



UNIVERSITÉ DE BOURGOGNE

U.F.R. SCIENCES HUMAINES
Département de Musicologie

LICENCE 2 – semestre 3

SESSION 1 – JANVIER 2017

HISTOIRE DE LA MUSIQUE RENAISSANCE

Responsable du sujet : Mme RILLON

Durée de l'épreuve : 4 heures

Indications : Le sujet comporte 2 pages
Assurez-vous que cet exemplaire est complet

Consigne :

Le candidat traitera un des trois sujets, au choix

RAPPEL : L'usage de tout document et tout matériel électronique est strictement interdit.

SUJET

Sujet 1

« Traduire les affects du moi poétique est une option nouvelle née de la pensée humaniste qui est centrée non sur un principe métaphysique mais sur la personne humaine, sa dignité comme sa finitude et ses insuffisances. Et dire le désespoir, la mélancolie, c'est remettre en question la fonction même de la musique, lui en attribuer une autre, celle de chanter le cœur humain » (*Guide de la musique de la Renaissance*, Fayard, Paris, p.33)

À partir de cette réflexion, vous montrerez en quoi la musique de la Renaissance est entièrement parcourue par cette dialectique opposant un « principe métaphysique » à l'expression de la « personne humaine ». Votre propos s'appuiera sur des exemples nombreux et divers, issus des répertoires sacrés et profanes.

Sujet 2

« La fierté du créateur qui se révèle dans les concours d'ingéniosité auxquels se livrent les compositeurs de la fin du XV^e siècle est étroitement liée à l'affirmation du concept d'auteur, phénomène culturel commun à tous les arts entre les XIV^e et XVI^e siècles » (*Guide de la musique de la Renaissance*, Fayard, Paris, p. 135)

Vous commenterez cette affirmation en illustrant votre réflexion de nombreux exemples musicaux et artistiques empruntés à la période de la Renaissance.

Sujet 3

En 1689, le théoricien et compositeur Angelo Berardi expliquait dans son *Miscellanea musicale* : « Les anciens maîtres [de la Renaissance] n'avaient qu'un style et une pratique ; les maîtres modernes ont trois styles, d'église, de chambre et de théâtre ».

Êtes-vous d'accord avec ce regard porté sur le répertoire de la musique de la Renaissance ? Votre réflexion veillera à proposer une vision large du répertoire tout en s'appuyant sur une chronologie et des exemples précis.



UNIVERSITÉ DE BOURGOGNE

U.F.R. SCIENCES HUMAINES
Département de Musicologie

LICENCE 2 – semestre 3

SESSION 1 – JANVIER 2017

HISTOIRE DU JAZZ

Responsable du sujet : M. Gonin

Durée de l'épreuve : 3 heures

Indications : Le sujet comporte 2 pages
Assurez-vous que cet exemplaire est complet

Consigne :

Le candidat traitera le sujet suivant sur la copie d'examen.

RAPPEL : L'usage de tout document et tout matériel électronique est strictement interdit.

SUJET

John Coltrane eut une carrière relativement brève. Vous en retracez les grandes lignes en soulignant les particularités esthétiques et leurs éventuelles transformations entre 1959 et 1967.



UNIVERSITÉ DE BOURGOGNE

U.F.R. SCIENCES HUMAINES
Département de Musicologie

LICENCE 2 – semestre 3

SESSION 1 – JANVIER 2017

ANGLAIS

Responsable du sujet : Mme MORISSON

Durée de l'épreuve : 2 heures

Indications : Le sujet comporte 2 pages
Assurez-vous que cet exemplaire est complet

Consignes :

Le candidat répondra sur le sujet et indiquera au bas de chaque page son numéro d'étudiant.

Le sujet d'examen sera inséré dans une copie dûment renseignée.

RAPPEL : L'usage de tout document et tout matériel électronique est strictement interdit.

N° étudiant :

SUJET

1. Translate the following sentences into English :

a) La musique des esclaves était jouée dans le Sud des Etats-unis

.....

b) Dans les champs de coton, le chant aidait les esclaves à supporter la souffrance.

.....

c) On a retrouvé le tout premier livre où des chants d’esclaves sont transcrits.

.....

d) Si des historiens de la musique américaine n’avaient pas enregistré ces chants, ils auraient été perdus.

.....

.....

e) L’absence de travail et le fait qu’ils n’avaient pas de logement poussa les esclaves à s’installer dans les villes surpeuplées du nord.

.....

.....

2. Translate the passage below into French. (5)

Although the roots of this music emanate from slavery, the continuation of the field hollers and work songs through Reconstruction testify to the continuing need for their practical value. Reconstruction represented a time of ‘theoretical freedom’ for African-Americans and for many the sharecropping experience was hardly different from slavery. Those who migrated to urban or agricultural work in the North still carried with them this rhythmic tradition. Many work song themes gradually expanded into blues lyrics that developed at the turn of the 20th Century. This was particularly true with songs that were slow-paced and lamented ill-fortune.

Barlow in *Looking Up At Down, The Emergence of Blues Culture* reminds us of the connection of work songs to slavery and provides insight from Frederick Douglass:

[Barlow] Work songs were generally encouraged by the slave owners, who saw them as means of increasing the slaves’ work output and maintaining their morale. For the slaves, however, the nature of their work was punishment, not self-fulfillment. As Frederick Douglass explained, their use of work songs was linked to their resignation or resistance to forced labor:

Slaves are generally expected to sing as well as to work. A silent slave is not liked by masters or overseers. . . .This may account for the almost constant singing heard in the southern states.

3. Essay (10)

« In the same way that a caged bird yearns for freedom, the black slaves cried in anguish under their captivity –and the spirituals were born from those cries. The spirituals became a bloodline, bringing the vital flow of hope and faith to the emotional and spiritual heart of the slave. Through these melodies they held onto the hope of survival. » Harry T. Burleigh

Starting from this quotation, discuss the role of protest music over the ages from slave songs to more modern practices.



UNIVERSITÉ DE BOURGOGNE

U.F.R. SCIENCES HUMAINES
Département de Musicologie

LICENCE 2 – semestre 3

SESSION 1 – JANVIER 2017

PHILOSOPHIE

Responsable du sujet : Monsieur GRUILLOT

Durée de l'épreuve : 4 heures

Indications : Le sujet comporte 2 pages
Assurez-vous que cet exemplaire est complet

Consigne :

Le candidat traitera le sujet suivant sur la copie d'examen.

RAPPEL : L'usage de tout document et tout matériel électronique est strictement interdit.

SUJET

Comment faut-il comprendre le problème philosophique de *l'interprétation* en musique ?



UNIVERSITÉ DE BOURGOGNE

U.F.R. SCIENCES HUMAINES
Département de Musicologie

LICENCE 2 – semestre 4

SESSION 1 – MAI 2017

HISTOIRE DE LA MUSIQUE 1900-1945

Responsable du sujet : Philippe Lalitte

Durée de l'épreuve : 4 heures

Indications : Le sujet comporte 2 pages
Assurez-vous que cet exemplaire est complet

Consigne :

Le candidat traitera le sujet suivant sur la copie d'examen.

RAPPEL : L'usage de tout document et tout matériel électronique est strictement interdit.

SUJET

Dans un article intitulé « Le mythe et l'inconscient »¹, le musicologue Philippe Albèra déclare : « Si Schoenberg a pensé, à travers le double coup de force de l'atonalité et du dodécaphonisme, pouvoir créer les structures d'un langage visant à l'universel, Stravinsky, comme beaucoup d'autres, s'est servi des "universaux" que lui avait légués l'histoire, pour façonner, plutôt qu'un "langage" à proprement parler, son propre style ».

Vous montrerez, en vous appuyant sur des exemples précis pris dans les œuvres de cette époque, les points de divergence et de convergence de ces deux visions de la modernité, l'une portée par Schoenberg et ses élèves, l'autre par Stravinsky et les compositeurs néoclassiques.

¹ *Musiques Une encyclopédie pour le XXI^e siècle*, sous la direction de Jean-Jacques Nattiez, tome 1 « Musiques du XX^e siècle », Arles, Actes Sud/Cité de la musique, 2003, p. 154.



UNIVERSITÉ DE BOURGOGNE

U.F.R. SCIENCES HUMAINES
Département de Musicologie

LICENCE 2. – semestre 4.

SESSION 1 – MAI 2017

Histoire de la musique baroque

Responsable du sujet : Eugène de Montalembert

Durée de l'épreuve : 4 heures

Indications : Le sujet comporte 2 pages (1 feuille R/V)
Assurez-vous que cet exemplaire est complet

Consigne :

Le candidat traitera le sujet suivant sur la copie d'examen.

RAPPEL : L'usage de tout document et tout matériel électronique est strictement interdit.

SUJET

Manfred F. Bukofzer, l'un des premiers historiens du baroque musical, écrit en 1947 dans *La Musique baroque* (Jean-Claude Lattès, 1982, p. 25) :

« L'époque baroque regroupe des compositeurs aussi différents que Monteverdi, Bach, Peri et Haendel. Ce qu'ils ont en commun – essentiellement le récitatif et le continuo, deux procédés caractéristiques de la musique baroque – semble bien peu de chose en regard de ce qui les sépare. [...] Et seule l'histoire de la musique baroque peut expliquer de manière satisfaisante l'importance de l'évolution qui va de Gabrieli à Haendel. »

En vous fondant sur vos connaissances des musiques européennes entre les années 1600 et 1760, vous développerez et/ou discuterez cette affirmation. Vous pourrez vous appuyer non seulement sur les compositeurs, mais également sur les genres musicaux, les techniques de composition, les esthétiques et les styles nationaux (et leur rayonnement éventuel).



UNIVERSITÉ DE BOURGOGNE

U.F.R. SCIENCES HUMAINES
Département de Musicologie

LICENCE 2 – semestre 4

SESSION 1 – MAI 2017

ANGLAIS

Responsable du sujet : Mme Morisson

Durée de l'épreuve : 2 heures

Indications : Le sujet comporte 6 pages
Assurez-vous que cet exemplaire est complet

Consignes :

Le candidat répondra sur le sujet et indiquera au bas de chaque page son numéro d'étudiant.

Le sujet d'examen sera inséré dans une copie dûment renseignée.

RAPPEL : L'usage de tout document et tout matériel électronique est strictement interdit.

N° ETUDIANT :

SUJET

1. VOCABULARY EXERCISE : fill in the blanks with one of the words below :

roots / about / hope / strength / since / freedom / through / struggling / verses / for / anthem / over / struggle / lyrics / striking

We Shall Overcome was the most powerful song of the 20th century. It started out in church pews and picket lines, inspired one of the greatest movements in U.S. history, and went on to topple governments and bring reform all the world. Word for word, the short, simple of "We Shall Overcome" might be some of the most influential words in the English language. "We Shall Overcome" has its in African American hymns from the early 20th century, and was first used as a protest song in 1945, when tobacco workers in Charleston, S.C., sang it on their picket line. By the 1950s, the song had been discovered by the young activists of the African American civil rights movement, and it quickly became the movement's unofficial Its were sung on protest marches and in sit-ins, clouds of tear gas and under rows of police batons, and it brought courage and comfort to bruised, frightened activists as they waited in jail cells, wondering if they would survive the night. When the long years of ended and President Lyndon Johnson vowed to fight for voting rights for all Americans, he included a final promise: "We shall overcome." In the decades, the song has circled the globe and has been embraced by civil rights and pro-democracy movements in dozens of nations worldwide. From Northern Ireland to Eastern Europe, from Berlin to Beijing, and from South Africa to South America, its message of solidarity and has been sung in dozens of languages, in presidential palaces and in dark prisons, and it continues to lend its strength to all people to be free. As you listen to "We Shall Overcome," think about the reasons it has brought and support to so many people so many years. And remember that someone, somewhere, is singing it right now.

2. Not talkin' bout a revolution: where are all the protest songs?

From anti-Vietnam war ballads to miner's strike songs, folk artists have long voiced countercultural anger. With so much ammunition today, could folk music be about to wake from its recent docility?

Jonathan Luxmoore and Christine Ellis
Monday 22 February 2016

Last November, the folk singers Nancy Kerr, Martyn Joseph, Sam Carter and Maz O'Connor went to Westminster to perform for MPs. Nothing so remarkable about that, perhaps, but what they were singing about might have made several of their audience a little uncomfortable. The musicians were there to launch Sweet Liberties, a project marking 800 years of British democracy as seen through episodes from the Levellers and Tolpuddle Martyrs to the modern-day Race Relations and Human Rights Acts. In a year that marked the 800th anniversary of the sealing of Magna Carta and 750 years since the Simon de Montfort parliament, the four celebrated the pursuit of democracy and sung songs new and old, written about the rights and liberties that people have fought to achieve and protect over the centuries. "The topics in our songs all deserve to be celebrated – but we'd also like to highlight some uncomfortable truths which matter to vulnerable people today," says Kerr. "Folk music reflects the creativity of working people, who often used it as a political voice. This kind of project could link present concerns with previous radical struggles and help us find a new collective voice."

Kerr's mother, Sandra, was a "folk apprentice" to Ewan MacColl and Peggy Seeger, whose Critics Group met in London's Union Tavern in the 1960s and 70s to promote political change through music. Kerr has long since established her own profile (she won 2015's BBC folk singer of the year award) and believes current issues, from fracking to climate change to welfare cuts, offer rich material. She is disappointed that what she terms the "artistic left" seems to have backed off from the politically focused music that MacColl and co once sung. Where have all the protest songs gone? The reasons behind the silence range from the generational to the cultural and economic. While politics remains a prominent subject in the arts as a whole – with standup and fringe theatre routinely used for agitprop – some claim that changing social habits have eroded music's political significance. "Protest songs are no longer seen as an effective form of communication," says Malcolm Taylor, a folk music expert and former librarian at the English Folk Dance and Song Society. "There's so much ammunition for them, and if you wrote one that happened to catch on, you could potentially reach millions. But whereas Billy Bragg and his generation would have strapped on their guitars and headed for a street corner to make their point, today's discontents prefer Facebook and other social media."

Bragg's generation in the 1970s and 1980s could also draw inspiration from the US, where legendary protest artists such as Woody Guthrie, Pete Seeger and Alan Lomax had ended up on Senator Joe McCarthy's blacklist, and later arrivals such as Bob Dylan, Phil Ochs and Joan Baez lent musical backing to the civil rights and anti-Vietnam war movements. Music was, for a time, a powerful countercultural force. In the UK, too, folk music was long a tool of political protest, influencing writers from Chaucer and Shakespeare to Dickens and Hardy. Songs helped shape popular moods: Richard Thompson's Blackleg Miner highlighted the plight of colliery workers (*les mineurs*), while Song of the Lower Classes by the chartist poet MP Ernest Jones drew on rousing works such as Shelley's Mask of Anarchy.

In the late 19th century, thanks to pioneering collections by Cecil Sharp, Lucy Broadwood and others, folk music gained respectability. Many believe it lost its bite in the process. But in the 1950s, MacColl roundly rejected the genteel, sanitised legacy of Sharp and his co-collectors and set about turning folk music into a vehicle for radical change. MacColl's own revival of Travellers' Songs highlighted the plight of Roma communities, while compositions of his own, such as Freeborn Man and Song of the Road, also fed into a political agenda. Meanwhile AL Lloyd – who was barred from the BBC because of his Marxist sympathies – identified an anti-authoritarian tradition in English folk that stretched back to the Peasants' Revolt. His seminal Penguin Book of English Folk Songs from 1958, compiled with Ralph Vaughan Williams, was intended to dismiss "the false supposition that folk songs are always 'quite nice'" and return folk to its earthy roots. It was a mission taken up at the time by Topic Records, a 1939 offshoot of the Workers Music Association, the world's oldest independent label. "From Sharp's collections, it's clear the ballads and broadsides of old present an alternative view of key phases in history, such as the Industrial Revolution and Napoleonic wars. As such, some leftwing historians have seen them as significant testimonies," Taylor says. "But MacColl and Lloyd also bowdlerised them and used them for their own political ends, much to the dismay of other folk performers who didn't share their radical views".

The UK's folk protest tradition lived on in the songs of Bragg, and veterans such as Dick Gaughan and Steve Knightley. But since then, few younger performers have seemed interested in addressing political issues on stage. And while the protest mantle was assumed by punk and new wave bands raging against the Thatcher government, their own counterculture has long since been co-opted by polite society and exploited by the UK's booming music industry. Much the same appears to have happened with mainstream hip-hop, which once existed as an expression of protest but has since been largely depoliticised by the effects of fashion and business sponsorship.

Taylor believes all forms of protest music have eventually been "appropriated by the establishment to make money". The veteran folk artist Martin Carthy agrees. "There are still some good and

effective protest singers and songwriters around, but it's not like it was in the 50s and 60s", he says. "The promoters have long since cottoned on to the commercial potential of protest music; you'd have to be very determined and energetic to make yourself authentic and visible without them." The decline of radical politics in the 1990s alongside the rise of New Labour undoubtedly contributed to folk music's new docility, the genre offering little in the years when the Occupy movement and anti-Iraq war demonstrators have taken to the streets in protest. But things might be changing. Jeremy Corbyn's rise to political prominence has spurred new radical thinking, which could well gain a platform in music. Carthy recently rewrote a folk classic, Rigs of the Time, with references to "rich corporate farmers" and the European Union's agricultural policy. His daughter Eliza has also worked political messages into songs of her own, such as You Know Me, about the plight of refugees, and Fisherman, about the Occupy movement. Not that protest songs are the exclusive domain of the left: the folk tradition has encompassed Jacobite rants and classics such as the royalist civil war song, Dominion of the Sword, while contemporary singers such as Morrissey and Gary Numan have pitched in for the political right. "While I'd prefer protest songs to come from the left, I accept that every political option can produce them since folk is music of the people", Carthy says. "We're clearly seeing a widening out of political debate, so I don't see why this tradition couldn't revive. If we've a duty to pass folk music on, we should also bring it up to date and make it relevant to our times," he says.

Kerr hopes the Sweet Liberties project will go some way to providing "a soundtrack for current anxieties" at a time when young people are showing a new readiness to engage with and get involved in politics. "No one's going to write a song today which starts a revolution, but I like the idea of a musical movement where different voices can bring their ideological concerns to bear," the singer-songwriter says. "We may not see the like of We Shall Overcome [the seminal civil rights anthem] again. But we can still smuggle some subversive, powerful, galvanising ideas through in music. And this may well be a time when people are wanting to hear them again."

Jonathan Luxmoore is a freelance writer. Christine Ellis is an Oxford University librarian. They are both amateur folk musicians.

- a) Find the English equivalent for the words listed below. They appear chronologically in the text.

Signature	.....
Atteindre	.....
Souigner	.....
Lutte, combat	.....
Une baisse de la protection sociale	.....
Toucher	.....
Un soutien	.....
Un instrument	.....
Une situation difficile	.....
La virulence, le mordant	.....
Rejeter	.....
De gauche	.....
Témoignages	.....
Modifier, amputer	.....
Au grand désespoir de	.....
Vitupérer contre	.....
Se laisser convaincre par	.....
Manifestants	.....
Le sort de	.....
Se rallier à	.....

b) Give a definition of a protest song. What are the origins of the genre ?

.....
.....
.....
.....
.....
.....

c) Which social, historical or political events have inspired protest singers ?

.....
.....
.....
.....
.....
.....

d) Why are there fewer protest songs nowadays according to the author ?

.....
.....
.....
.....
.....
.....

e) Do you agree that nowadays music is no longer a vehicle for resistance, struggle and protest ? 150 words

.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....



UNIVERSITÉ DE BOURGOGNE

U.F.R. SCIENCES HUMAINES
Département de Musicologie

LICENCE 2 – semestre 4

SESSION 1 – MAI 2017

PHILOSOPHIE

Responsable du sujet : Monsieur GRUILLOT

Durée de l'épreuve : 4 heures

Indications : Le sujet comporte 2 pages
Assurez-vous que cet exemplaire est complet

Consigne :

Le candidat traitera l'un seulement des deux sujets suivants, au choix :

RAPPEL : L'usage de tout document et tout matériel électronique est strictement interdit.

- **Sujet 1** [dissertation] :

L'instrument est-il nécessaire à l'existence de la musique ?

- **Sujet 2** : [Répondre aux 10 questions suivantes (2 pts par question)] :

1. Que nous apprend l'évocation de la « petite musique de Vinteuil » dans la *Recherche du temps perdu* ?
2. Appuyez-vous sur une philosophie de l'Antiquité pour expliquer cette affirmation de Platon : « La musique est la partie maîtresse de l'éducation ».
3. Pourquoi Rousseau consacre-t-il un article de son *Dictionnaire de musique* au "Ranz des vaches" ?
4. Distinguez l'*extase* et la *transe*.
5. Définissez le *formalisme* en musique.
6. Peut-on démontrer qu'il existe une correspondance réglée entre nos états d'âme et la nature même du donné musical ?
7. Peut-on appliquer à la musique le concept d'« *artialisation* » cher à Alain Roger ?
8. Que nous enseigne l'ethnomusicologie sur le corps-musicien ?
9. Quelle place accorder aux « *ready-made organologiques* »
10. Comment Schaeffer définit-il « l'écoute réduite » ?