

MUSIC TRIPOS Part II

Monday 2<sup>nd</sup> June 2014 9-1

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Paper 7

FUGUE

Answer **one** question.

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

You may transpose a subject to a different octave.  
The pitch but not the duration of the final note in each subject is fixed.  
You must name the instrument(s) for which you are writing.  
Transposing instruments must be written at sounding pitch.  
You must number the first bar of every system.  
It is not obligatory to adopt the style of the named composer.

**STATIONERY REQUIREMENTS**

Cover-sheets  
Tags

**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**

Write a fugue for any **one** of the following ensembles or instruments on **one** of the subjects given below:

- (a) String trio
- (b) String quartet
- (c) Three woodwind instruments
- (d) Four woodwind instruments
- (e) Three brass instruments
- (f) Four brass instruments
- (g) Keyboard (including organ)

(i)

MUSIC TRIPOS Part II

Monday 26 May 2014 1.30-4.30

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Paper 8

MOZART'S FIGARO IN CONTEXT

*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 'The sense of form in the [act] finales is very similar to that in the symphonies and chamber music; the dramatic exigencies of eighteenth-century comedy and musical style have no difficulty walking in step.'  
(CHARLES ROSEN)

To what extent does this comment apply to the **second and/or** the fourth finale of *Le nozze di Figaro*?

2 Discuss Mary Hunter's assertion that *Le nozze di Figaro* addresses 'urgent questions of life in society, particularly the relations between the classes and the proper behaviour of the genders'.

3 The stage and film director Jean-Pierre Ponnelle once stated that the language of film can work as an additional element in an operatic score: while it is important 'to preserve the primacy of music', a director 'can also proceed contrapuntally, dialectically'.

Consider **one or more** film or video versions of *Le nozze di Figaro* in light of this statement.

4 'That the Mozart–Da Ponte operas treat passion with considerable ambiguity and irony reminds one of their distance from sentimentalism.'  
(EDMUND GOEHRING)

Examine this contention with particular reference to *Le nozze di Figaro*.

5 How can our interpretation of *Le nozze di Figaro* gain from examination of its primary sources and the relationships between them? Your answer should refer to **at least two** of these sources.

6 **Either** (a) 'Mozart frequently wrote magnificent music in his operas without having to break free of convention; his occasional rejection of conventional approaches instead serves the goal of greater dramatic or psychological realism.' (JOHN PLATOFF)

Discuss this claim in relation to *Le nozze di Figaro*.

**Or** (b) In his preface to the libretto printed for its first production, Da Ponte presented *Le nozze di Figaro* as 'an almost new kind of spectacle': what might he have meant?

**END OF PAPER**

MUSIC TRIPOS Part II

Wednesday 4 June 2014 9-12

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Paper 9

ITALIAN MUSIC SINCE 1945

*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.*

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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 'I have followed a journey on three parallel paths: one of the greatest clarity possible, the other that of expressivity and the third, that of playfulness.'  
(NICCOLÒ CASTIGLIONI)

How is this statement borne out in Castiglioni's work?

2 Discuss the role of humour in modern Italian music, making reference to the work of Franco Donatoni.

3 'Whatever it is doing, the voice... creates a huge range of associations: cultural, musical, emotive, physiological, or drawn from everyday life.' (LUCIANO BERIO)

Discuss how this awareness is reflected in Berio's music, making reference to his acoustic and electroacoustic work.

4 Luigi Dallapiccola has sometimes been described as an 'honorary fourth member of the Second Viennese School'. To what extent is this epithet justified?

5 **Either** (a) Taking **two** works as case studies, evaluate the importance of music created at the Milanese *Studio di Fonologia*.

**Or** (b) How did work undertaken at the *Studio di Fonologia* incorporate ideas from *Musique Concrète* and *Elektronische Musik*?

6 Both Giacinto Scelsi and Luigi Nono worked closely over many years with chosen performers to create new and highly individual soundworlds. Assess the extent of the parallels between the work of these composers.

**END OF PAPER**

MUSIC TRIPOS Part II

Thursday 29 May 2014 1.30-4.30

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Paper 10

BLUES CULTURES

*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 'I went to the crossroad, fell down on my knees.' (ROBERT JOHNSON)  
Discuss the contention that the Country Blues is a music of the crossroads, paying particular attention to the articulation of mythic and imaginary spaces.
- 2 In what ways has black femininity been constructed in the blues? You may choose to focus your answer on a single female blues singer.
- 3 **Either (a)** In what ways and to what extent might the British Blues Revival be characterised as nostalgic? You may choose to focus your answer on a single musician or band.  
  
**Or (b)** Discuss W.C. Handy's story of how 'an American composer was born' via his encounter with the blues in Cleveland, Mississippi with reference to Amiri Baraka's narrative theorisation of African American music's evolution in *Blues People*.
- 4 'The blues singer has no interest in heaven, and not much hope in earth – a thoroughly disillusioned individual. The spirituals were created in the church; the blues sprang from everyday life.' (JOHN WESLEY WORK)  
Evaluate this statement, discussing the relationship of the blues to African American sacred music.
- 5 'The history of blackness is testament to the fact that objects can and do resist.' (FRED MOTEN)  
Explain Moten's post-Marxist critique and how it might help us understand the issue of appropriation in blues covers.
- 6 **Either (a)** 'Critics continue to debate the value of U.S. black music according to a flawed distinction between racial authenticity and social construction. Both sides have it half-right.' (RONALD RADANO)  
Explain this statement with regard to the paradoxes of ownership and value in the blues.  
  
**Or (b)** '[The blues] is not American music; it is African music directly imported from Africa.' (ALI FARKA TOURÉ)  
Discuss this statement, contextualizing it with reference to Touré's music.

**END OF PAPER**

MUSIC TRIPOS Part II

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Friday 30 May 2014 1.30-3.30

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Paper 11

PERCEPTION AND PERFORMANCE

*You are reminded that the re-use of material from one examination paper in another is strictly forbidden.*

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*Answer **two** questions.*

*Use diagrams where appropriate.*

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

*Attachments: 1 extract (attached as a separate package).*

**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 Outline the main differences between doing experimental and observational research on human behaviour, and show, using examples relevant to music, when and why each type might be more appropriate.
- 2 Explain and critically evaluate the claim in the experimental literature that how listeners hear a piece of music is determined to a large extent by their expectations.
- 3 Discuss the ways in which experience in performing music might affect how one perceives music.
- 4 Discuss the claim that the child can develop an understanding of hierarchical musical structure merely from exposure to statistical dependencies between its elements.
- 5 Describe and justify the design and analysis of an experiment to test whether background music facilitates rote learning in a classroom. Wherever it will make your points clearer, use tables and bullet points rather than a continuous essay style.
- 6 Critically evaluate the attached paper [Filipic & Bigand (2003) Emotion and cognition in music: Which comes first? *Proc. 5<sup>th</sup> ESCOM Conference*, 231-233], assessing the validity of the theoretical motivation as well as the relationship between the findings and methods.

**END OF PAPER**

MUSIC TRIPOS PART II

Friday 30 May 2014

Paper 11

PERCEPTION AND PERFORMANCE

**Extract 1** – Filipic & Bigand (2003) Emotion and cognition in music: Which comes first? *Proc. 5<sup>th</sup> ESCOM Conference*, 231-233

## EMOTION AND COGNITION IN MUSIC: WHICH COMES FIRST?

*Suzanne Filipic*

*Emmanuel Bigand*

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### ABSTRACT

Are emotional reactions to music independent of cognitive processes? The goal of this study was to test whether the emotional reaction or the perception of the tonality comes first when listening to a piece of music. In the present study, 55 subjects (musicians and non-musicians) were tested with pairs of clips using an emotion categorization task.

12 peaceful and 12 sad melodies, from Peretz, Gosselin, Khalfa, Bouchard and Gagnon (forthcoming) were used to create 48 pairs of melodies, 24 being in the same key, and 24 being one step apart.

We hypothesized that subjects would process the key of each melody before categorizing it, and thus, that the analysis of our data would show a key effect on the response times. We expected a shorter response time on the second clip of pairs played in the same key, as compared to response times for the second clip of pairs played in different keys.

Our results for response times showed a significant key effect. This study therefore suggests that cognitive processes and emotional reactions to music are not independent processes, and that processing the key of a piece of music may be necessary to feeling the emotion it expresses.

### 1. BACKGROUND

Are emotional reactions to music independent of or dependent on cognitive processes?

The question of whether the emotional reaction to music can take place before cognitive processes, or whether it follows from them is a controversial issue. This discussion takes place in the larger framework of the same debate concerning emotions in general. Can emotional reactions be considered as reflexes, as biologically determined or as learned responses, as most neurophysiologists would say (Damasio, 1994; Ledoux, 1996) or are they the result of cognitive processes, as appraisal theorists would argue (Lazarus, 1991)?

Reacting to the emotion expressed in music probably means perceiving schemas of tension and release. However, these schemas can only be perceived after the key of the music has been identified, if only implicitly. It is within the frame of a specific key that each note of a melody has a different weight: the highest being the tonic tone, then decreasingly the fifth and the third, and then the others tones. I quote Meyer (1956)

In the major mode in Western music the tonic tone is the tone of ultimate rest toward which all other tones tend to move. On the next higher level the third and the fifth of the scale, though active melodic tones relative to the tonic, join the tonic as structural tones; and all the other tones, whether diatonic or chromatic, tend toward one of these.

The tonic tone of a melody, and to a lesser extent the fifth and the third are therefore used as reference points for the perception of other tones. If perceiving tension and release in a piece of music implies the perception of its key, then reacting emotionally to the piece must be the result of cognitive processes.

Our hypothesis is not widely accepted. This same question has been studied by Peretz and colleagues. In a study on I.R. (Peretz, Gagnon, & Bouchard, 1998), she concluded that her patient exhibits a dissociation between spared affective and impaired cognitive processing, therefore concluding that "emotional appreciation of music is best conceived as the product of a specialized cortical arrangement". But another study with I.R. published more recently (Peretz, Blood, Penhune & Zatorre 2001) draws the conclusion that "dissonance might be computed (...) by specialized mechanisms prior to its emotional interpretation".

### 2. AIMS

The goal of this study was to test whether the emotional reaction or the (implicit or explicit) perception of the tonality comes first when listening to a piece of music.

A simple distinction in emotional response to music is between positive and negative response, that is to say between music that arouses positive emotions, and music that arouses negative ones. Our hypothesis is that to feel this most basic difference, one would need to perceive the key of the musical piece.

Therefore we wanted to show whether subjects—a group of musicians, and a group of subjects without any formal musical training—would take the time to process the key of a musical clip before categorizing it emotionally.

The subjects listened to pairs of clips, and were requested to indicate whether each first excerpt sounded peaceful or sad, and then whether each second clip expressed the same emotion as the previous one or not. We took their categorization responses as an indication of their emotional response. It should be noted that their answers were thus un-mediated by language.

### 3. METHOD

#### 3.1. Participants

55 subjects participated in the experiment: 33 students who never received any formal musical training, and never practiced a musical instrument (referred to as "non-musicians"), and 22 musicians, from the Music Teachers Training Center in Dijon (Cefedem), the national music conservatory of Dijon, the national music school of Romainville, and two professional pianists. All participated in the experiment on a volunteer basis.

#### 3.2. Materials

The musical excerpts used in this study came from Peretz et al. (forthcoming). They were composed, in the genre of film music to express happiness, sadness, fear or peacefulness. 24 excerpts were selected, 12 peaceful clips, and 12 sad clips.

To prevent peaceful and sad clips from being distinguished on the basis of small differences in range (the peaceful melodies being on average higher in pitch than the sad ones) or small tempo differences (the peaceful clips being slightly faster than the sad ones), the clips were slightly modified to align them to similar ranges and tempi.

For the purpose of the experiment the key of these clips was also manipulated so that the tonic of the two clips in the pair were either identical or one step apart. The 24 clips were thus used to create 48 pairs of clips : twenty-four pairs of "same emotion," half of them being sad, and half peaceful; and twenty-four pairs of "different emotion," half of them beginning with a sad melody, and half beginning with a peaceful melody. Each series of twelve pairs was made of six pairs in the same key, and six pairs in different keys.

#### 3.3. Apparatus and Procedure

The clips were played on a Midi keyboard by a professional pianist in order to convey the clearest possible expression (sad or peaceful).

The midi files were modified using Performer, on Macintosh. The sound stimuli were then captured by SoundEdit Pro software with CD quality and the experiment was run on PsyScope software. The response times were recorded by a Macintosh timer.

For each pair of clips, the subjects listened to the first melody entirely and had to indicate if it expressed peacefulness or sadness. The main task was performed on the second clip of the pair. The participants had to decide as quickly as possible whether that melody expressed the same emotion as the previous one. They were informed by a feedback signal if they gave an incorrect response. It should be noted that participants were not asked to identify the emotion verbally in the second task, when their response times were measured.

Crossing the emotional value of the two melodies of the pair (similar versus different emotions), the emotion expressed by the first melody of each pair (peaceful versus sad), and the

key relationship of the two melodies of the pair (same versus different) produced 48 pairs of melodies. Each participant thus heard 48 pairs of clips presented in a random.

### 4. RESULTS

The first analysis, run on the emotional judgments made on the first clip of each pair, replicated Peretz et al's finding (Peretz, Gosselin et al. forth coming) by showing that participants correctly identify the emotional valence of the clips, with a significant advantage for musical experts (92.58% for musicians versus 86.36% for non-musicians).

We analyzed response times for correct answers. This means that we analyzed the response times for the clips that had been correctly categorized, only when the first clip of the pair had also been correctly categorized.

Averaged response times are presented in Table 1. A 2 (key) X 2 (emotional value) X 2 (session) X 2 (musical expertise) ANOVA was performed on response times. There was a main effect of key, with longer response times for pairs of melodies played in different keys ( $F(1,53) = 9.85; p < .003$ ). There was also a main effect of session ( $F(1,53) = 12.03; p < .001$ ), with shorter response times during the second session, and a main effect of emotional value ( $F(1,53) = 6.23; p < .02$ ), with shorter response times for pairs of different emotions. There were no other significant effects. Musicians answered slightly faster than non-musicians (2824 ms/3002 ms), but this difference was not significant.

Accuracy data showed a main effect of expertise ( $F(1,53) = 19.06; p < .0001$ ); musicians answered correctly more often (93.08%) than non-musicians (83.30%).

Given that clips of the same emotion remained in the same mode (either major or minor), the analysis of the correct response for the pairs of same emotion was especially important. Indeed, in this situation, the manipulation of the key of the clips was not confounded with a change in mode. An ANOVA run with the pairs of same emotion confirmed a significant key effect ( $F(1,53) = 4.36; p < .05$ ). Interestingly, this key effect was observed for both sad and peaceful clips, as well as for both group of listeners.

Emotion	Musicians		Non-musicians	
	same	different	same	different
Same key	2880	2446	2955	2888
Different key	3060	2909	3108	3059

Table 1: Correct response times in milliseconds as a function of key, emotional value, and musical expertise.

### 5. CONCLUSIONS

Our results suggest that subjects processed the key of the clips before they could categorize them emotionally. This study therefore implies that emotional reactions to music are the result of cognitive processes.

As a side note, this study was not intended to contribute to the debate between cognitivists, who think we *perceive* emotion expressed in music, and emotivists, who think we *feel* the emotion expressed in music. We used subjects' categorization responses as a measure of the emotion they felt while listening to the music because we feel/think that this debate between perceiving and feeling emotions expressed by music opposes what are simply two different levels of emotional response.

To use an analogy, let's compare two emotional reactions. First, imagine walking in the street, and passing someone crying. You would probably say that you *perceive* that that person is sad. Then, imagine watching a close friend cry. You would probably say then that you *feel* that that person is sad. Is your reaction fundamentally different in these two situations, or is your emotional reaction simply of two different intensities?

## 6. REFERENCES

1. Peretz, I., Gosselin, N., et al. (forth coming). Musical clips for research on emotions.
2. Damasio, A.R. (1994). *Descartes' Error: Emotion, Reason, and the Human Brain*. New York: Avon Books.
3. Ledoux, J.E. (1996). *The emotional brain: the mysterious underpinnings of emotional life*. New York: Simon & Schuster.
4. Lazarus, R.S. (1991). *Emotion and Adaptation*. New York: Oxford University Press.
5. Meyer, L.B. (1956) *Emotion and meaning in music*. Chicago: University of Chicago Press.
6. Peretz, I., Gagnon, L., et al. (1998). Music and emotion: perceptual determinants, immediacy, and isolation after brain damage. *Cognition*, 68, 111-141.
7. Peretz, I., Blood, A.J., et al. (2001). Cortical deafness to dissonance. *Brain*, 124, 928-940.

MUSIC TRIPOS Part II

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Wednesday 28 May 2014 9-12

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Paper 12

THE ITALIAN TRECENTO: MUSIC AND SOURCES

*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.*

*If the time allowed is not sufficient to permit the presentation of complete transcriptions, you should be aware that accurate transcription and neat presentation of a representative portion of the specified passage is preferable to a hasty transcription and untidy presentation of the whole.*

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

*Attachments: Three extracts (attached as a separate package)*

**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**

**Section A**

- 1 Make a transcription of the song in Extract A; underlay text to the top voice and identify the form.
- 2 Make a transcription of the song in Extract B; underlay text to the top voice and identify the form.
- 3 Make a transcription of the song in Extract C up to the point marked; underlay text to the top voice and identify the form.

**Section B**

- 4 'Were there no Squarcialupi manuscript, Florentine polyphony would appear as it really was: an art concealed in the silence of monasteries and churches, and in which a small number of literary men and musical amateurs took an interest, no doubt imitating the polyphonic fashion of the Northern courts.' (NINO PIRROTTA)  
Discuss.
- 5 'The music of the madrigal was draped across its text like the floral garlands of which poets and theorists were so fond.' (MICHAEL LONG)  
To what extent can this be considered a valid description of the Trecento madrigal?
- 6 In fourteenth-century Italy, was the 'caccia' more a technical procedure or an aristocratic pastime?

**END OF PAPER**

MUSIC TRIPOS PART II

Wednesday 28 May 2014

Paper 12

THE ITALIAN TRECENTO: MUSIC AND SOURCES

**SECTION A**

**Extract A**

**Extract B**

**Extract C**

**Q**uamando una storella chera po sa. fa. fa. la. la.  
 nouo che da mo: em do mi fu come se l'eto ma: em  
 fo sa. **Nel** cordone e p' la gabia no

**Q**uamando una storella chera po sa. fa. fa. la. la. nouo che da  
 mo: em do mi fu come se l'eto ma: em fo sa. **Nel**  
 doneca e p' la gabia no

~~ypuz san dai seguendo al d'el aido p' fene ste campagne s'ua de epa.~~  
~~ti s'iste ser cercha: anco: ma: em~~ **Nel** cordone e p' la gabia no  
~~che l'onedura mal' hui g'ala: em~~ **Nel** cordone e p' la gabia no  
~~mi g'ia: em~~ **Nel** cordone e p' la gabia no

~~...~~  
~~...~~  
~~...~~

EXTRACT A

## Extract A

### Underlaid text

Chiamando un'astorella ch'era posa  
su l'arbor novo che d'amor è nido,  
mi fu, come oselletto, in aer ascosa.  
Nel cor doneça e p(er) la gabia vola.

### Residuum

I pur l'anday seguendo al dolce crido / p(er) foreste, campagne, strade e por-  
ti, / sì che [di] ley cerchar anchor m'a(n)cido. / Ma spero di mercé mille co(n)forti,  
ch'io l'ò veduta in altrui gabiola / cum gli ati primi çe(n)tili et acorti.  
Nel cor doneça etc

Dna dñs amosicta nō si mo      na a dāmaratāroni cbi gūān ale  
 v quāto sen rē      i chūlāfāctā la pte      na o dōstū cogloch  
 amor senti      re et pte pme se trudi      re gēta sospregāno      si.  
 Dna dñs amosicta nō si mo      na a dāmaratāroni cbi gūān ale      v quā  
 to sen rē y chūlāfāctā lapro      na o dōstū conlectā a mōsētā      re e  
 po pme tradire gēta se spīgāno      si.  
 Tenpe ne lego nō gūānāz i vñe pōstōn  
 far memorie mōstūro tūān rē dñi  
 Salo: tar nre cōm rēer gūānōt i  
 natān cō nōv pōrtāre i mōre illo  
 amore dñi si factā la pte nā.

**EXTRACT B**

## Extract B

### Underlaid text

Don(n)a ch(e) d'amor se(n)ta no(n) si mova  
ad amar ciaschedu(n) ch(e) guard(a) ley,  
qua(n)to son rei  
chi 'l sa fatt'a la prova.

Mostra' co gl'ochi [a gl'ochi] amor sentire  
et po' p(er) me' so tradire,  
getta sospir gravosi.

### Residuum

Tempo né loco no(n) gua(r)darsi dire / posson  
farme morire / mostra(n)dosi angosciosi. /  
S'a lor par n(ost)re ochi eser gravosi, / si  
va(n)tan ch(e) noy porta(m) dentro al core / il loro  
amore. / Chi 'l sa fatt'a la prova.

On core troppo e nen lama no  
 al sic no no. Che  
 chi mol piu forte che non puote -  
 On core troppo e nen la mano al sic  
 no Che chi mol piu forte che non  
 puote -  
 quanto lon per te El ma o quanto letal prando  
 Quelle schi rebela lanera sborre  
 Cunge lancia el bancha lura preme  
 Cioneriate trouer agle strime Qual lare

EXTRACT C

## Extract C

### Underlaid text

Non corer troppo e tien la mano al freno.

Che chi vuol gir più forte che non puote

### Residuum

tosto si sta(n)cha e subito p(er)cuote

e cade in terra e ne viven a meno.

Doncha no(n) aver fretta, va di passo,

che se tu cadi etre viditi nel passo,

ama(r)o sentiray più cha veneno. / Non corer troppo



MUSIC TRIPOS Part II

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Thursday 29 May 2014 9-12

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Paper 13

BEETHOVEN: THE LATE STRING QUARTETS

*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.*

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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 Write a draft proposal for a scholarly edition, which would include full supporting editorial and interpretative commentary, of **any one** of the late quartets. You should set out the rationale for your choice of work, the sources you will need to consult and the issues they may raise, and some of the interpretative questions you will wish to address.

2 What evidence is there from which to construct a performance history of Beethoven's late quartets in the era before sound recording, and what are the considerations which must shape the historian's use of it?

3 **Either (a)** Explore Hans Keller's claim that 'Beethoven's B $\flat$  fugue [op. 133]... envisages a quartet texture which is physically unattainable'.

**Or (b)** According to Karl Holz, Beethoven spoke of 'a new kind of voice-leading' demonstrated in his late quartets. What might he have meant? You should refer to at least **two** works.

4 'For whatever is difficult is also beautiful, good, great, and so forth.' (LUDWIG VAN BEETHOVEN)

Elucidate the concept of 'difficulty' in Beethoven's late quartets. You may if you wish confine your remarks to a single work or movement.

5 Julian Johnson has suggested that the late quartets are marked by 'a radical degree of repetition. ... This is not just a case of the absolute regularity of rhythmic units but also of repetitious, block-like structures offset by silences.'

Exemplify Johnson's claims in a detailed analysis of the role of repetition in any **two** movements.

6 **Either (a)** 'Whereas the earliest critics of Beethoven's late works felt compelled to explain the "strange," we must now, it seems, ... apologize for the "normal".' (K. M. KNITTEL)

**Or (b)** ' "Late works" do not belong, in terms of either cultural or musical history, to the eras in which chronology has placed them, yet they do not find spiritual homes in other eras.' (CARL DAHLHAUS)

Develop **one** of these quotations in an essay dealing with our understanding of the 'lateness' of Beethoven's late quartets.

**END OF PAPER**

MUSIC TRIPOS Part II

Friday 30 May 2014 9-12

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Paper 14

PLANET RAP: GLOBAL HIP HOP AND POSTCOLONIAL  
PERSPECTIVES

*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 What does Ian Condry mean by the 'Elvis Effect' and how does this effect relate to the 'new cultural politics of affiliation' that he describes? Use details from your reading and media analysis of Japanese hip hop to add nuance to your answer.

2 'Post-colonial literature, Third Cinema, and hip hop music all protest against conditions created by the oligopolies who distribute them as commodities for profit... Yet it is exactly their desire to work *through* rather than *outside* of existing structures that defines their utility as a model for contemporary global politics.' (GEORGE LIPSITZ)

Discuss with regard to the commonplace labels of 'underground' and 'commercial' hip hop.

3 Why might Wayne Marshall have used a version of the TUBS (Time Unit Box System) notation system to illustrate the relationship of Reggaeton beats to Jamaican dancehall beats? Notate the skeletal outlines of the two rhythms using this notation system and explain the process that led to the beginning of Reggaeton as a distinct popular genre.

4 'No one today is purely *one* thing. Labels like Indian, or woman, or Muslim, or American are not more than starting points, which if followed into actual experience for only a moment are quickly left behind. Imperialism consolidated the mixture of cultures and identities on a global scale. But its worst and most *paradoxical* gift was to allow people to believe that they were only, mainly, exclusively, white, or Black, or Western, or Oriental.' (EDWARD SAID).

Discuss this statement using **at least two** musical examples from the course.

5 Using the musical, textual, and visual details of **one track** from lectures or your work from supervision, explain what a 'postcolonial perspective' might sound like in practice.

6 Discuss the musical, visual, textual, and rhetorical strategies of MIA and Aziza A.

**END OF PAPER**

MUSIC TRIPOS Part II

Tuesday 27 May 2014 1.30-4.30

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Paper 15

BORIS GODUNOV

*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 **Either** (a) Outline the tensions in Musorgsky's conception of *Boris Godunov* that result from his use of different historical and literary sources (refer both to the 1869 and 1874 versions).

Or (b) 'As the composer now saw it, the first *Boris* represented the last stage of his apprenticeship. It was only as a result of revisions taken after, but not because of, its rejection, that the opera achieved what his friend called "its completed form, [as] one of the greatest works not only of Russian but of all European art". That completed form possesses an integrity of structure, style, and significance such as the earlier version had notably lacked.' (RICHARD TARUSKIN)

Discuss.

2 Examine the ways in which *Boris Godunov* uses different genres of Russian folk song. How is this aligned with the concept of a national music style developed by the Mighty Handful?

3 Outline the development of Musorgsky's declamatory style from *The Marriage* to the last version of *Boris Godunov* (1872).

4 What aspects of Musorgsky's aesthetics and musical language were later deemed 'progressive' and how did they influence composers of the following generations?

5 To what extent is *Boris Godunov* dependent on the French and Italian opera traditions in spite of the Kuchka's anti-Western polemics?

6 Write in detail about the rationale behind **one** of the following productions of *Boris Godunov*, and outline the debates that surrounded it:

- i) Paris 1908
- ii) Leningrad 1928
- iii) Moscow 1948

**END OF PAPER**

MUSIC TRIPOS Part II

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Tuesday 3 June 2014 9-12

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Paper 16

OPERA AND THE METROPOLIS: PARIS AND LONDON, 1830-1900

*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** question from **each** section. Avoid significant overlap between your answers.*

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

**STATIONERY REQUIREMENTS**

*20-Page Answer Booklet*

*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 Write brief accounts of the context and significance of **two** of the following topics in relation to the operatic culture of London and/or Paris between 1830 and 1900.

- a) Orientalism
- b) *The Musical World*
- c) the operatic museum
- d) the Royal Italian Opera

2 Write brief accounts of the context and significance of **two** of the following topics in relation to the operatic culture of London and/or Paris between 1830 and 1900.

- a) vocal scores and/or sheet music arrangements
- b) realism
- c) *grand opéra*
- d) listening

**SECTION B**

3 Explore the idea of “the music of the future” with reference to the operatic works of **at least two** composers performed in London and/or Paris between 1830 and 1900.

4 Examine the relationship between opera and the urban environment as manifest in **at least two** operatic works performed in London and/or Paris between 1830 and 1900.

**SECTION C**

5 Walter Benjamin fêted Paris as ‘Capital of the Nineteenth Century’. Compare the rival claims of London and Paris to such a status in terms of the cities’ operatic cultures.

6 Art historian Lynda Nead describes nineteenth-century metropolitan experience as ‘primarily visual’. Discuss this claim in relation to opera in London and/or Paris between 1830 and 1900.

**END OF PAPER**

MUSIC TRIPOS Part II

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Wednesday 28 May 2014 1.30-4.30

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Paper 17

ETHNOGRAPHIC APPROACHES TO WORLD 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 'I am of the opinion that in the field of ethnomusicology, musical performance by trained scholars should be valued as a medium for translating a research experience into a statement of that research.' (STEPHEN SLAVEK)

Consider this opinion in relation to contemporary productions of klezmer.

2 Focusing on **one or more** case studies, discuss ways in which ethnomusicologists have explored the interface between human sound-making and the natural environment.

3 **Either (a)** Focusing on **two or more** case studies, discuss both the strengths and the limitations of performance-based research in ethnomusicology.

**Or (b)** Referring to specific examples, discuss various ways in which ethnomusicologists play active roles in the transmission of the musical cultures they research.

4 **Either (a)** 'Even as natives, we go where we don't belong, we transgress borders. And that is the funny thing about "native anthropology". Even when we work at home, we tend to respond and to write as if we were outsiders. That is, we continue to translate the ways of one group of people for another group of people.' (DONNA Y. YOUNG)

Taking Young's statement as a starting point, discuss the particular challenges, advantages and ambiguities of doing fieldwork 'at home'.

**Or (b)** 'Fieldwork is, in reality, just living – albeit a specifically framed and focused type of living – that does not end when we return from some metaphoric "field".' (DANIEL REED)

To what extent does Reed's statement reflect changing notions of 'the field' and 'fieldwork' in contemporary ethnomusicology?

5 Focusing on any time period since the invention of sound recording, discuss ways in which changing technologies have impacted on approaches to musical fieldwork.

6 'The intersubjective, self-reflexive approaches tend to place the observer herself in the center of the story, potentially marginalizing the subject and subordinating her story to the method herself ... self-reflexive approaches tend to privilege the researcher's ideologies and agendas over those of the subjects.' (CAROL M. BABIRACKI)

Discuss this statement, referring to the approaches of particular ethnomusicologists.

END OF PAPER