



UNIVERSITY OF  
CAMBRIDGE

Faculty of Music  
Music Tripos 2018  
Part II Exam Papers

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MUT2  
MUSIC TRIPOS Part II

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Monday 4 June 2018 9.00 – 11.00

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**Paper 6**

**ADVANCED TONAL SKILLS**

Candidate number.....

Complete **one** of the following:

- A. Exercise in canon (p. 2)  
B. Song accompaniment exercise (pp. 3-5). The text and translation are found below.

'Chanson d'automne' (Paul Verlaine)

The long laments  
Of the violins  
Of autumn  
Wound my heart  
With a monotonous  
Lethargy,

All suffocating  
And pale when  
The hour chimes,  
I remember  
The old days  
And I cry.

And I go away  
On an ill wind  
That carries me  
Here, there,  
Just like a  
Dead leaf.

Les sanglots longs  
Des violons  
De l'automne  
Blessent mon cœur  
D'une langueur  
Monotone,

Tout suffocant  
Et blême quand  
Sonne l'heure,  
Je me souviens  
Des jours anciens  
Et je pleure.

Et je m'en vais  
Au vent mauvais  
Qui m'emporte  
Deçà, delà,  
Pareil à la  
Feuille morte.

**STATIONERY REQUIREMENTS**

*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



B. Song accompaniment. Continue the accompaniment from bar 7.

# Chanson d'automne

Gustave Charpentier

Andante (♩ = 40)

Musical score for the first system of 'Chanson d'automne'. The system consists of a vocal line and a piano accompaniment. The vocal line is in G minor, 3/4 time, and begins with a rest for three bars, followed by the lyrics 'Les san- glots'. The piano accompaniment starts with a rest for three bars, then enters with a melody in the right hand and a bass line in the left hand. Dynamics include *mf*, *dim.*, *pp*, and *p*.

Musical score for the second system of 'Chanson d'automne'. The system consists of a vocal line and a piano accompaniment. The vocal line begins at bar 6 with the lyrics 'longs Des vi - o - lons De l'au - tom - ne Bles - sent mon'. It features a triplet of eighth notes and a slur over a half note. The piano accompaniment continues from the previous system, with a rest for three bars in the right hand and a bass line in the left hand.

Musical score for the third system of 'Chanson d'automne'. The system consists of a vocal line and a piano accompaniment. The vocal line begins at bar 10 with the lyrics 'coeur D'u - ne lan - gueur Mo - no - to - ne, Tout'. It features a slur over a half note and a crescendo marking. The piano accompaniment continues from the previous system, with a rest for three bars in the right hand and a bass line in the left hand. The system concludes with the instruction 'Animez'.

(TURN OVER)

14

Musical score for measures 14-17. The vocal line is in G minor (one flat) and 4/4 time. The lyrics are: "suf - fo - cant Et blê - me quand Son - ne l'heu -". The dynamics are *mf* and *cresc.*. The piano accompaniment is empty.

18

**Ellargissez**

Musical score for measures 18-21. The vocal line is in G minor and 4/4 time. The lyrics are: "- re, Je me sou - viens\_ Des jours an - ciens\_ Et je pleu - re.". The dynamics are *f* and *dim.*. The piano accompaniment is empty.

22 **A tempo**

Musical score for measures 22-25. The vocal line is in G minor and 4/4 time. The lyrics are: "Et je m'en". The piano accompaniment is empty.

26 **Animez**

*cresc.*

**Rall.**

*p*

Musical score for measures 26-30. The vocal line is in G minor (one flat) and 4/4 time. The lyrics are: "vais Au vent mau- vais Qui m'em - por - te De-". The piano accompaniment is empty.

31 **Tempo**

**Rall.**

Musical score for measures 31-35. The vocal line is in G minor and 4/4 time. The lyrics are: "ça, de - là, Pa - reil à la". The piano accompaniment is empty.

36

**Tempo**

Musical score for measures 36-40. The vocal line is in G minor and 4/4 time. The lyrics are: "Feuil - le mor - - - te.". The piano accompaniment is empty.

END OF PAPER



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Tuesday 5 June 2018      9.00 – 1.00

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**Paper 7**

**FUGUE**

Answer **one** question.

Write your candidate number, **not** your name, on the coversheet.

*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**

*Coversheets*

*Tags*

**SPECIAL REQUIREMENTS**

*A3 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)

Johann Ludwig Krebs  
tr



A musical staff in treble clef, common time (C), with a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5. It then moves to a half note D5, followed by quarter notes E5, F#5, and G5. The piece concludes with a half note G5 and a fermata.

Nicola Porpora  
tr



A musical staff in bass clef, common time (C), with a key signature of two flats (Bb, Eb). The melody starts with a quarter note G2, followed by quarter notes A2, Bb2, and C3. It continues with a half note D3, followed by quarter notes E3, F3, and G3. The piece ends with a half note G3 and a fermata.

Théodore Dubois



A musical staff in treble clef, 3/2 time, with a key signature of two flats (Bb, Eb). The melody begins with a quarter rest, followed by a half note G3. It continues with a quarter note A3, a quarter rest, a half note Bb3, and a quarter note C4. The piece concludes with a half note D4 and a fermata.

André Gedalge



A musical staff in bass clef, 3/4 time, with a key signature of two sharps (F#, C#). The melody starts with a quarter note G2, followed by quarter notes A2, B2, and C3. It continues with a half note D3, followed by quarter notes E3, F3, and G3. The piece ends with a half note G3 and a fermata.

Ambroise Thomas



A musical staff in treble clef, 6/8 time, with a key signature of two flats (Bb, Eb). The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5. It continues with a half note D5, followed by quarter notes E5, F5, and G5. The piece concludes with a half note G5 and a fermata.

END OF PAPER

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MUSIC TRIPOS Part II

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Thursday 24 May 2018

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Paper 8

CHORAL PERFORMANCE

You have forty-five minutes to prepare items 1 (a & b) and 2 (a & b); candidates will be instructed which voice-part to prepare in each item.

You may write on this copy of the tests.

You must take this copy of the tests into 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.

The examiners may at any point ask you to move on to the next test; you should comply with any such request.

1. Historic notations

- a) Plainchant
- b) Renaissance

2. Sight-reading

- a) Transposition
- b) Contemporary

3. Prepared piece

Rehearsal lasting up to 10 minutes of a work edited and submitted in advance.

1 (a) Historic Notations - plainchant

Sing the following plainchant taking account of the performance indications in the red neumes.

Lc. 2, 48, 49

CO. I  
RBCKS

**F** I- li, \* quid fe- cisti no- bis sic? e- go et

pa- ter tu- us do- lén- tes quaere- bá- mus te. Et quid

est quod me quaere- bá- tis? an nesci- e- bá- tis qui- a

in his quae Patris me- i sunt, o- pòrtet me es- se?

E 55

Fili, quid fecisti nobis sic?  
Son, why have you treated us so?

ego et pater tuus dolentes quaerebamus te.  
I and your father anxiously have been looking for you.

Et quid est quod me quaerebatis?  
And how is it that you were seeking me?

an nesciebatis quia in his quae Patris mei sunt,  
Did you not know that in these things which are of my Father,

oportet me esse?  
it is necessary for me to be engaged?

'My son, why have you treated us so? Your father and I have been anxiously looking for you.' 'How is it that you were seeking me? Did you not know that I must be about my Father's business?'

1 (b) Renaissance Facsimile reading

The passage begins for each voice at the asterisk.

NB soprano and alto candidates should both prepare the same part, as indicated.

Text: Agnus Dei qui tollis peccata mundi, dona nobis pacem.

The image shows a handwritten musical score on four staves. The first staff is labeled 'Soprano/Alto' and has an asterisk at the beginning. The second staff is labeled 'Tenor' and also has an asterisk. The third and fourth staves are labeled 'Tenor' and have asterisks at the beginning. The lyrics are written below the notes: 'Agnus Dei qui tollis peccata mundi, dona nobis pacem.' The notation includes various note values, rests, and clefs.

Agnus  
 Dei qui tollis peccata mundi  
 misere nobis  
 Agnus Dei qui tollis  
 peccata mundi dona nobis pa  
 cem

Bass

Ag  
 nus  
 Dei qui tollis peccata mundi  
 dona nobis pa  
 cem

# Sight-reading exercise: transposition

TRANSPOSE UP ONE TONE

Soprano

Alto

Tenor

Bass

I will ex -

I will ex - alt thee, O

I will ex - alt thee, O Lord, ex - alt

4

S.

A.

T.

B.

alt thee, O Lord, O Lord, O

I will ex - alt thee, O Lord, O

Lord, ex - alt thee, O Lord, O I

thee, O Lord, I will ex - alt thee, O

7

S.

A.

T.

B.

I will ex - alt thee, O Lord, O

I will ex - alt thee, O

will ex - alt thee, O Lord, ex - alt thee, O

O Lord, ex - alt thee, O

10

S. Lord,

A. O Lord, for

T. Lord, for thou hast de - fend - ed

B. Lord, for thou hast de - fend - ed

13

S. for thou hast de - fend - ed me,

A. thou hast de - fend - ed me,

T. me, for thou

B. me, for thou hast de -

16

S. for thou hast de - fend - ed

A. for thou hast de - fend - ed

T. hast de - fend - ed me: and

B. fend - ed me: and

19

S. me: and not suff - 'red mine en - e - mies to

A. me: and not suff - red mine en - e - mies to

T. 8 not suff - 'red mine en - e - mies to

B. not suff - 'red mine en - e - mies to

22

S. have their plea - sure up - on me, to have their plea - sure

A. have their plea - sure up - on me, to have their plea - sure

T. 8 have their plea - sure up - on me, to have their plea - sure

B. have their plea - sure up - on me, to have their plea - sure

25

S. up - on me. O Lord my

A. up - on me. O Lord my God, I have cried un - to thee, un -

T. up - on me. O Lord my God,

B. up - on me. O Lord my God, I have cried un - to

28

S. God, I have cried un - to thee: and thou hast heal - ed me,

A. - to thee: and thou hast heal - ed me, O

T. I have cried un - to thee: and thou hast heal - ed me,

B. thee, and thou hast heal - ed me,

31

S. O Lord my God, I have cried un - to

A. Lord my God, I have cried un - to thee, un - to

T. O Lord my God, I have cried un - to

B. O Lord my God, I have cried un - to thee: and thou

34

S. thee: and thou hast heal - ed me.

A. thee: and thou hast heal - ed me. Lord, thou hast

T. thee: and thou hast heal - ed me.

B. hast heal - ed me. Lord, thou hast brought my

37

S. Lord, thou hast brought my soul out of

A. brought my soul out of hell,

T. Lord, thou hast brought my soul out of

B. soul out of hell, Lord,

40

S. hell, Lord, thou hast brought

A. Lord, thou hast brought my soul

T. hell, Lord, thou hast brought my soul out of hell, my

B. thou hast brought my soul out of hell, my soul

43

S. my soul out of hell: thou hast pre -

A. out of hell: thou hast pre - serv -

T. soul out of hell: thou hast pre - serv - ed me,

B. out of hell: thou hast pre - serv - ed me,

46

S. serv - ed me, thou hast pre - serv - ed me

A. - ed me, thou hast pre - serv - ed me

T. 8 thou hast pre - serv - ed me from them that de-scend

B. thou hast pre - serv - ed me from them that de-scend in -

49

S. from them that de-scend in - to the pit,

A. from them that de - scend in - to the pit,

T. 8 in - to the pit, from them that de-scend

B. to the pit, from them that de-scend in -

52

S. from them that de-scend in - to the pit, thou hast pre - serv - ed me, thou

A. from them that de - scend in - to the pit, thou hast pre - serv - ed me, thou

T. 8 in - to the pit, thou hast pre - serv - ed me, thou

B. to the pit, thou hast pre - serv - ed me, thou

56

S. hast pre - serv - ed me from them that de - scend in - to the pit.

A. hast pre - serv - ed me from them that de - scend in - to the pit.

T. <sub>8</sub> hast pre - serv - ed me from them that de - scend in - to the pit.

B. hast pre - serv - ed me from them that de - scend in - to the pit.

## 2. Apollo

$\text{♩} = \text{c. } 60$

Soprano *mp* Al - though the hea - then po - ets did, hea - then po - ets

Alto *mp* Al - though hea - then po - ets, hea - then po - ets

Tenor *mp* Al - though the hea - then po - ets did, hea - then po - ets

Bass *mp* Al - though hea - then po - ets did, hea - then po - ets

(for rehearsal only)

Piano *mp* *marc.* 3

4 *marc.*

A - pol - lo fa - mous praise, *f* *mp* hea - then po - ets A -

A - pol - lo praise, *f* *mp* hea - then po - ets A -

A - pol - lo fa - mous praise, *f* *mp* hea - then po - ets A -

A - pol - lo praise, *f* *mp* hea - then po - ets A - pol -

4 *f* *mp*

7

pol - lo fa - mous praise, fa - mous praise, praise,

pol - lo fa - mous praise, fa - mous praise,

8 pol - lo fa - mous praise, fa - mous praise,

lo fa - mous praise, fa - mous praise,

10

*p* A - pol - lo, A - pol - lo, *f marc.* as one who for his

*p* A - pol - lo, A - pol - lo, *f marc.* as one who for his

8 *p* A - pol - lo, A - pol - lo, *f marc.* as one who for

*p* A - pol - lo, A - pol - lo, *f marc.* as one who for

10 *p* *f marc.*

13

*mp* mu - sic sweet, *mp* mu - sic sweet *f marc.* no peer had in his days,

mu - sic sweet, *mp* mu - sic sweet *f marc.* no peer in his days,

his mu - sic, *mp* mu - sic sweet *f marc.* no peer in his days,

his mu - sic, *mp* mu - sic *f marc.* no peer in his days,

13

16 *ritard. e dim.* *p* no peer had in his days. *ff* *espress., ritard. e dim.* O, o, A - pol - lo.

*p* no had in his days. *ff* O, o, A - pol - lo.

*p* no had in his days. *ff* O, o, A - pol - lo.

*p* no in his days. *ff* O, o, A - pol - lo. 2'30"

16 *ritard. e dim.* *p* *ff* *espress., ritard. e dim.*

MUT2  
MUSIC TRIPOS Part II

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Friday 8 June 2018

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Paper 8

ADVANCED KEYBOARD SKILLS

You have forty 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.

The examiners may at any point ask you to move on to the next test; you should comply with any such request.

# Harmonisation

[Quasi Mazurka]

mp

7

13 *cresc.* *f*

18 *dim.* *p*

24 *pp* *rit.*

29 *mp* *a tempo* *cresc.* *rit.*

35 *a tempo* *dim.*

Detailed description: The score is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. It consists of seven staves of music. The first staff begins with a melodic line starting on G4, moving through A-flat, B-flat, and C5, with a triplet of eighth notes (B-flat, A-flat, G) at the end. The second staff continues the melody with a triplet of eighth notes (B-flat, A-flat, G) at the end. The third staff features a triplet of eighth notes (B-flat, A-flat, G) at the beginning and another triplet at the end. The fourth staff shows a change in dynamics and articulation, with a triplet of eighth notes (B-flat, A-flat, G) at the end. The fifth staff begins with a triplet of eighth notes (B-flat, A-flat, G) at the beginning and a triplet at the end. The sixth staff starts with a triplet of eighth notes (B-flat, A-flat, G) at the beginning and a triplet at the end. The seventh staff concludes the piece with a triplet of eighth notes (B-flat, A-flat, G) at the end.

# C-clef Score-reading



System 1: Four staves of music. The first staff is a treble clef with a 2/4 time signature and contains whole rests. The second staff is a treble clef with a 2/4 time signature, starting with a common time signature change. The third staff is a treble clef with a 2/4 time signature, starting with a common time signature change. The fourth staff is a bass clef with a 2/4 time signature, starting with a common time signature change.



System 2: Four staves of music. The first staff is a treble clef with a 2/4 time signature. The second staff is a treble clef with a 2/4 time signature. The third staff is a treble clef with a 2/4 time signature. The fourth staff is a bass clef with a 2/4 time signature.



System 3: Four staves of music. The first staff is a treble clef with a 2/4 time signature. The second staff is a treble clef with a 2/4 time signature. The third staff is a treble clef with a 2/4 time signature. The fourth staff is a bass clef with a 2/4 time signature.



System 4: Four staves of music. The first staff is a treble clef with a 2/4 time signature. The second staff is a treble clef with a 2/4 time signature. The third staff is a treble clef with a 2/4 time signature. The fourth staff is a bass clef with a 2/4 time signature.

Orchestral score

Sehr langsam und düster.  
Molto lento e lugubre.

2 Flöten.  
(später Piccolo)

2 Hoboen.

2 Klarinetten in A.

2 Fagotte.

1. u. 2. Horn in E.  
gestopft stopped  
cuivré

3. u. 4. Horn in E.

2 Trompeten in E.

2 Tenorposaunen.

Bassposaune u. Tuba.

Pauken in Fis. H.  
(mit Schwammschlägeln)  
with sponge-headed drum-sticks  
(avec baguettes d'éponge)

1. Violinen.

2. Violinen.

Bratschen.

Violoncelle.

Kontrabässe.

*p sotto voce* *dimin.* *p*

*p* *dimin.* *p*

*p* *dimin.* *p*

*p* *dimin.* *p*

*Solo. sf* *Solo. sf*

*p* schwankend *vacillando* *p* gestopft *stopped* *cuivré* *(p)*

*pp sempre* *perdendo* *pp*

*pp* *pizz.* *pp*

Sehr langsam und düster.  
Molto lento e lugubre.



The image shows a musical score for piano and orchestra, measures 1 through 10. The score is written in G major (one sharp) and 4/4 time. It consists of two systems of staves. The first system includes a grand staff (treble and bass clefs) and a piano staff (treble clef). The piano part begins with a *p* dynamic and features a melodic line with a slur and a fermata. The grand staff provides harmonic support with chords and moving lines. The second system includes a grand staff and a piano staff. It begins with the instruction *I. sehr düster* and *molto lugubre*, followed by a *p* dynamic. The piano part continues with a melodic line, and the grand staff provides accompaniment with chords and moving lines. The score is marked with various dynamics such as *p*, *pp*, and *(p)*, and includes slurs, fermatas, and accents.

The image shows a page of musical notation for a piano piece. It consists of two systems of staves. The first system includes a grand staff (treble and bass clefs) and two additional staves. The second system includes a grand staff and two additional staves. The music is written in a key signature of one sharp (F#) and a time signature of 3/4. The first system features a melodic line in the upper staves and a bass line in the lower staves. The second system includes a section marked "sehr düster" and "I. molto lugubre" with a dynamic marking of "p". The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

**B**

Notes: #2, #2, b2, b2, b2, b2

Dynamics: *p*, *pp*, *p*, *pp*, *p*, *ppp*

Markings: *Solo.*, *pp*, *ppp*

Notes: #2, 2, 2, b2, 2, b2, 2, b2, 2, b2, 2

Dynamics: *pp*, *p*, *pp*, *p*, *pp*

**B**

Transpose this passage down one tone

Edited by the Composer

**Andante semplice**

**PIANO**  
*p con tristezza*

*una corda*   *tre corde*   *una corda*   *tre corde*

*ben tenuto*

pp

*Tea* \* *Tea* \* *Tea* 1 5 \*

*cresc.* *appassionato*

*Tea* \* *Tea* \* *Tea* \*

*ten.*

*Tea* 1 5 \* *Tea* 1 5 5 \* *Tea* 1 4 \* *Tea* 2 1 3 2 \* *Tea* 5

*dim.*

*Tea* \* *Tea* \* *Tea* \* *Tea* \*

*rit.* *assai* **END**

*Tea* 3 2 2 1 2 3 4

Figured bass (harpsichord)

SOLO.

*A Translation out of Anacron.*



F Mighty Wealth that gives the Rules to Vicious Men and Cheating

Fools, Cou'd but preserve me in the Prime, of 'Bloom—ing Youth and Purchase Time,

than I wou'd covet Ri-ches too, and Scrape, and Cheat as o--thers do; then I wou'd

P p

covet Riches too, and Scrape and Cheat as others do; that when the Minister of

Fate, Pale Death, was knocking at the Gate, I'd send him Loaded back with Coin, a

Bribe of Richer Dust than mine; I'd send him Loaded back with Coin, a Bribe of

Rich-er Dust than mine; I'd send him Loaded back with Coin, a Bribe of Rich-er Dust than

mine. But since that Life must slide a-

—way, and Wealth can't purchase one poor day; Why shou'd my

Cares en—crease my Pain, and waste my time with Sighs in vain;

and waste my time with Sighs in vain?

Since Riches cannot Life supply, it is a

Use—less Po—ver—ty; it is a Use—less Po—ver—ty.

Since Riches cannot Life sup—ply, it is a Use—less Po—ver—ty, it is

— a Use—less Po—ver—ty. Swift Time, Swift

Time that can't be bought to stay, I'll try to guide the gent—left

way, I'll try to guide, to guide the gentlest way;

with cheerful Friends, brisk Wine shall pass, and drown a Care, drown a

Care in ev—ry Glas: Sometimes di—vert—ed with Love's Charms, the Cir— — —cle made

by Ce—lia's Arms; sometimes di—vert—ed with Loves Charms, the Cir—cle

made by Celia's Arms.

Song accompaniment (two songs)

Strauss: 5 kleine Lieder, Op. 69

Strauss  
Der Stern  
Op. 69, No. 1  
(von Arnim)

Freundlich bewegt

Ich se - he ihn wie - der den lieb - li - chen Stern; er

*p*

*Red.* *Red.* \* *Red.*

Detailed description: This system contains the first line of the song. The vocal line is in G major, 4/8 time, with a tempo marking of 'Freundlich bewegt'. The piano accompaniment is in the same key and time, starting with a piano (*p*) dynamic. The lyrics are 'Ich se - he ihn wie - der den lieb - li - chen Stern; er'. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. There are three 'Red.' markings and an asterisk (\*) under the piano part.

win - ket her - nie - der, er nah - te mir gern;

*Red.* *Red.* *Red.* \*

Detailed description: This system contains the second line of the song. The vocal line continues with the lyrics 'win - ket her - nie - der, er nah - te mir gern;'. The piano accompaniment continues with the same rhythmic pattern. There are three 'Red.' markings and an asterisk (\*) under the piano part.

er wär - - met und fun - - kelt, je nä - her er kömmt, \_\_\_\_\_

*mf*

*Red.* \* *Red.* \* *Red.* *Red.* *Red.* *Red.*

Detailed description: This system contains the third line of the song. The vocal line continues with the lyrics 'er wär - - met und fun - - kelt, je nä - her er kömmt, \_\_\_\_\_'. The piano accompaniment continues with the same rhythmic pattern. There are six 'Red.' markings and two asterisks (\*) under the piano part. The system ends with a double bar line and a repeat sign.

Strauss: 5 kleine Lieder, Op. 69

— die an - - dern ver - dun - - kelt, die Her - - zen be -

*dim.*

*Red.* *Red.* *f* *Red.* *Red.*

*poco calando* *a tempo*

klemmt. Die Haa - re im Flie - gen er

*p* *mf*

*Red.* *Red.* *Red.* *Red.* \*

ei - let mir zu, das Volk - - träumt von Sie - - gen,

*cresc.*

*Red.* \* *Red.* \* *Red.* \*

*ruhiger* *poco rit.*

ich träu - - me von Ruh. Die

*p* *dim.* *pp*

Strauss: 5 kleine Lieder, Op. 69

*tempo primo*  
an - dern sich deu - ten die Zu - kunft dar - aus, ver -

*poco cal.* *sehr ruhig*  
gan - ge - ne Zei - ten mir leuch -

*a tempo, etwas breit*  
- ten ins Haus.

*espr.* *p* *dim.* *pp*

*Ped.* *Ped.* *\** *Ped.*

*Ped.* *\** *Ped.*

*Ped.* *Ped.* *\** *Ped.* *\**

*Ped.* *Ped.* *Ped.* *Ped.* *pp* *Cantabile* *Cantabile* *Ped.*

Strauss  
Einerlei  
Op. 69, No. 3  
(von Arnim)

Gemächlich heiter, ziemlich lebhaft

The first system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The middle and bottom staves are piano accompaniment with a grand staff (treble and bass clefs). The piano part begins with a dynamic marking of *mf*. There are three fermatas marked with 'Red.' and an asterisk below the piano part.

The second system of the musical score consists of three staves. The piano part features a *cresc.* marking. There are four fermatas marked with 'Red.' and an asterisk below the piano part.

The third system of the musical score consists of three staves. The piano part is marked *p legato*. The vocal line has a *(singend)* marking. The piano part has a *(hervortretend)* marking with a dynamic of *mf*. There are four fermatas marked with 'Red.' and an asterisk below the piano part.

Ihr Mund ist stets der-

*dim.* *pp*

sel - - - be, der - sel - - - be,

*Red.* \*

*cresc.*

sein Kuß mir im - - mer neu,

*espr. b* *f legato*

*Red.* *Red.* \*

im - - mer neu,

*Red.* *Red.* *mf* *Red.* \*

Ihr Au - - -

- ge noch das - sel - - - be, das -

sel - - - be, sein frei - - er Blick

mir treu;

*mf* *p* *cresc.* *mf* *p* *cresc.* *poco rit.* *espr.* *dim.*

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

*etwas gemächlicher*

O du lie-bes Ei-ner-lei, wie wird aus dir so mancher-lei!

*legato*  
*pp*

Ei-ner-lei,

*p*  
*(hervortretend)*

*Red.* *Red.* *Red.* *Red.* *Red.*

mancher-lei, Ei-ner-lei, mancher-lei, o du

*stringendo*  
*cresc.*

*Red.* *Red.* *Red.* *\** *Red.*

lie-bes Ei-ner-lei.

*calando* **Tempo I**  
*dim.* *espr.* *p*

*Red.* *\** *Red.* *\**

wieder etwas gemächlicher

O du lie-bes Ei-ner-lei, wie wird aus dir so mancherlei!

O du lie-bes, o du lie-bes Ei - - ner - - lei.

*sfz* \* *Red.* \* *Red.*

*Red.* *dim.* *pp* *Red.* *Red.*

*Red.* \* *Red.* *Red.* *Red.*

*p* *Red.* *dim.* *pp* *Red.* *Red.* *Red.*

MUT2  
MUSIC TRIPOS Part II

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Monday 28 May 2018

1.30 – 4.30 pm

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**Paper 9**

**THE SEQUENCE FROM ITS BEGINNINGS TO THE CARMINA  
BURANA**

*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 coversheet 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 'As the *melodiae longissimae* became Sequence-with-text, particularly in the late tenth and eleventh centuries, an aesthetic metamorphosis began; the Sequence-with-text took on a more autonomous nature and could be used – indeed could be conceived – with no reference to the Alleluia, even if it remained irrevocably in close proximity with the latter.' (C. M. BOWER) Discuss with reference to competing accounts of the history of the sequence before c. 1000.
- 2 **Either** (a) To what extent can the prologue to the *Liber ymnorum* be used to reconstruct Notker's techniques of sequence composition?  
  
**Or** (b) How far is it possible to identify distinctive stylistic traits in Notker's sequences? Discuss with detailed reference to at least two sequences attributable to Notker and to at least two other sequences.
- 3 How useful are the concepts associated with the terms 'transitional' and 'New Song' in understanding the sequence from c. 1050 to c. 1150?
- 4 **Either** (a) Evaluate the claim that the Victorine sequence was a tool of Augustinian reform.  
  
**Or** (b) 'Only they [the Victorines] reorganized a core of commonly-circulating Parisian sequence texts to create meaningful families of sequences, each bonded by particular, symbolically charged melodies' (M. E. FASSLER) Discuss with particular reference to Fassler's claim that *contrafacta* in the Victorine sequence repertory can be considered 'meaningful'.
- 5 How justifiable is it to consider Hildegard's sequences as visionary music?
- 6 How much did liturgical sequence composition owe to non-liturgical song traditions in this period? Answer with reference to at least three examples.

**END OF PAPER**

MUT 2  
MUSIC TRIPOS Part II

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Wednesday 30 May 2018 9.00 – 12.00

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**Paper 10**

**MUSIC AND WORSHIP IN TUDOR ENGLAND**

*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 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. When discussing church music, the Dutch humanist Desiderius Erasmus wrote that 'they have so much of it in England that the monks attend to nothing else... [A] set of creatures who ought to be lamenting their sins fancy they can please God by gurgling in their throats.' How might this observation apply to the performance of composed polyphony in the reign of Henry VIII, compared with compositional practices on the Continent?
2. John Taverner died in 1545, four years before the introduction of the First Book of Common Prayer. How might his music be seen to have 'anticipated' compositional habits prevalent in Edward VI's reign? In your answer include some discussion of Taverner's presence in the Wanley Partbooks.
3. **Either** (a) 'But in my opinion, the song that should be made thereunto would not be full of notes, but, as near as may be, for every syllable a note, so that it may be sung distinctly and devoutly' (THOMAS CRANMER). Discuss with reference to English composers' experimentation with church music from c.1544 to the death of Edward VI.  
  
**Or** (b) How might the English church music of John Sheppard be viewed as exceptional among the surviving body of works in the reign of Edward VI?
4. How did composers respond to the restoration of the Catholic rite under Mary I? Illustrate your answer with contrasting works by Thomas Tallis and John Sheppard.
5. 'Some of the compositions in the 1575 [*Cantiones Sacrae*] book were definitely or probably not conceived as settings of Latin texts, and were converted into motets for the sake of giving them international appeal.' (JOHN MILSOM) Discuss with reference to at least three works by Tallis and/or Byrd from this collection.
6. To what extent might William Byrd's later collections of Latin church music (*Cantiones Sacrae* 1589 and 1591, the Masses and two books of *Gradualia*) be viewed as politically motivated and/or written for the recusant Catholic community in England?

**END OF PAPER**

MUT2  
MUSIC TRIPOS Part II

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Tuesday 29 May 2018      9.00 – 12.00

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**Paper 11**

**BACH'S ST. MATTHEW PASSION**

*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 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 tonal allegory of the *St. Matthew Passion*, in conjunction with the overall tonal planning, relates countless details to broad theological issues' (ERIC CHAFE). Use this statement as a starting point for discussing aspects of tonal planning in the piece, referring to at least two specific musical examples.
  
2. "Staging" is a crude way to put it, because it's not theatre; but it calls for the performer's whole being' (PETER SELLARS). Evaluate the practice of presenting Bach's Passion compositions on stage in light of Sellars' comment, referring to at least two recent productions.
  
3. What do the original manuscript sources for the *St. Matthew Passion* (autograph score and performing parts) reveal about the genesis and conception of the piece?
  
4. **Either** (a) In what ways do the libretto and musical setting of the Passion narrative in the *St. Matthew Passion* amplify or mitigate the story's sometimes violent physicality?  
  
**Or** (b) In what ways can the notion of 'affect' be seen to shape Bach's compositional choices in the *St. Matthew Passion*?
  
5. 'Although the *St. Matthew Passion* became a regular part of an increasingly historicized repertory in Europe, its performance never again excited the same publicity, the same intellectual ferment, the same sheer amazement as it did in 1829' (CELIA APPLGATE). Evaluate the historical, social and aesthetic factors that contributed to the success of the work's 1829 performance in Berlin.
  
6. 'Bach was a lay theologian of some sophistication...To suggest that he was only a musician and not a theologian is therefore seriously misleading' (ROBIN LEAVER). Discuss Bach's theology of music with particular reference to the place of the *St. Matthew Passion* in the Lutheran liturgy.

**END OF PAPER**

MUT2  
MUSIC TRIPOS Part II

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Friday 1 June 2018 9.00 – 12.00

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**Paper 12**

**BRAHMS'S EIN DEUTSCHES REQUIEM 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.*

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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 **Either** (a) 'The programme of German nationalism quickly metamorphosed, for music, into one of universalism. In the history of no other art has nationalism been so pervasive – yet so covert – an issue.' [RICHARD TARUSKIN] Discuss with reference to Brahms's *Ein deutsches Requiem*.

**Or** (b) Writing about Beethoven's *Missa solemnis*, Birgit Lodes once argued that the composer 'did not treat the liturgical text as something from the distant past that could be presented dispassionately. It was alive for him, and he captured its immediacy and relevance for mankind.' Use this quotation as the starting-point for an essay on the text of Brahms's *Ein deutsches Requiem*.

2 Explore the nature of Brahms's debt to the music of J. S. Bach. Your answer need not be restricted to observations on *Ein deutsches Requiem*.

3 Brahms once claimed that the only thing he learned from Schumann was how to play chess. Discuss Brahms's musical debt to Schumann and the reasons why he might have made light of it.

4 In conversation with Theodor Billroth, Brahms once observed that 'the more one has chewed over a piece of art, the tastier it becomes.' Discuss with reference to *Ein deutsches Requiem*.

5 **Either** (a) Carol Bechtel Reynolds has referred to Brahms's use in *Ein deutsches Requiem* of 'composite poetry [...] snippets of several biblical poems spliced artfully together'. Expand on this observation.

**Or** (b) Ernest Newman once claimed that Brahms's *Ein deutsches Requiem* was a 'composite work', and that it had been accused, perhaps rightly, of a lack of unity. Discuss.

6 Gustav Ophüls, a friend of Brahms, once described the *Vier ernste Gesänge*, Op. 121, as a 'second German Requiem'. Discuss, ranging as widely as seems appropriate.

**END OF PAPER**

MUT2  
MUSIC TRIPOS Part II

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Wednesday 30 May 2018 1.30 – 4.30 pm

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**Paper 13**

**OLIVIER MESSIAEN, 1949-64: EXPERIMENT AND REGENERATION**

*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  
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**SPECIAL REQUIREMENTS**

*Manuscript paper*

**You may not start to read the questions  
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1. 'In the domain of form, Messiaen has proven completely - and I fear definitively – impotent. For it soon becomes apparent that the most anachronistic aspect of Messiaen's music is its ultra-static character' (ANDRÉ HODEIR). Discuss with reference to two of the following: *Cantéyodjayâ*; *Oiseaux exotiques*; any one movement from *Catalogue d'oiseaux*; *Couleurs de la cité céleste*.

2. 'I was struck by the presence of the birds of several continents – Europe, Asia, America – which could never sing together in reality, and the connection between that and the combination of Greek and Indian rhythms – a kind of global universality' (GILLES TREMBLAY). Discuss the relationship between Messiaen's diverse inspirations – including birds and nature as well as foreign musical cultures – and the Western music tradition.

3. Messiaen thought that through his musical compositions he could expound a theology. How does this work, and does it necessarily involve the programmatic? Discuss with reference to two or more works.

4. **Either** (a) 'Messiaen's recent works had led some to fear that he might have become trapped in his own system. This was not the case, and it is the sign of a great artist, coupled with a great spirit, that he is no slave to procedures' (NORBERT DUFOURCQ, January 1942). How might Dufourcq's observation apply to the music written from 1949 to 1953 (inclusive)?

**Or** (b) 'Just as the seven colours of the prism blend together into white light, an excess of brilliance turned everything grey. So many durations, subtly interleaved, ended by obliterating all sense of rhythm' (BERNARD GAVOTY, reviewing *Chronochromie*). How would you defend or challenge Gavoty's view that Messiaen failed to take into account the limitations of human perception? Discuss with reference to *Chronochromie* and one other work.

5. Discuss the proposition that the aim of the music Messiaen composed between 1949 and 1964 is to evoke a non-human experience of time without reducing it to the human.

6. 'Like all artists, the birds are open to influence. But like all artists worthy of the name, if they try to reproduce the sounds of Nature (water-droplets, the crack of a breaking branch), or if they borrow a theme from another species, they imitate by recreating, transforming, and incorporating into their personal aesthetic' (MESSIAEN). Were the birds more important to Messiaen as artistic role-models or as sources of melody? Include detailed discussion of (one or more movements from) at least two different works in your answer.

**END OF PAPER**

MUT2  
MUSIC TRIPOS Part II

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Monday 28 May 2018

9.00 – 12.00

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**Paper 14**

**ISSUES IN MUSIC AND THE MOVING IMAGE**

*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**

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**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. Rick Altman describes, in the film musical, 'a "place" of transcendence where time stands still, where contingent concerns are stripped away to reveal the essence of things'. To what is Altman referring, and does this 'place' exist in all film musicals?
2. 'Herrmann always insisted he was not a "film composer" but a composer who worked in film' (S.C. SMITH). Discuss the possible motivations for and validity of Herrmann's distinction, in relation to Herrmann himself **and** more generally.
3. **Either** (a) What are the constraints and possibilities typically afforded music in television? You should refer to both aesthetics and the circumstances of production. Use specific examples and theories where appropriate.  
**Or** (b) With reference to specific examples from each media form, compare and contrast the functions that music serves in narrative films and video games, and provide an appraisal of the techniques used to these ends.
4. 'For many filmmakers music is a platform for the idiosyncratic expression of taste, and thus it conveys not only meaning in terms of plot and theme, but meaning as authorial signature itself.' (GORBMAN) Discuss this claim with reference to specific films by Stanley Kubrick **and** Martin Scorsese.
5. Ben Winters (2010) refers to a 'nondiegetic fallacy'. What does he mean, and how useful is it to maintain a distinction between diegetic and nondiegetic music in media-music contexts?
6. 'While pop records are extremely effective in suggesting a film's sense of time or place, they remain somewhat limited in terms of other dramatic functions' (J. SMITH). Evaluate this claim, with reference to examples from **at least three** films.

**END OF PAPER**

MUT2  
MUSIC TRIPOS Part II

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Wednesday 6 June 2018

9.00 – 12.00

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**Paper 15**

**THE MUSIC OF CHOPIN**

*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*

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**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 '[Chopin's] ornamentation represents the high-water mark of the artistic versus the mechanical use of embellishments' (John Petrie DUNN, 1931).

Discuss this statement by describing and giving examples of Chopin's use of ornamentation in works from different periods.

2 In what ways, and for what reasons, is Chopin's music susceptible to expressive 'appropriation'? Support your arguments by referring to music in different genres where such 'appropriation' might occur, providing relevant explanations.

3 Write an essay addressing the following claim: '[Chopin's] innovations arose from and were implied by the post-classical repertoire, and they were conditioned in every particular by its central assumption – that work and performance are inseparably fused' (Jim SAMSON, 2004).

4 **Either** (a) How does Chopin break the 'generic contracts' implied by the titles of some compositions? Provide examples from several contrasting genres.

**Or** (b) To what ends and in what musical contexts did Chopin employ a 'rhetoric of genre'?

5 Describe the influence of inherited formal paradigms on Chopin's works at different stages of his musical development, referring to specific compositions.

6. Write a scholarly review of Jim Samson's book *The Master Musicians: Chopin* (1996), from which the table of contents is reproduced in Figure 1 on the next page. Your review should contextualise the book within the literature on the composer, evaluate its structure and contents, summarise the main arguments put forward by the author, and offer an overall critical assessment.

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Figure 1: Table of Contents from Jim Samson, *The Master Musicians: Chopin* (Oxford: Oxford University Press, 1996)

END OF PAPER



MUT2  
MUSIC TRIPOS Part II

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Thursday 31 May 2018

9.00 – 12.00

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**Paper 16**

**MUSIC, NATIONALISM AND POLITICS IN SPAIN**

*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 question 5(a) and 5(b).*

*Avoid significant overlap between your answers.*

*Write your candidate number, **not** your name, on the coversheet 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  
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question paper until instructed that you  
may do so by the Invigilator**

- 1 In what ways did Francoist music policy change during the regime? Your answer should focus on any relevant genre(s).
- 2 In what ways does flamenco articulate Andalusian identity? Your answer should make reference to both historical and present-day issues.
- 3 Discuss the links between the Catalan *Nova cançó* movement and political protest towards the end of the Franco regime.
- 4 To what extent does music facilitate the social integration of Moroccans in Andalusian society? Discuss this question in relation to the work of two scholars.
- 5 **Either** (a) The French tried to 'appropriate Falla's success, emphasising the contribution of Paris and French musicians in bringing about the greatest achievement of a living Spanish composer. They presented Falla as an exile neglected by his motherland and who had discovered his true identity and pursued his ultimate fate in France' (Samuel LLANO). Discuss this quotation, making explicit reference to Manuel de Falla's *La vida breve*.
- Or** (b) Following the *Desastre* of 1898, Miguel de Unamuno stated: 'Spain remains still undiscovered and will only be discovered by Europeanized Spaniards'. In what ways did Spain's European identity factor into debates about musical nationalism in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries?
- 6 Discuss how flamenco was developed under the Franco regime, with reference to both *nacionalflamenquismo* and *Gitano* identity.

**END OF PAPER**

MUT 2  
MUSIC TRIPOS Part II

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Friday 1 June 2018

1.30 – 4.30 pm

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**Paper 17**

**EXPLORING MUSIC PSYCHOLOGY**

*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 Pad*

**SPECIAL REQUIREMENTS**

*Manuscript paper*

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1. Discuss the claim that “the function of music is wholly and solely to communicate emotion” (CROSS and WOODRUFF)
2. Design a study that explores the extent to which participants agree on the relative importance of different aspects of what happened in a musical activity.
3. **Either** (a) Discuss the theories and empirical evidence that explain the place of social interaction in rhythmic entrainment **and** the extent to which focussing on the social aspects explains rhythmic entrainment in its entirety.  
  
**Or** (b) Discuss the research evidence that underpins claims about links between coordinated behaviours and prosociality.
4. “Music can exert powerful physical effects, [and] can produce deep and profound emotions within us”. (MACDONALD) Assess the research evidence about music’s influence on our behaviour, perceptions **and/or** mood.
5. **Either** (a) Compare different approaches to the analysis and evaluation of musical interventions **and/or** therapies.  
  
**Or** (b) ‘Support for the existence of a music-processing module can be found in reports of selective impairments in music recognition abilities after brain damage.’ (PERETZ) Discuss the observations that have led to such conclusions with reference to specific cases of people living with different forms of brain damage.
6. With detailed reference to a research study of your own devising, discuss the pros and cons of different methodological choices (including, for example, alternative data collection procedures and participant inclusion and exclusion criteria) in the exploration of your research question or questions.

**END OF PAPER**