

MUT2
MUSIC TRIPOS Part II

SPECIMEN PAPER

Paper 13

OLIVIER MESSIAEN AND HIS WORLD

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

Answer **THREE** questions.

Avoid significant overlap between your answers.

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

STATIONERY REQUIREMENTS

2 x 8-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. 'Certainly it is true that many great aesthetic objects of empire are remembered and admired without the baggage of domination that they carried through the process from gestation to production. Yet the empire remains, in inflection and traces, to be read, seen, and heard.' (EDWARD SAID, 1992) Where is empire to be 'read, seen, and heard' in Messiaen's music? Answer with reference to at least two contrasting case studies.
2. Imagine you are responsible for organising a concert series and want to build a programme around a composition by Yvonne Loriod. Would you also include a work by Messiaen on the programme? Why or why not? Justify your decision with reference to historical and feminist scholarship.
3. **Either** (a) 'Before *musique concrète* placed the emphasis on the concept of the object, Messiaen was aware of it. If he finds inspiration in birds, it is not out of sentimentality or a desire to imitate them: the bird's song is his concrete experiment.' (PIERRE SCHAEFFER, 1952). Discuss.
Or (b) Ottorino Respighi, Paul McCartney, and Einojuani Rautavaara have all used recorded birdsong in their compositions. Discuss how the use (or non-use) of recording technology shaped Messiaen's compositional approach to birdsong.
4. What factors drove Messiaen to compose 'Mode de valeurs et d'intensités', a work which he later disavowed, in 1949? Answer with respect to both the 'internal' and 'external' logics of post-war modernism (i.e., answer in terms of both compositional theory, and socioeconomic theory).
5. How does Messiaen's music respond to debates and changes in the Catholic Church over the twentieth century? Answer with reference to at least two musical examples.
6. **Either** (a) Analyse the attached extract of music with reference to Messiaen's compositional techniques. You may annotate the score, and provide further explanations in prose.

['Action de grâces', from *Poèmes pour Mi*, p. 6, see below]

Or (b) Rework the attached passage of music in Messiaen's style, as he might have 'borrowed' and altered it through his 'deforming prism'. You may annotate your resulting 'composition', and provide further explanations in prose. Note: you do not need to recompose the entire passage.

[Mozart, 'Là ci darem la mano', see below]

6

Presque lent

Pressez

Modéré

Et dans un Pain plus doux que la fraîcheur des é - toi -

The vocal line begins with a treble clef and a key signature of two sharps (F# and C#). It starts with a *pp* dynamic and a 'Presque lent' tempo. The melody consists of eighth and quarter notes. A 'Pressez' instruction is placed above the second measure. The tempo then changes to 'Modéré' for the final measure, which features a *ff* dynamic and a more active eighth-note melody.

Presque lent

Pressez

Modéré

The piano accompaniment consists of two staves. The right hand starts with a *pp* dynamic and a 'Presque lent' tempo, playing a simple harmonic accompaniment. A 'Pressez' instruction is placed above the second measure. The tempo then changes to 'Modéré' for the final measure, where the right hand plays a more complex, rhythmic accompaniment with a *ff* dynamic. The left hand provides a steady bass line.

The vocal line continues with a treble clef. It features a *dim.* (diminuendo) dynamic marking and a 'Rall.' (rallentando) tempo change. The melody is composed of quarter and eighth notes.

The piano accompaniment continues with two staves. The right hand features a complex, rhythmic accompaniment with a *dim.* dynamic marking. The left hand provides a steady bass line.

The vocal line continues with a treble clef. It features a *dim.* dynamic marking and a 'Rall.' tempo change. The melody is composed of quarter and eighth notes. The system ends with a *pp* dynamic marking and the word '- les,'.

The piano accompaniment continues with two staves. The right hand features a complex, rhythmic accompaniment with a *dim.* dynamic marking. The left hand provides a steady bass line. The system ends with a *pp* dynamic marking.

No 7. "Là ci darem la mano.,
Duetto.

Andante.
Don Giovanni.

1 2 3 4

Là ci da-rem la ma-no, là mi di-rai di sì;
Give me thy hand, oh fair-est, Whisper a gen-tle "Yes,"

p Strings.

5 6 7 8 **Zerlina**

vé-di, non è lon-ta-no, par-tiam, ben mio, da-qui. Vor-rei, e non vor-
Come, if for me thou car-est, With joy my life to- bless. I would, and yet I

Strings. *p* Strings.

9 10 11 12 13 14

re-i, mi trema un po-co il cor, fe-li-ce è ver, sa-re-i,
would not, I dare not give as-sent, A-las! I know I should not,

15 16 **Don Giovanni.**

ma può burlar-mi an-cor, — ma può bur-lar-mi an-cor! Vie-ni, mio bel di-
Too late I may re-pent, — Ah! too late I may re-pent! Come, dearest, let me

Tutti. *mf*

END OF PAPER