

JOHN STEWART OF RANNOCH SCHOLARSHIPS IN SACRED MUSIC

Wednesday 12 January 1977. 9 to 12

HISTORY OF SACRED MUSIC

Answer *three* questions

1. Give some account of the development of polyphony between c. 900 and c. 1300.
2. Evaluate the sacred music of *either* (a) The Burgundian School, *or* (b) The Flemish School, *or* (c) Josquin.
3. Compare Byrd's settings of the evening canticles.
4. Describe the effects of the Reformation in England.
5. Give an account of music at St Mark's, Venice, in the sixteenth and seventeenth centuries.
6. Assess the achievement of *either* (a) Carissimi, *or* (b) Buxtehude.
7. Trace the development of Passion Music up to and including J. S. Bach.
8. *Either* (a) Discuss word-painting and symbolism in the music of J. S. Bach;
Or (b) Compare the chromaticism of J. S. Bach with that of Verdi and Elgar.
9. Compare Handel's treatment of the oratorio with Mendelssohn's.
10. *Either* (a) Assess the contribution of the Victorian era to church music;
Or (b) Make a survey of late nineteenth century English oratorio;
Or (c) Consider how in their church music C. V. Stanford and Charles Wood differ from their predecessors.
11. Estimate the importance of *either* S. S. Wesley *or* Orlando Gibbons.
12. Evaluate Thomas Helmore's contribution to the development of the Anglican choral tradition.

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13. Write a comprehensive account of the church music of *one* of the following: Thomas Morley, John Blow, Maurice Greene, Thomas Walmisley, John Joubert.
14. Make a detailed appraisal of the religious music of *either* Rossini *or* Gounod *or* Bruckner.
15. Consider the influence of secular music on sacred music.
16. Give some account of the aims and achievements of the Oxford Movement.
17. Consider Erik Routley's assessment of Edward Bairstow: 'He was the archetypal English Kapellmeister, and he could be remarkably dull and pedantic; but when imagination took a hand, he could achieve real greatness.'
18. Compare the different approaches to church music illustrated in the works of Herbert Howells, William Walton, and Benjamin Britten.
19. Comment on *one* of the following: Monteverdi's Vespers (1610), Astorga's Stabat Mater, Spohr's Last Judgement, Parry's Judith, Honegger's King David, Schoenberg's De Profundis, Penderecki's St Luke Passion.
20. Write critical notes on *three* of the following: The Eton Choirbook, The Genevan Psalter, Prolation, Cantiones Sacrae, Motu proprio, Laudi Spirituali, The Booke of Common Praier noted, Improperia, Faux-bourdon, Boyce's Cathedral Music, Day's Certaine Notes 1560.