS) Discuss.
Or (b) Explore Susan McClary's assertion that *Carmen* 'operates in large part on the basis of its transgressive mixture of codes, genres and styles.'

4 **Either** (a) Examine the relationship between Bizet's *Carmen* and late nineteenth-century trends in French opera.
Or (b) 'Instead of those pretty sky-blue and pale-pink puppets who were the joy of our fathers, [Bizet] has tried to show real men and real women [...] whose torment, jealousy [and] mad infatuation are interpreted to us by the orchestra turned creator and poet.' (THEODORE DE BANVILLE) Use this quotation as a starting-point for a discussion of the influence of realism on *Carmen*.

5 Is *Carmen* a dangerous *femme fatale*, or a positive feminist icon? Discuss, with reference to **at least two** interpretations of the role.

6 'Bizet's opera remains alive and vital in part because it so easily relinquishes its status as an artwork of the past and participates in making sense of subsequent moments of cultural history.' (SUSAN McCLARY) Discuss this claim with detailed reference to **at least one** film or stage adaptation of Bizet's *Carmen*.

END OF PAPER

MUT1
MUSIC TRIPOS Part IB

Wednesday 6 June 2018 9.00 – 12.00

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

STATIONERY REQUIREMENTS

8-page answer booklet x 3

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 'In pure contemplation the hearer takes in nothing but the piece of music being played; every material interest must be set aside. The tendency to allow the feelings to become aroused is an interest of that sort.' [EDUARD HANSLICK] Discuss whether or not current theories concerning emotional responses to music can be considered to support or to contest Hanslick's position.

2 Explain why different spaces are likely to be more, or less, suitable for different musical textures; in your answer, make reference to a range of commonly-used acoustical and psychoacoustical measures.

3 With reference to an instrument of your choice, explain how a player can exploit its inherent physical instabilities to make and control sounds.

4 How feasible is it to distinguish between the development of a capacity for speech and a capacity for music in early childhood? In your answer draw on recent research that addresses the development of human communicative capacities.

5 It has been claimed that the principal role of rhythm in music is to play with our expectations by modulating our attention in time. Give an account of recent research that supports or challenges this claim.

6 Brian Hyer suggested that tonality can best be conceived of as 'a fact... of human consciousness, which imposes a certain cognitive organization on the musical material'. Evaluate Hyer's suggestion in the light of research on the cognition of musical pitch over the last forty years.

7 The physicist J R Pierce claimed that frequency and pitch were identical, for all practical purposes. With reference to the workings of the auditory system, explain why Pierce was wrong.

8 Describe the ways in which the application of scientific method to the study of performance can inform the practising musician, referring to specific instances of research or to particular research programmes.

END OF PAPER