Music Undergraduate Handbook

Photo courtesy of Megan Wheeler, Undergraduate Music Student
2017/18 Faculty Photo Competition Winner
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Welcome to the Faculty of Music

Welcome to the Faculty of Music at the University of Cambridge! Around 200 undergraduates and 80 postgraduates study at the Faculty, and its 15 teaching staff, 13 affiliated lecturers and 7 post-doctoral researchers work on an extraordinary variety of musical topics. We very much hope you that you will make the most of the opportunities on offer, and that your time with us will reap rich intellectual, musical and social rewards.

Professor Ian Cross
Chairman, Faculty of Music

Handbook guide

The first section of this Handbook contains general information about the Faculty, Tripos teaching and examinations, plus student representation and support.

The second section provides descriptions of the Music Tripos courses, including teaching and assessment methods.

This Handbook is updated annually. Suggestions for additions or revisions may be emailed to undergraduate@cam.ac.uk

Additional information for students is available on the Faculty website: https://www.mus.cam.ac.uk/current-students/undergraduate

Communication and contacts

Your University email
The Faculty will send important information about teaching, assessments and Faculty events to your University (@cam) email address, therefore it is essential that you check your University emails on a regular basis, and respond or take action as required.

Facebook group
Students and staff share information about music events, performance opportunities and job vacancies via the Faculty of Music Facebook Group. If you would like to join, please send a request via the Facebook page: https://www.facebook.com/groups/500739383298253/

Faculty contacts
The Faculty Administration Offices are situated on the first floor of the Old House, 11 West Road. Normal opening hours are Monday – Thursday 0930-1630 and Friday 0930-1500.
• **Director of Undergraduate Studies:** Dr Martin Ennis (Girton) – dugs@mus.cam.ac.uk
The Director of Undergraduate Studies oversees the Tripos, provides a link between the Faculty and Directors of Studies, and deals with teaching-related matters and queries from students.

• **Undergraduate Administrator:** Libby Jones – undergraduate@mus.cam.ac.uk
The Undergraduate Administrator provides administrative support to Tripos staff and students, particularly in relation to teaching and examinations.

• **Administration Assistant:** Stephanie Curnow – admin@mus.cam.ac.uk
The Administration Assistant deals with general enquiries, practice-room bookings and the teaching timetable.

• **Custodians:** Russell Pearson, Dave Plimmer and Darren Douglas – custodians@mus.cam.ac.uk
The Custodians have responsibility for the Faculty buildings and facilities. Their office is located on the ground floor of the Old House. The Custodians can give you access to booked rooms and hired instruments, and are your first point of contact for any building and maintenance matters.

• **Staff directory:**
A full list of Faculty staff and their contact details is available on the website: https://www.mus.cam.ac.uk/directory

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**Tripos teaching**

a. **Faculty teaching**
Faculty teaching primarily takes the form of lectures and seminars. **Lectures** are more formal classes given by Faculty staff, which provide you with a framework upon which you can build your own self-directed study. **Seminars** consist of slightly smaller groups of between 10 and 20 students, and are more interactive than lectures, involving student participation through presentations and discussion.

**Lecture Etiquette**

The following guidelines are designed to ensure that lectures and other activities in the Faculty run smoothly and that students and staff can enjoy conditions in which they can study and work effectively without disturbance from others. Please respect these guidelines.

- You should not arrive late to lectures or leave early without permission from the lecturer. You should be in the lecture room and ready to begin **before** the given start time.
- Mobile and smart phones should not be used during lectures for any purpose.
- Use of laptops and tablets in lectures should be for note taking purposes only.
- The Faculty of Music **does not permit the recording of lectures** unless permission has been granted either by the Disability Resource Centre or by the lecturer. Permitted recordings are for personal use only and must not be shared.
b. Supervisions

In addition to the Faculty lectures and seminars, Colleges arrange small-group **supervisions** with a team of specialist supervisors to complement the Faculty teaching for every course studied. Supervisions are taught individually for harmony and counterpoint, practical musicianship, and independent projects (dissertation, composition, etc.), and in groups of between two and four students for other courses. Supervisions represent the core of the work done during the term: you will normally be asked to prepare an essay, presentation, harmony and counterpoint exercise, or other piece of work for each supervision; you then receive feedback on this work from your supervisor, but you are not formally assessed on it: this means that you can try things out, take risks, explore new approaches and clarify aspects of the topic about which you are unsure. Students are expected to attend all their supervisions. Supervisors submit termly reports on a student’s progress to the Director of Studies and College Tutor. A more detailed explanation of the supervision system can be found on the University website.

**Code of Practice for Supervisions**

The supervision system is a central feature of Cambridge teaching, enabling supervisors and their pupils to work together to their best advantage. While recognising that the duty to arrange adequate supervision rests with Directors of Studies, the Faculty Board of Music nevertheless believes that coordination between Faculty lecture courses and College supervisions is advisable. Thus, the description of each lecture course in this Handbook includes the number of supervisions recommended by the Board, as suggested by the course lecturer. This recommendation takes into account the total amount of supervision thought to be manageable in the course of the academic year, and for the sake of parity, Directors of Studies are strongly encouraged to follow the stipulated figures for each course. For some courses, meanwhile, supervisions will be arranged centrally, and Directors of Studies should let the lecturer know if they wish to make alternative arrangements.

The ‘Guidance for Students, Directors of Studies and Supervisors’ may also include suggestions as to the possible content and direction of supervisions; individual lecture titles and course material on Moodle will themselves offer further guidance. In cases where the lecturer and supervisor are not the same person, the lecturer should also provide an outline of a suggested course of supervisions, and the lecturer should make her/himself available to talk with supervisors at the end of the first lecture of the course. Additionally, course leaders should assist Directors of Study with finding suitable supervisors. **Supervisors are strongly encouraged to attend the lecture course, particularly if supervising it for the first time, and to read the annual Supervisors’ Handbook, available on the Faculty website:** [https://www.mus.cam.ac.uk/intranet/supervisors](https://www.mus.cam.ac.uk/intranet/supervisors)

Supervisions should take place in person. The Faculty Board of Music has recommended that supervisions be held by Skype only in exceptional circumstances and with prior agreement of the relevant Director of Studies.

Supervisions must not be scheduled to clash with a student’s lecture timetable.
c. Timetable

The Music Tripos timetable is published online (requires Raven login): https://2018-19.timetable.cam.ac.uk/

Note that the teaching weeks in Cambridge run from Thursday to Wednesday.

Students can create their own individual timetable according to their choice of courses, which can then be viewed online and/or synced to a personal calendar. Instructions are available via the above link in the ‘subscribe to calendar’ section.

Students will be advised about any changes to the published timetable by either the Faculty or the lecturer. Please note that revisions to the online timetable may take several hours to appear on a personal calendar.

More information about how to use the online timetable is available on the Faculty website: https://www.mus.cam.ac.uk/current-students/timetables

d. Moodle

Moodle is a virtual learning environment (VLE) primarily used to share teaching materials. Most Tripos courses have their own Moodle Page. The courses on which you have been enrolled will appear on your Dashboard: https://www.vle.cam.ac.uk/my/ (Raven login required).

The content for each course will vary, but will normally contain materials such as lecture slides, syllabuses, reading lists and coversheets for coursework submissions. Supervisors may also use Moodle to arrange supervisions or for the submission and marking of assignments.

If you are unable to access a course, please contact either the lecturer or the Undergraduate Administrator.

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**Tripos structure and regulations**

The Music Tripos consists of three parts: Part IA, Part IB, and Part II. The normal programme for an undergraduate who intends to spend three years reading music is as follows: Part IA of the Tripos at the end of the first year; Part IB at the end of the second year; Part II at the end of the third year. The attainment of honours in Part IB is an essential qualification for taking Part II.

Statues and Ordinances (the University regulations for the Tripos) are available here: http://www.admin.cam.ac.uk/univ/so/2017/chapter04-section30.html
Support and advice

If you are unable to find the information you need in this Handbook or the Faculty website, do feel free to visit, email or phone the Administrative staff who will be able to help or point you in the right direction (see Contacts section above).

Matters concerning specific courses should be directed in the first instance to the lecturer/course co-ordinator, or to the Director of Undergraduate Studies. Directors of Studies are the first point of call for supervision matters.

The Student Wellbeing website offers a wealth of information about support available across the University:
https://www.studentwellbeing.admin.cam.ac.uk/

Funding

There are several prizes, scholarships and grants for award to students working on musical subjects. Information about the John Stewart Rannoch Scholarship in Sacred Music, and the Ord Travel Fund is available on the Faculty website: https://www.mus.cam.ac.uk/current-students/undergraduate/prizes-scholarships-and-grants/contents

For information about examination awards, see page 12-13.

Faculty Resources

Practice Rooms
Lecture rooms are available for practice in the Faculty on a first-come, first-served basis; some have grand pianos and others have uprights. These rooms can be booked for use by individuals and small groups when the Faculty is open. Students must come in person to the Faculty Office if they wish to book a room, and may book up to two weeks in advance. Rooms may not be used for private instrumental/vocal lessons. Further information is available in the Faculty’s Room Booking Policy.

West Road Concert Hall
West Road Concert Hall is situated within the Faculty of Music building and is widely regarded as one of Cambridge’s premiere music venues, renowned for its superb acoustic qualities.

The Concert Hall hosts a busy programme of concerts throughout the year, with performances by the Faculty’s resident ensembles and an illustrious array of visiting artists. Many student ensembles also perform regularly in the Concert Hall. The Concert Hall can be booked, subject to availability, by any student of the University at a heavily discounted hire rate. All students taking the Performance paper in Part II of the Tripos will perform their final recital in Concert Hall.
Students interested in hiring the Concert Hall for a performance or for occasional private practice (eg. to prepare for a recital) should contact the Assistant Concert Hall Manager.

**Historical instruments**
The Faculty hosts an excellent collection of instruments which are available for student use. A list of instruments and hire information is available on the Faculty website: [https://www.mus.cam.ac.uk/about-us/our-facilities/instrument-collection](https://www.mus.cam.ac.uk/about-us/our-facilities/instrument-collection)

All potential users are required to attend the introduction (induction) to the Cudworth Room keyboard instruments, which will include learning how to use the transposition mechanism of the Klop chamber organ. Transposition of the harpsichords is not permitted except by the professional tuners.

- The induction is valid for 3 years (unless agreed otherwise with the Director of Performance).
- All potential users, *(including those previously inducted)*, must attend the session in the Cudworth Room on **12th October 14.00-15.00 with Dan Tidhar**
- This is compulsory for all students taking IB keyboard, Part II keyboard and the MMus continuo paper, plus anyone who wants to use the instruments during the coming year.
- This session will be repeated at the beginning of Lent Term and a further session if necessary, but individual appointments will not be possible.

To book the Cudworth Room and instrument/s please contact the Administrative Assistant [admin@mus.cam.ac.uk](mailto:admin@mus.cam.ac.uk)

All instruments require specialist tuning before being played.
Tuning requirements (pitch/temperament) must be made with every booking.

Tunings for Faculty teaching and activities are provided for by the Faculty but tunings for private sessions will be charged.

**Whatever your experience, never attempt to ‘do’ anything to the instruments if you are uncertain. Contact Dan Tidhar dut20@cam.ac.uk and ASK.**

**IT**

There are several computing spaces in the Faculty. The Centre for Music and Science houses the main computer room, which is open to undergraduates between 0830 and 1730 on weekdays during term time. The Pendlebury Library contains small desktop services and a satellite computer room that is also accessible to undergraduates. You should receive a password for the main computer room with your welcome packs while the satellite computer room can be used with your UIS password.

Mustafa Beg, Computer Officer ([computing@mus.cam.ac.uk](mailto:computing@mus.cam.ac.uk)) is responsible for system administration and general computer support.
Pendlebury Library

The Pendlebury Library is located within the main Faculty building (entered from the Concert Hall foyer) and houses an outstanding collection of music scores, books, sound recordings, video recordings and periodical titles, and provides access to various online music resources. The main University Library also has a music department and some college libraries also have excellent music holdings.

The Pendlebury Library staff (Anna Pensaert - Head of Music Collections, Helen Snelling - Music Collections Supervisor, Robert Leonard – Library Assistant, and Kate Crane – Library Assistant) can be contacted at pendlebury@mus.cam.ac.uk or 01223 335182.

Outreach

Throughout the year we run a number of outreach initiatives and events to support our widening participation aims, and to promote just how exciting, challenging, and varied, the study of music can be. There are lots of opportunities for current undergraduate students to get involved in outreach, whether it’s helping out at our Taster Days, Open Days, and Subject Masterclasses, or participating in the ‘Performers in Schools Programme’, through which we arrange for students to play for children in local primary schools.

Further details of our outreach programme can be found at the following link: https://www.mus.cam.ac.uk/applicants/undergraduate/events-for-students-1

If you are interested in participating in any of our activities, or have any questions at all relating to music outreach, please get in touch with the Faculty’s Outreach and Impact Coordinator, Dr Delphine Mordey (dmm36@cam.ac.uk).

Performance

Cambridge has a rich and diverse range of performance and music-making opportunities. There is a wealth of information about studying performance, research, ensembles and societies, and the performance community on the Faculty website: https://www.mus.cam.ac.uk/performance

Chloe Davidson (Performance Co-ordinator – cnd26@cam.ac.uk) and Katharine Ambrose (Performance Assistant – kla39@cam.ac.uk) provide organisational support for Performance events at the Faculty.

Studio

The Faculty operates a fully equipped recording studio within our Centre for Music and Science (CMS) for use by staff and students at all levels with induction and support provided by our Technical Specialist. The Studio is set up to allow for users to record performances in both the Concert Hall and Recital Room and resources include portable recording kits which are available to students for recording their work in or outside of the Faculty. Laptops and video cameras are also bookable for use in experiments.
Full details of equipment available and booking processes can be found on the CMS website and you can also contact our Technical Specialist, Myles Eastwood at mjfe2@cam.ac.uk.

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**Student feedback and representation**

The Faculty is committed to receiving and responding to feedback to help us address problems and celebrate successes. Where you have an immediate issue that we could resolve quickly, please do come and talk to us in the Administration Office or pop in to see the Custodian if there’s an issue with the facilities. You can also call or email a member of the administrative team (admin@mus.cam.ac.uk) or one of the academic officers, e.g. the Director of Undergraduate Studies (dugs@mus.cam.ac.uk) or the Director of Graduate Studies (doge@mus.cam.ac.uk).

**Student representatives**

Each year, students elect two undergraduate representatives to become members of the Faculty Board (the governing body of the Faculty). Your representatives are there to ensure that students have a voice in their academic experience at Cambridge. They attend Faculty meetings and are often asked to respond to wider University matters such as consultations on student workloads and National Student Surveys.

Elections for these roles take place during Michaelmas Term. Information about nominations and the election date will be circulated via the Faculty and the current representatives.

In order to contribute to some of the longer-term discussions in the Faculty, we encourage students to get to know and make good use of your representatives.

Student representatives can be emailed at student-reps@cam.ac.uk and further information is available on the Faculty website: [https://www.mus.cam.ac.uk/current-students/feedback/contents#student-representatives](https://www.mus.cam.ac.uk/current-students/feedback/contents#student-representatives)

**Committees**

As well as the Faculty Board, student representatives are members of a number of other Committees:

**Staff-Student Committee**

This Committee meets once a term and is comprised of student representatives from each year of the Tripos, plus staff members including the Director of Undergraduate Studies, Undergraduate Administrator, a Director of Studies and one other academic.

The main purpose of the Committee is to discuss teaching or general Faculty matters raised by students, and issues that the Faculty may wish to consult students about. The Committee is discussion based, rather than decision-making, with any recommendations made by the Committee being subject to further discussion by the Undergraduate Teaching Committee and/or Faculty Board.
Undergraduate Teaching Committee

This Committee meets once a term to consider undergraduate teaching and learning, and to ensure University examination regulations are properly observed. Committee members include the Director of Undergraduate Studies and other academics, plus the two Undergraduate representatives who attend for unreserved business.

Unreserved minutes from these meetings are available on the Faculty website: https://www.mus.cam.ac.uk/current-students/policies-and-information#committees

Performance Committee, Public Engagement Committee, Library Committee

Student representative attend these meetings as required.

Lecture questionnaires
At the end of each course, students are invited to anonymously complete lecture questionnaires. The Chair of the Faculty Board reviews the responses and discusses any issues with the lecturer. Lecturers’ responses to the questionnaires are available in the Pendlebury Library and on the Faculty website: https://www.mus.cam.ac.uk/current-students/feedback

Additionally, informal mid-course surveys provide more immediate feedback from students to lecturers.

The Faculty encourages students to complete the National Student Survey (final year students only) and/or the Student Barometer (all years): https://www.educationalpolicy.admin.cam.ac.uk/student-engagement/university-wide-surveys

Chairman’s Open Office Hour
Students are welcome to drop in and meet with the Faculty Chair, Ian Cross, during his regular open office hour from 1530-1630 each Wednesday during Full Term.

Feedback form
Suggestion forms are available outside the Pendlebury Library or can completed online (https://www.mus.cam.ac.uk/current-students/feedback). Although forms can be signed, you are also able complete these anonymously and can choose to send your comments to the Faculty Chair, to your Student Representatives or both

Student Complaints Procedure
University procedures and information about support available to students are available at the link below. The Faculty’s Responsible Officer who deals with complaints at a local level is the Chairman of the Faculty: https://www.studentcomplaints.admin.cam.ac.uk/

Assessment

Referencing conventions
The Music Faculty recommends that students use the MHRA (Modern Humanities Research Association) referencing system. In some areas of Music and Science the alternative APA (American Psychological Association) system is to be preferred. For further information see the University website: http://www.admin.cam.ac.uk/univ/plagiarism/students/referencing/conventions.html
For citing audio-visual materials, the Faculty recommends the guidelines issued by the British Universities Film and Video Council which are available for download from their website: http://bufvc.ac.uk/avcitation/guidelines

Plagiarism
Plagiarism means passing off other people's ideas or words as if they were your own and you must take care to avoid it by understanding and following referencing techniques and other academic conventions.

Students should be aware that the Faculty could make use of Turnitin UK software to test suspected cases of plagiarism.

It is essential that you read the University’s policy on plagiarism, which can be found online at: www.admin.cam.ac.uk/univ/plagiarism/ and in the Faculty of Music’s Guidelines on Referencing, Plagiarism and Turnitin: https://www.mus.cam.ac.uk/current-students/policies-and-information/referencing-conventions-and-plagiarism

Submission of coursework
Deadlines: Submission deadlines are published in this Handbook within the course description. A summary of deadlines for each Part is also available at the start of each section. **It is your responsibility to record and anticipate all deadlines and submit your work on time. Do not rely on reminders being issued.**

Submission process: Coursework must be submitted in person to the drop box situated in the Pendlebury Library in the final week of Lent Term and during the main submission period in Easter Term.

Coversheets: All submissions must be accompanied by the appropriate coversheet, which must be completed exactly as instructed. Coversheets will be available to download from the course Moodle site.

Candidate numbers: These will be issued by the Student Registry and sent to your College at the start of Easter Term, along with your individual examination timetable.

Penalties and deadline extensions: If the whole or a part of any coursework submission is late, up to five marks will be deducted per hour (or part thereof) from the final mark for the paper at the discretion of the Chairman of Examiners. This penalty will not be implemented in cases in which a prior extension has been agreed between the candidate’s Director of Studies/Tutor and the Secretary of the Applications Committee for the University. Typical grounds for an extension might be personal injury or illness (supported by medical evidence) or bereavement. **Computer or printer failure is not an acceptable ground for an extension.** Students who wish to request an extension must contact their Director of Studies and College Tutor as soon as possible.
Delays in earlier submissions (dissertation titles and abstracts, declaration of intention and programmes for the recital) may also result in a reduction in the respective final marks, at the discretion of the Board of Examiners.

**Collection of coursework:** The Board of Examinations requires all coursework to be kept for a period of six months. If you wish to claim your work after this period has passed please contact the Faculty Office in December to arrange collection. Unclaimed coursework will be returned to the Board of Examinations during January for disposal or, in certain cases, will be transferred to the Pendlebury Library.

**Examination timetable**

Deadlines for the submission of Dissertations, Extended Essays and Portfolios fall in the last week of the Lent Term and the first weeks of the Easter Term.

Written and practical examinations usually begin in the sixth week of the Easter Term and finish in the middle of the last week of term (with the exception of the IA and IB Recitals, which usually take place at the start of Easter Term). In 2019, written exams are likely to start on Monday 27 May. However, the official start dates of the examination period for each Part are published by the University and students should be aware that exams may be scheduled at any time during this period:

http://www.admin.cam.ac.uk/univ/so/2017/chapter03-section4.html

The main examination timetable is drawn up and published online by the Student Registry, usually at the start of Easter Term:

https://www.cambridgestudents.cam.ac.uk/your-course/examinations/all-students-timetable

Examinations for the Music Tripos are usually held in the Music Faculty.

**Specimen and past exam papers**

Previous examination papers are available in the Pendlebury Library and on the Faculty’s website at:

https://www.mus.cam.ac.uk/current-students/undergraduate/exams-and-assessment/papers

Specimen papers for new Tripos courses are usually made available in Lent Term via the Faculty website at https://www.mus.cam.ac.uk/current-students/undergraduate/exams-and-assessment/papers or the course Moodle site.

**Examiners’ reports**

Reports from internal and external examiners are available in the Pendlebury Library and on the Faculty’s website at https://www.mus.cam.ac.uk/current-students/undergraduate/exams-and-assessment/reports

**Marking and classification criteria**

Marking criteria are available on the Faculty website: https://www.mus.cam.ac.uk/current-students/undergraduate/exams-and-assessment/classification-marking
Students should refer to the document ‘Criteria for marking examination questions’. Your attention is particularly drawn to the information relating to ‘Rubric infringement’ at the end of the document.

Classification criteria are available on the Faculty website via the above link.

**Vivas**

Examiners are empowered to request a Part II candidate to attend an interview (a viva voce examination) on matters arising from the examinations; however, they take account of the interview only if it would be to the candidate’s advantage. Interviews normally take place on the final Wednesday or Thursday of Full Easter Term (in 2019, Wednesday 12 or Thursday 13 June). Candidates are required to be available on these dates.

**Results**

You will be notified of your examination results via CamSIS (usually during the final week of Easter Term, or the first week of the Long Vacation). Class lists are posted outside Senate House.

In Easter Term, the Student Registry confirm the exact publication date for every Tripos: [https://www.cambridgestudents.cam.ac.uk/your-course/examinations/all-students-timetable](https://www.cambridgestudents.cam.ac.uk/your-course/examinations/all-students-timetable)

**Transcripts**

Information about how to obtain copies of your degree certificate and transcript can be found on the University website: [https://www.cambridgestudents.cam.ac.uk/your-course/graduation-and-what-next/degree-certificates-and-transcripts](https://www.cambridgestudents.cam.ac.uk/your-course/graduation-and-what-next/degree-certificates-and-transcripts)

**Appeals and complaints**

The University has specific processes in place for dealing with exam-related complaints, or where personal circumstances have affected a student’s examination: [https://www.studentcomplaints.admin.cam.ac.uk/examination-reviews](https://www.studentcomplaints.admin.cam.ac.uk/examination-reviews)

**Feedback**

Students’ feedback on examination papers and conduct of examinations are collected by the student representatives at the end of the main examination period and presented to the Undergraduate Teaching Committee and Faculty Board.

**Prizes**

Prizes are awarded in all three parts of the Tripos:

**Donald Wort Prizes**

The Donald Wort Funds provide three Donald Wort Prizes, awarded for excellence in Tripos examinations, to the candidates judged by the Examiners for Part IA and Part IB of the Music Tripos to have shown the greatest proficiency in each examination; in Part II the prize is awarded to the candidate judged by the Examiners for Part II of the Music Tripos to have shown the greatest proficiency in the Test of Performance in that examination.
The value of the prizes is £150 for Part IA and Part IB, and £250 for Part II.

**William Barclay Squire Prize**
The Prize shall be awarded each year by the Examiners of Part II of the Music Tripos to a candidate who has shown distinction in any two papers which in the judgement of the Examiners are to be regarded as on subjects in the history of music.

The value of the Prize is £250.

**The Ruth and Mike Smith Words-and-Music Prizes**
The Ruth and Mike Smith Fund has recently been established for the encouragement of work in the Faculties of English and Music on the relations between words and music.

Two prizes, each worth £200, to be called the Ruth and Mike Smith Words-and-Music Prizes, shall be awarded annually, one by the Examiners for Part I and Part II of the English Tripos, and the other by the Examiners for Part IB and Part II of the Music Tripos, for the best dissertation on relationships between words and music, should work of a sufficient standard be presented. Preference will be given to dissertations about texts set to music. Dissertations on the relations between the theory and criticism of music and the theory and criticism of literature are eligible. Dissertations on critical writing about music are eligible if they deal with one or more of the foregoing.

A copy of any prize-winning dissertation will, with the candidate’s permission, be deposited in the relevant Faculty Library.
The Music Tripos

The Music Tripos consists of three parts: Part IA, Part IB and Part II; one part is taken each academic year. The teaching of the Tripos is divided into three eight week terms, traditionally called Michaelmas (October–early December), Lent (January–March), and Easter (April–early June).

In each year of the Tripos students take six papers (or modules). In Part IA all six papers are compulsory (though you can choose between recital, composition or extended essay in one paper); in Part IB you take three compulsory papers and select three more from a list of options; and in Part II you are free to choose all six papers. Part IA provides you with a thorough grounding in the basic musicological disciplines – history, analysis, harmony and counterpoint, and general musicianship skills – after which you are well equipped to tackle the broader choices in Parts IB and II.

All papers are taught through lectures, seminars, and supervisions (small-group teaching in Colleges). The Faculty of Music organises lectures and seminars, and Colleges organise supervisions (with guidance from the Faculty of Music). Although the content of the supervisions may vary between Colleges, everyone receives the same lecture and seminar content.
PART IA

Candidates for Part IA offer six papers:

- Paper 1 will consist of a two-hour examination and the submission of either an extended essay on any approved musical subject; or a composition; or an instrumental or vocal recital; each element will attract equal weighting.
- Papers 2–4 will each consist of a three-hour examination.
- Papers 5 and 6 will be examined through a three-hour examination (counting for two-thirds of the marks for Paper 5), a 28-hour takeaway paper (counting for one-third of the marks for each of Papers 5 and 6), and a practical examination comprising an aural test and keyboard test (each counting for one-third of the marks for Paper 6).
- The Faculty of Music expects a student workload to consist of circa 40 hours per week plus additional time for listening and practice.

<table>
<thead>
<tr>
<th>Paper Number</th>
<th>Course Title</th>
<th>Lecturer</th>
<th>Terms Taught</th>
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| 1            | Music and Musicology Today  
Performance Workshops  
Composition  
Extended Essay | Peter McMurray  
Margaret Faultless  
Richard Causton  
Peter McMurray | Lent Term  
Michaelmas  
All terms |
| 2            | Music History I: Music of the Early Modern Period (ca. 1580-1750) | Bettina Varwig | Michaelmas |
| 3            | Music History II (1770–1914) | Martin Ennis | Lent |
| 4            | Introduction to Music Analysis | Nicholas Marston | Michaelmas & Lent |
| 5 & 6        | Tonal Skills I : Counterpoint  
Tonal Skills II: Harmony  
Practical Skills and Aural  
Composers’ Workshops  
Practising Performance | Andrew Arthur  
Tim Watts  
Daniel Trocmé-Latter  
Richard Causton  
Margaret Faultless | Michaelmas & Lent  
Michaelmas & Lent  
Michaelmas & Lent  
Michaelmas & Lent  
All terms |
Part IA Summary of submission deadlines

- Submissions must be made by 2.00pm on the given deadline.
- You are strongly advised to have your work ready for submission at least twenty-four hours before the appropriate deadline.
- Coversheets and declaration forms will be available on the course Moodle site.
- See ‘Assessment’ section of this Handbook for further information.

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<th>Date</th>
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<tr>
<td>Friday 26 October 2018</td>
<td>Paper 1 Music and Musicology Today: Composition, Extended Essay or Performance - Option declaration Students must inform their Director of Studies if they are choosing the Composition or Extended Essay option. Submit to Faculty Admin Office</td>
</tr>
<tr>
<td>Friday 30 November 2018</td>
<td>Paper 1 Music and Musicology Today: Recital self-reflection Submit by email to Director of Studies and Director of Performance</td>
</tr>
<tr>
<td>Friday 18 January 2019</td>
<td>Paper 1 Music and Musicology Today: Recital Programme Submit to Faculty Admin Office</td>
</tr>
<tr>
<td>Friday 18 January 2019</td>
<td>Paper 1 Music and Musicology Today: Extended Essay - Submission of title and abstract Submit to Faculty Admin Office</td>
</tr>
<tr>
<td>Friday 15 March 2019</td>
<td>Paper 1 Music and Musicology Today: Recital self-reflection Submit by email to Director of Studies and Director of Performance</td>
</tr>
<tr>
<td>Friday 26 April 2019</td>
<td>Paper 1 Music and Musicology Today: Composition Submit to drop box in Pendlebury Library</td>
</tr>
<tr>
<td>Friday 26 April 2019</td>
<td>Paper 1 Music and Musicology Today: Extended Essay Submit to drop box in Pendlebury Library</td>
</tr>
<tr>
<td>Friday 26 April 2019</td>
<td>Paper 6 Practical Skills - Option declaration for jazz or melody instrument Only to be submitted by students who wish to take the Jazz improvisation question or to use a melody instrument in the figured bass test. Submit to Faculty Admin Office</td>
</tr>
<tr>
<td>Monday 20 May 2019</td>
<td>Papers 5 &amp; 6 Tonal Skills I and II: Harmony and Counterpoint takeaway paper To be collected from the Faculty Admin Office from 10.00 am.</td>
</tr>
<tr>
<td>Tuesday 21 May 2019</td>
<td>Papers 5 &amp; 6 Tonal Skills I and II: Harmony and Counterpoint takeaway paper Submit to drop box in Pendlebury Library</td>
</tr>
</tbody>
</table>
Paper 1: Music and Musicology Today

Co-ordinators: Peter McMurray (Lecture course and Extended Essay), Margaret Faultless (Performance) and Richard Causton (Composition)

Aims and Objectives

- To provide students with a mental map of ways of thinking about music in today’s world, complementing the technical, practical, and historical components of the first-year programme.
- To introduce students to a limited but varied sample of contemporary musical practices, from concert music through jazz and pop to world music, and to situate these in their social, cultural, economic, and institutional contexts.
- To link these practices to the approaches and sub-disciplines of academic music study.
- To allow students to develop an independent project in composition, performance, or academic research.

Description of the course

This paper consists of two parts, both of which focus on a single overarching question: how do music and musical performance make meaning in society today? The first part, a series of lectures, will explore possible answers to this question by considering a number of contemporary musical practices, drawing on the tools of musicology to reflect on how meaning is made in those musics. The musical repertoires will be drawn primarily from the 21st century, including jazz, pop music (especially hip-hop), “world music” (gamelan), and contemporary art music, as well as other forms of religious liturgy and sound art that trouble the boundaries of what we understand music to be. As an academic discipline, musicology offers a broad set of tools to analyze and understand these sonic practices in terms of sound, power, context and community. Drawing on a range of those musicological tools, we will interrogate these contemporary music practices/repertoires, with emphasis on questions such as disability, ethnography, gender, hearing/listening, language, musical form, presence, race, sexuality, time and timbre.

Through lectures, readings, and supervisions, students will encounter new repertoire across a span of genres and styles and cultivate skills to then begin to engage with and respond to that repertoire critically. The rough outline of those repertoires/approaches is as follows:

- Jazz and race
- Gamelan and ethnography
- New music and gender (“new musicology”)
- Hip-hop (including UK drill) and sexuality
- Sound art and timbre (also, time)
- Islam and language
- Media and presence
- Sound, hearing and disability
The second part of the paper takes the form of an independent supervised study, leading to either a performance, a composition or an extended essay. Students choose one of these options following an introduction to each of the three options.

NOTE: There will be a required extra course meeting on Wednesday, January 30, for a workshop on Javanese gamelan. There will also be an optional extra course meeting in the first two weeks of term for a workshop on the blues.

**Description of the examination**
Assessment of this paper will be equally split between the independent supervised study and a two-hour examination in which candidates will write two essays selected from a wide choice.

**Suggestions for preliminary reading**

**READING**


**LISTENING/VIEWING**
Beyoncé. 2016. *Lemonade*. Columbia. (Film)

Threadgill, Henry. 2015. *In for a Penny, In for a Pound*. Pi Recordings. (Audio)

Ikeda, Ryoji. 2011. *the transfinite*. (Installation, partially available on YouTube)


**Guidance for Students, Directors of Studies and Supervisors**
The course consists of eight 60-minute lectures with an additional one-hour workshop (Jan. 30); one two-hour written examination and one selected option. There will be four supervisions in the Lent Term to support the lecture course: these will be organised centrally by the lecture-course Coordinator. A revision lecture and one revision supervision will be given in Easter Term.
Option A: Performance (Margaret Faultless)

Part IA Students are expected to use all aspects of the teaching in the Faculty to enhance their performing skills. Alongside technique and general musicianship, students are encouraged to consider how history, harmony, analysis, and aural training can influence performance. These will be explored in a preliminary session and in performance classes in Lent term. Each student will be required to perform in one class. Classes will also discuss programming, preparation and presentation.

Students are encouraged to attend (and/or participate in) the Faculty's Practising Performance workshops.

Recitalists are expected to have at least six hours of vocal/instrumental lessons as preparation for this paper, as outlined below.

Performers are also encouraged to take part in ensembles and other performance activities (including outreach projects) within the Faculty, Colleges and University.

Although not a formal requirement, we recommend that students taking the Performance option be of at least ABRSM Grade 8 standard or equivalent.

Description of the examination (Performance option only)

The assessed recital, which will take place before an audience that may consist of staff, students, and others, including External and Internal Examiners, shall consist of an instrumental or vocal recital of at least twelve minutes of music and not more than fifteen minutes on stage.

Please note that entrance, exit, tuning, and times between pieces or songs etc. form part of the allotted fifteen minutes. If the recital is too long or too short it may be stopped and/or penalised by up to 2% for each minute or part of a minute outside the times prescribed (to a maximum penalisation of 10%).

The recital will be assessed as a whole, including presentation, overall artistic impression, and technical and musical factors. Please consult the Marking Criteria for further information.

This assessed recital will be held at the beginning of the Easter Term. It will be worth 50% of the total marks for this course.

Recitalists must hand in to the Faculty of Music Office a declaration form (signed by their Director of Studies) indicating their intention to take the Recital option by Friday 26 October 2018, at the same time indicating the instrument chosen or the type of voice, and including the name of their teacher. Organists will be informed about the choice of instrument by the end of Michaelmas Term.

By the last day of Michaelmas term (Friday 30 November 2018) and Lent term (Friday 15 March 2019) students must submit a self-reflection describing their studies (including the number of lessons taken) of 50-100 words to their Director of Studies and the Director of Performance.
By the fourth day of the Full Lent Term, Friday 18 January 2019, details of the complete programme (signed by the DOS) must be handed in to the Faculty of Music Office for approval by the Chairman of Examiners and Director of Performance Studies.

Additional requirements:

- Candidates must provide an accompanist and/or page-turner, if required.
- Candidates must provide the Examiners with two copies (scores or piano reductions, not solo parts) of each piece they are performing, in the edition being used.
- Printed scores/piano reductions or double-sided, bound photocopies preferred.
- In addition, candidates must provide the Examiners with two copies of a programme setting out the pieces in the order in which they are to be performed.
- Candidates may wish to prepare further copies of the programme for use by the audience.

Option B: Composition (Richard Causton)
The composition option will consist of one piece for at least three players or singers of at least six minutes’ duration, to be submitted, via the Drop Box in the Pendlebury Library to the Chairman of Examiners, by the fourth day of full Easter Term, Friday 26 April 2019.

The piece must be submitted in the form of a score using conventional notation and also a recording using real (not synthesised) instruments and/or voice. This is intended to be original rather than pastiche composition, though beyond that no stylistic constraints are proposed. Scores should include a prefatory page detailing the instruments/voices for which the piece is written, together with any other necessary information such as whether the score is in C or transposed, spatial layout (if appropriate), etc. The prefatory page should also include a brief introduction to the piece of one or two sentences in length. The score should be bound – loose sheets will not be accepted.

Students taking this option are strongly encouraged to attend Composers’ Workshops, which take place within the Faculty on Tuesdays between 2pm and 4pm during Term time.

Option C: Extended Essay
The Extended Essay option will be assessed through submission, via the Drop Box in the Pendlebury Library to the Chairman of Examiners, by the fourth day of full Easter Term, Friday 26 April 2019, of an essay of no more than 3,000 words on a topic approved by the lecture course co-ordinator (Dr Peter McMurray) and related to one of the Paper’s subject areas. Students choosing to undertake the Extended Essay should hand in to the Faculty of Music Office by the fourth day of Full Lent Term, Friday 18 January 2019, a proposed title together with an abstract of about 150 words for the course co-ordinator’s approval. Minor changes to titles and abstracts must be approved by the supervisor and Director of Studies. Major changes must be submitted to the Faculty Office for approval by the course-co-ordinator at least one week before the final submission deadline. The approved abstract must be included with the final submission.

Guidance for Students, Directors of Studies and Supervisors
The course consists of eight 60-minute lectures; one two-hour written examination paper and one selected option. There will be four supervisions to support the lecture course: these will be organised
centrally by the lecture-course Co-ordinator. The co-ordinator for Composition will also take responsibility for the organisation of supervisions, whereas supervision for the extended essays will be organised by Directors of Studies (although the lecture-course Co-ordinator may be contacted for advice). Students should receive no more than three individual supervisions for their composition or extended essay. The Faculty of Music recommends that supervisions for the lecture course are held in weeks 3, 5 and 7 of Lent Term, and week 1 of Easter Term.

For students taking the Recital option, Colleges should provide an equivalent of at least six hours of vocal/instrumental lessons as preparation for this paper; tuition is to be arranged by students themselves or through their Colleges (normally to a minimum of £420, where not otherwise covered) with advice from the Co-ordinator of Performance, where relevant.
Paper 2: Music History I: Music of the Early Modern Period (ca. 1580-1750)
Lecturer: Bettina Varwig

Aims and Objectives
This course will aim to familiarise students with a broad range of Western music and musical practices of the seventeenth and early eighteenth centuries, studied in their cultural, social and institutional contexts.

Description of the Course
The course will cover a range of different musical genres, institutions and performance practices that shaped Western music making between ca. 1580 and 1750, from the beginnings of opera to the instrumental concerto, from the French court at Versailles to the Catholic musical establishments of early modern colonial Manila and Mexico. We will cover some methods of approaching primary source materials alongside a broad selection of relevant secondary literature. Students will be expected to listen to a wide range of repertoire.

Description of the Examination
The paper will last three hours. Candidates will be required to answer three questions form a broader selection.

Suggestions for Preliminary Reading

Guidance for Students, Directors of Studies and Supervisors
The course consists of ten lectures of 90 minutes in Michaelmas. There will be one three-hour examination. Supervisions will be organised by the course leader. There will be six one-hour supervisions in groups of two to four students. The most important functions of the supervisions will be to extend the students’ knowledge of the repertoire and the relevant musicological literature, and to develop essay-writing skills. The Faculty of Music recommends that supervisions for this course are held in weeks 1, 2, 4, 6 and 8 of Michaelmas Term and week 1 of Lent Term.
Paper 3: Music History II: Studies in Music from 1770 to 1914
Lecturers: Martin Ennis (with Charlotte Bentley)

Description of the course
This course will aim to familiarise students with a broad range of Western music from c.1770 to c.1914, taking into account (where appropriate) changes in compositional style, and institutional, historical and cultural contexts. The lectures will move through the period in roughly chronological order, but with occasional diversions to follow important thematic links. Students will be expected to listen to a wide range of repertoire and to read a variety of texts about the music.

Description of the examination
There will be a three-hour paper, and students will be asked to answer three questions from a broader selection.

Suggestions for preliminary study

Guidance for Students, Directors of Studies and Supervisors
The course consists of ten 90-minute lectures in the Lent Term, followed by one revision lecture in Easter Term. As noted above, there will be one three-hour examination in which students will be asked to write three essays. The Faculty recommends six one-hour supervisions in the course of Lent Term in groups of two to four students. The most important functions of the supervisions will be to extend the students' knowledge, both of the repertoire and of the related musicological literature, and to
develop essay-writing skills. The Faculty of Music recommends that supervisions for this course are held in weeks 1, 2, 4, 6 and 8 of Lent Term and week 1 of Easter Term.

N.B: Supervisors are reminded that supervisions should be scheduled so as to follow the lectures on the respective topics. All supervisors, especially those new to teaching this course, are strongly encouraged to contact the lecturer before the course starts and to attend the lectures. Failure to do so could disadvantage the students in their charge.
Paper 4: Introduction to Music Analysis
Lecturer: Nicholas Marston

Aims and objectives
To enable first-year undergraduates, partly through independent directed study:
• To acquire familiarity with and understanding of selected genres and forms of the eighteenth and early nineteenth centuries;
• To apply to selected compositions stylistically sensitive analytical and interpretative techniques and strategies;
• To communicate insights clearly and persuasively in the form of prose accounts supplemented where appropriate by musical examples.

Description of the course
A course of eight lectures will be given during the Michaelmas Term. The lectures will concentrate on the period to be examined in Section B of the examination paper, but up to two lectures may be devoted to setting out approaches to the prescribed repertoire to be examined in Section A. Additionally, four classes will be offered during the Lent Term.

Candidates are expected to purchase a copy of the recommended edition of the prescribed repertoire to be examined in Section A. Copies of the works or movements to be discussed in lectures for Section B will be provided at each lecture. Detailed reading and suggestions for further study will be provided in lectures as appropriate.

Description of the examination
The paper will be divided into two sections. In the first section (Section A), the score of a composition either from the period 1700–1770 or from the period 1770–1830 will be provided for analysis. In the second section (Section B), the score of a composition from the period not represented in the first section will be provided for analysis. The compositions examined in Section A will be drawn from a repertoire prescribed by the Faculty Board at the beginning of the academic year in which the examination takes place. The examination will last three hours; candidates will be required to answer two questions, one from each section.

For the 2018–19 examination, the prescribed repertoire for Section A will be J. S. Bach, Das wohltemperierte Clavier (The well-tempered Clavier), book 2, ed. Richard Jones (ABRSM, 1994). Section B will examine music of the period 1770–1830.

Suggestions for preliminary study
Guidance for Students, Directors of Studies and Supervisors

This course consists of eight 90-minute lectures in Michaelmas Term and four 90-minute classes in Lent Term. The examination is divided into two sections (A and B) – please see above for details. The Music Faculty Board recommends that this course be supervised in groups of two to four students for one hour per week through six weeks of the academic year.

It is intended that study of the prescribed repertoire to be examined in Section A will be largely the responsibility of supervisors and their undergraduates, though supervisors are of course free to set assignments relating to both parts of the examination paper. At least some assignments should take the form of essays involving connected prose, supplemented where appropriate by music examples. Supervisors are reminded that in the examination candidates will not hear recordings of the compositions to be analysed, but will be required to answer questions on the basis of the score alone. All supervisors are welcome to attend the lectures.

The Faculty of Music recommends that supervisions are held in weeks 3, 5 and 7 of Michaelmas and Lent Terms.
Paper 5 & 6: Tonal Skills I and II
Lecturers: Tim Watts (Harmony), Andrew Arthur (Counterpoint)
Co-ordinator for Practical Skills and Aural Skills: Daniel Trocmé-Latter

Aims and objectives

• To develop literacy and historical awareness in the use of harmony and counterpoint by means of exercises in which part of the musical material is given. Musical skills that will be developed include an understanding of tonal and modal harmony, the ability to perceive the harmonic implications of a melody or a bass, and competence in manipulating contrapuntal lines, creating a convincing structure and the handling of instrumental idioms.

• To achieve some measure of fluency and accuracy in the skills of detailed listening; to develop a short- and long-term memory for musical shapes; to notate what has been heard.

• To achieve some measure of fluency and accuracy in practical skills; to acquire a thorough knowledge of diatonic practice; and to develop some facility in at least two of the following options: score reading at the keyboard; transposition; and jazz improvisation.

Description of the course

There are four parts to this course: (i) Counterpoint, (ii) Harmony, (iii) Practical Skills, and (iv) Aural Skills. The course is taught through lectures, small-group classes and supervisions.

(i) The Counterpoint elements will be taught through eight 90-minute lectures in Michaelmas Term (which will include opportunities to practise a variety of techniques under supervision), two 60-minute lectures in Lent Term, plus two 90-minute revision lectures in Easter Term.

(ii) The Harmony elements will be taught in Michaelmas Term through a combination of lectures and smaller classes; each student will receive two 90-minute lectures and three 45-minute classes, plus one 90-minute revision lecture in Easter Term.

(iii) Aural skills will be taught in classes spread over the Michaelmas, Lent and Easter Terms. Students will be placed in one of three tiers on the basis of an assessment carried out at the beginning of the academic year; the number of classes will vary by group. Students will be set individual tasks to complete between classes. Individual Directors of Studies may choose to arrange occasional small-group supervisions in addition to the Faculty classes to meet specific needs. The Course Co-ordinator may be contacted for advice.

(iv) Practical skills involve performance at the keyboard and, if desired, on a melody instrument (as specified below).

An exam-technique lecture for Aural Skills will be given during Lent Term. An introductory Practical Skills seminar will be given at the beginning of Michaelmas Term to introduce the skills to be studied. Two supervisions in jazz improvisation at the keyboard or on an instrument will be given by the lecturer for those considering this option.

Description of the examination

Paper 5 consists of two elements.

1) A three-hour examination comprising an exercise in late sixteenth-century counterpoint in four parts and using G2, C3, C4 and F4 clefs, where an incomplete texture needs to be
completed; and a song-accompaniment exercise in a late eighteenth- or early nineteenth-century style.

2) **One section of a 28-hour take-away paper**, requiring the composition of a fugal exposition in three or four voices using a regular invertible countersubject; the given subjects will be labelled \(a_3\) or \(a_4\).

**Paper 6** comprises three elements:

1) **Aural skills, which will be tested in a 60-minute examination** consisting of:
   - simple chord, cadence, and modulation identification;
   - melodic dictation;
   - two-part keyboard counterpoint dictation;
   - exercises requiring the filling in of details from an extract of a sixteenth-century vocal piece or from a Classical-period string quartet;
   - mistake-spotting in the form of a nineteenth-century song.

2) **A ten-minute practical individual examination comprising**:
   - A figured-bass exercise, performed either at the keyboard or on guitar. An equivalent test may be taken on any melody instrument commonly found in an eighteenth-century orchestra (i.e. recorder, flute, oboe, clarinet, horn, trumpet, violin, viola) over a bass supplied with *basso continuo* figuring. It is presumed that candidates will play modern instruments at concert pitch; **if a candidate wishes to use a period instrument, he or she should contact the Course Co-ordinator at the earliest opportunity**.
   - A harmonisation test at the keyboard or on guitar, presented either as a full harmonisation, or by the addition of a bass part with clear harmonic implications in a style appropriate to the extract.
   - Two additional tests will then be chosen from a selection of three options. These consist of:
     i) score-reading at the keyboard of a three-voice passage of sixteenth-century counterpoint using C3, C4 and F4 clefs;
     ii) transposition at the keyboard of a simple chorale, by not more than one or two semitones up or down;
     iii) jazz improvisation over a lead sheet, either at the keyboard or on another melody instrument normally found in a jazz big band. Percussion instruments are not permitted. If in doubt, please talk to the leader of this strand at the introductory class.

   **Candidates intending to take this option will need to hand in, to the Faculty of Music Office, a completed declaration form by the fourth day of Full Easter Term Friday 26 April 2019; failure to do so will disqualify candidates from taking this option.**

   N.B. Candidates are permitted to play only one instrument other than the keyboard during the examination.

3) **The second section of the 28-hour take-away paper**, in which candidates will be required to select one of the following options: variations on a ground for four-part string ensemble in Baroque style; continuation of a given opening for string quartet in Classical style (c.28–40 bars in length) in rounded-binary form; variations for piano in late eighteenth- or early nineteenth-century style.
The 28-hour take-away paper will be made available in the Faculty of Music Office from 10.00 am on the fourth Monday of Full Easter Term, and is to be returned by 2.00 pm on the following day. Candidates will be required to sign a declaration that the work is entirely unaided; any infringements of this ruling will be dealt with severely. The submission must be the original (not a photocopy) and must be entirely in the candidate’s own handwriting. **Penalties may be implemented for late submission.**

**Suggestions for preliminary study**

Owing to the diversity of A-level music syllabuses, some undergraduates may arrive at the beginning of the course without a solid grounding in harmony and counterpoint. If you feel insecure in this respect, you will find it helpful to undertake some preliminary study.

The chorale harmonisations of J. S. Bach are an excellent place to start, either in the Riemenschneider collection (published by Chappell), or in the volume edited by Richter (published by Breitkopf & Härtel). Careful analysis of a chorale’s tonal structure (including cadences), the balance of dissonant and consonant harmony, the counterpoint between treble and bass, and the inner part-writing, will all repay diligent study. Bernard Rose’s *Fugal Exposition* (Oxford, 1988) provides an excellent introduction to the subject of Fugue, alongside the study of repertoire: see especially Bach’s *Well-Tempered Clavier* (available in numerous editions).

The song-accompaniment question requires familiarity with the relevant music from the end of the eighteenth and the beginning of the nineteenth century. You should get to know songs by Mozart, Beethoven, Schubert and Mendelssohn.

There is no shortage of reliable scores and good recordings of early sixteenth-century music, and you should get to know some masses and motets by Palestrina and Victoria. Though species counterpoint is not an examination requirement, the translation of selected passages from Fux’s *Gradus ad Parnassum* available in The Study of Counterpoint from J.J. Fux’s *Gradus ad Parnassum*, trans. and ed. A. Mann (New York and London, 1971) is a useful introduction to this part of the course. For an introduction to sixteenth-century style, see especially O. Swindale, *Polyphonic Composition* (London, 1962), and Thomas Benjamin’s *Craft of Modal Counterpoint* (New York, 2005). For Harmony, Anna Butterworth’s *Harmony in Practice* (ABRSM, 1999) provides a good introduction; Walter Piston’s *Harmony*, 2nd ed., rev. Mark DeVoto (London, 1978) is also recommended, as is Edward Aldwell and Carl Schachter, *Harmony and Voice Leading* (available in various editions).

For Aural skills, listen to passages of works without a score, then attempt to reproduce and remember as much of them as possible; work on interval recognition and the memorisation of rhythms. As an aid towards the acquisition of aural skills, *Ear Training* by Jørgan Jersild (Copenhagen 1966, reprinted by Chester Music) is strongly recommended, as is *Aural Skills in Context* by Evan Allan Jones (OUP, 2014). **Individual assignments will need to be completed on Auralia.** Regarding keyboard skills, the following are recommended: *One Hundred Tunes for Harmonization from the Great Masters* (London, 1963); R.O. Morris and Howard Ferguson, *Preparatory Exercises in Score Reading* (Oxford, 1931, many times reprinted); R.O. Morris, *Figured Harmony at the Keyboard: Part 1* (Oxford, 1932); David Ledbetter (ed.), *Continuo Playing According to Handel* (Oxford, 1990) are to be recommended. For jazz improvisation,
Mark Levine’s *The Jazz Theory Book* (Petaluma, 1995) and *The Jazz Piano Book* (Petaluma, 1989), will provide a useful introduction.

**Guidance for Students, Directors of Studies and Supervisors**

This course consists of a number of lectures and classes, written and practical examinations as detailed in the sections above. The Music Faculty Board recommends that the Harmony and Counterpoint elements of Papers 5 and 6 be supervised together in 16 hours of individual supervision spread across the academic year. Directors of Studies are strongly encouraged to ensure that supervisors cover both elements in both terms, so that material covered in the lectures can be reinforced in supervision. If taught separately, each element should be given 8 hours of individual supervision spread across the academic year. It may be advisable in some cases for Supervisors to limit the number of separate disciplines tackled by their students, as it is recognised that for some who are starting without much pre-university training, to expect the full number of disciplines to be mastered in one year is not realistic.

The recommendation for Practical Skills supervision is for eight half-hour supervisions, spread across the academic year, but between six and ten supervisions may prove necessary to cover the requirements for the course. Supervisors are strongly advised to set a mock examination for students during the period leading up to the examination. Aural teaching is currently organised by the Faculty of Music. All supervisors, especially those new to teaching these papers, are welcome to attend the lectures.
Composers’ Workshops
Lecturer: Richard Causton

This programme is open to students from all years of the undergraduate course as well as to Masters and Doctoral students, and will run through the Michaelmas and Lent Terms. There will be a number of strands of activity, including presentations by visiting, resident and student composers of aspects of their own work; discussion of models of compositional practice; demonstration of instrumental, vocal and electronic techniques; workshop performance of student compositions and works-in-progress.

We will be featuring a number of guest speakers from the world of contemporary composition, with as many opportunities for interaction with student composers and performers as we can manage. The central focus will be on technique and an exploration of the wide range of stylistic possibilities open to composers today.

Guidance for Students, Directors of Studies and Supervisors
This programme will consist of sixteen sessions of 90 minutes running through Michaelmas and Lent Terms. It is strongly recommended that students taking Composition options at all levels attend these sessions.
Candidates for Part IB offer six papers; papers 1, 2 and 3; three others from papers 4, 5 and 6 and the additional papers 7 to 12 listed below:

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<th>Lecturer</th>
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<td>1</td>
<td>Historical Studies (20th and 21st Century)</td>
<td>Marina Frolova-Walker</td>
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<td>Practising Performance</td>
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### Part IB Summary of submission deadlines

- Submissions must be made by 2.00pm on the given deadline.
- You are strongly advised to have your work ready for submission at least twenty-four hours before the appropriate deadline.
- Coversheets and declaration forms will be available on the course Moodle site.
- See ‘Assessment’ section of this Handbook for further information.

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<td>Friday 12 October 2018</td>
<td>Paper 4 Introduction to Performance Studies: Option declaration</td>
<td>Submit to Faculty Admin Office</td>
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<tr>
<td>Friday 9 November 2018</td>
<td>Paper 6 Dissertation - Submission of title and abstract</td>
<td>Submit to Faculty Admin Office</td>
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<tr>
<td>Friday 30 November 2018</td>
<td>Paper 4 Introduction to Performance Studies: Recital Self-reflection</td>
<td>Submit by email to Director of Studies and Director of Performance</td>
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<tr>
<td>Friday 18 January 2019</td>
<td>Paper 4 Introduction to Performance Studies: Recital Programme</td>
<td>Submit to Faculty Admin Office</td>
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<tr>
<td>Thursday 28 February 2019</td>
<td>Paper 3 Applied Tonal Skills: Film Score</td>
<td>Film clip to be released by Faculty Admin Office</td>
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<tr>
<td>Tuesday 12 March 2019</td>
<td>Paper 5: Composition Portfolio – first submission</td>
<td>Submit to drop box in Pendlebury Library</td>
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<td>Paper 3 Applied Tonal Skills: first submission</td>
<td>Submit to drop box in Pendlebury Library</td>
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<td>Paper 4 Introduction to Performance Studies: Recital Self-reflection</td>
<td>Submit by email to Director of Studies and Director of Performance</td>
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<tr>
<td>Friday 26 April 2019</td>
<td>Paper 4 Introduction to Performance Studies: Extended Essay</td>
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<td>Friday 26 April 2019</td>
<td>Paper 5 Composition Portfolio: second and third submissions</td>
<td>Submit to drop box in Pendlebury Library</td>
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<td>(Fourth day of Full Easter Term)</td>
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<tr>
<td>Tuesday 30 April 2019</td>
<td>Paper 6 Dissertation</td>
<td>Submit to drop box in Pendlebury Library</td>
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<td>(Eighth day of Full Easter Term)</td>
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<tr>
<td>Monday 6 May 2019</td>
<td>Paper 3 Applied Tonal Skills: Orchestration</td>
<td>Piano Score to be collected from the Faculty Admin Office</td>
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<td>Wednesday 8 May 2019</td>
<td>Paper 3 Applied Tonal Skills: second and third submissions</td>
<td>Submit to drop box in Pendlebury Library</td>
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<td>Friday 10 May 2019</td>
<td>Paper 9 Introduction to Ethnomusicology essay</td>
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<tr>
<td>May/June 2019</td>
<td>Paper 2 Analysis: Set work takeaway</td>
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<td>(Date and time to be confirmed at the start of Easter Term)</td>
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<td>May/June 2019</td>
<td>Paper 8 Keyboard Skills: Figured Bass takeaway</td>
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<td>(Date and time to be confirmed at the start of Easter Term)</td>
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Paper 1: Historical Studies (20th and 21st Century)
Lecturer: Marina Frolova-Walker

Description of the course
The subject of this course is Western art music of the last century. The scope is so broad that a standard chronological survey in ten lectures would not do it justice. There are too many composers, trends, aesthetic and technical issues that are still of vital relevance to us today, so the course is organised into topics rather than decades. The first eight of the ten lectures will offer different cross-sections of last century's art music in the West, based on different conceptions of what music ought to be or what function it should perform:

1. Music as transcendence (Scriabin, Mahler, Messiaen)
2. Music as construction (Second Viennese School and post-war serialism)
3. Music within an artistic synthesis (Diaghilev’s Ballets Russes and early Hollywood films)
4. “Music is powerless to express anything” (Stravinsky and French neoclassicism)
5. “Music for the people” (Hindemith, Britten, Shostakovich, Prokofiev)
6. Music as “conceptual art” (Cage and others)
7. Music as trance (Feldman, various minimalists, Ustvolskaya)
8. Music as an acoustic phenomenon (electronic, sonoric, spectralist, etc.)

The content of the last two sessions will be shaped by the wishes of the students. This will be your chance to “destabilize the canon”, “decolonize the curriculum”, extend the course into the present century or simply to smuggle in a composer or work that you think cannot be omitted. What goes into these two sessions will be determined by ballot, and their format will be decided after the course is underway.

The course will be based around a limited number of case studies (a shorter and a longer listening list will be provided), which will be examined in their historical, aesthetic and social contexts; political background and developments in the other arts will be given close attention. In preparation for this course, it would be useful to read Alex Ross’s The Rest is Noise and Paul Griffith’s surveys of twentieth-century music before and after 1945. The two volumes on twentieth-century music from Richard Taruskin’s Oxford History of Western Music are also highly recommended, although given their length, they can be given more selective reading.

Guidance for supervisors
The Music Faculty Board recommends that this course should be accompanied by six supervisions, of which five may be scheduled in Lent Term and one in Easter Term to allow for a vacation essay to be written.

Description of the examination
One three-hour paper. Candidates will be required to answer three questions from a wide selection.
Paper 2: Analysis (19th and 20th Century)
Lecturers: Nicholas Marston, Jeremy Thurlow / Kim Ashton

Aims and Objectives
To acquire and develop a range of techniques and approaches for the understanding of nineteenth-century (post-1830) and twentieth-century music. As in the first-year course, worthwhile analysis is shown to be interpretative and not merely descriptive, and also to engage with an understanding of historical and cultural factors as well as stylistic and technical issues.

Description of the course
Each lecture discusses one topic and usually one or two works, chosen to represent a certain kind of repertoire and to illustrate the possibilities of a particular analytical approach, as well as for its own intrinsic interest. Scores are distributed at each lecture, though students are encouraged to listen to the works discussed before the relevant lecture.

Description of the examination
The paper, which lasts three hours, is divided into two sections. In the first section, a Set Work*, either from the period 1830–1900 or from the period 1900 to the present day, is prescribed not less than two weeks before the start of the examination by written papers. The choice of period for the Set Work is at the Examiners’ discretion. Candidates are provided with copies of the relevant score in the examination. In the second section, compositions or extracts from compositions from the period not represented by the Set Work are provided for analysis. Candidates must answer two questions, one from each section.

*Candidates may annotate the copy of the set-work booklet that is handed out two weeks before the examination. However, they must not bring this annotated copy into the examination. Candidates will be issued with a further copy to use in the examination.

Suggestions for preliminary study

Guidance for Students, Director of Studies and Supervisors
This course consists of twelve 90-minute lectures running through Michaelmas, Lent and Easter Terms, and one three-hour examination. The Music Faculty Board recommends that this course be supervised in groups of two to four students for one hour per week through twelve weeks of the academic year. Supervisors should see their students on a regular basis through the year. They should set individual pieces, movements, or works for close analytical reading. At least some of the students’ work should
be in essay form involving connected prose. Supervisions are not to be given on the Set Work, announced two weeks prior to the examination, and teaching in the Easter Term should finish in time to allow students to devote plenty of time to this. All supervisors, especially those new to teaching this course, are welcome to attend the lectures.
Paper 3: Applied Tonal Skills
Co-ordinator: Tim Watts
Lecturers: Tim Watts (Style Composition); Gareth Wilson (Fugue); Tim Watts (Orchestration); Vasco Hexel (Film Score)

Aims and objectives
This course, examined by submission, is intended to build on the tonal skills taught in Part IA of the Music Tripos. It will allow students to develop the ability to conceive and sustain a musical argument over an extended time-scale. In addition to developing competence in handling certain forms and genres (see below) and in employing tonality as a structural determinant, undergraduates will need to get to grips with basic compositional principles, such as finding an appropriate balance between unity and diversity, developing a sense of coherence and completeness, and exploiting effectively the technical capabilities of instruments and voices. In addition, those who wish to do so will have the opportunity to explore techniques of orchestration and of composing music to moving images.

Description of the course
There will be four lectures in Michaelmas Term, covering topics such as invention, elaboration, development, variation, structures, and notation. Aspects of instrumentation and texture will also be addressed, and it is expected that all students, regardless of the choices they ultimately make, will attend this part of the lecture course. Students are also strongly encouraged to attend the lectures on Fugue. The details of the Fugue, Orchestration and Film Score options are set out separately below.

The most important component of the teaching for this course is regular supervision in tonal composition; this will normally take place either individually or in a group of two. Undergraduates should expect to produce a substantial piece of work for every supervision: this is the only way to make progress. It is recommended that students gain experience in composing in a variety of styles, forms and textures in Michaelmas Term before starting work early in Lent Term on the pieces they intend to submit.

Candidates will be required to offer a total of three submissions. At least two must come from Section A (see below). Where candidates opt for three submissions from Section A, one of the three submissions must be a Fugue (i.e., Section A4). Equal weighting will be applied to each submission.

Submission of work
Two copies of the score of one of the three submissions must be submitted via the Drop Box in the Pendlebury Library to the Chairman of Examiners so as to arrive not later than 2.00 pm on the last Thursday of Full Lent Term (Thursday 14 March 2019). Two copies of the CD recording may also be submitted at this stage, but these may be submitted at the second submission deadline if preferred. Two copies of each of the scores of the two further submissions must be submitted via the Drop Box in the Pendlebury Library to the Chairman of Examiners so as to arrive not later than 2.00 pm on the sixteenth day of Full Easter Term (Wednesday 8 May 2019). If not already submitted, recordings (also in duplicate) should also be submitted at this stage. The compositions must have been written during the current academic year. Each work must be bound separately and each submission must have a cover sheet. The two CD recordings should be clearly labelled with the candidate number and, where appropriate, the two DVDs should be attached to the relevant submission. Candidates will be required
to declare that the compositions are their own work and that they do not contain material already
used for a comparable purpose. Penalties will be implemented for late submission, as for
infringements against any of the rubrics set out above.

The paper will comprise three sections:

**Option A: Style Composition**

Each composition submitted under this rubric must fall into one of the following categories:

1. Motet in four or five voices in a contrapuntal sixteenth-century style;
2. Movement in Baroque style comprising variations on a ground;
3. Movement in Baroque style using ritornello principles;
4. Fugue for *either* keyboard (including organ) *or* strings in *either* three *or* four voices in late
   Baroque style;
5. Movement in Classical style for any historically appropriate chamber music combination in
   common use;
6. Movement in Romantic style for any historically appropriate chamber music combination in
   common use;
7. Song or group of songs in nineteenth- or twentieth-century tonal style;
8. Movement, or pair of contrasting movements, in an early twentieth-century idiom based on a
   folksong and scored *either* for voice and instrumental ensemble of not more than five players
   *or* for unaccompanied choir;
9. A movement using sonata-form principles for a chamber group of up to five players in any
   twentieth-century tonal idiom.

The following restrictions apply to work submitted under Section A:

- Each submission must come from a different category.
- Each of the submissions from Section A, other than fugue, should be between 4 and 8 minutes
  in length, excluding repeats.
- A fugue in 4/4 with pervasive semiquaver motion should normally be about 40 bars in length;
  fugues written in shorter bar-lengths, such as 2/4 or 3/8, will have more bars, but no fugue
  should much exceed 70 bars.
- Fugal expositions should contain a regular, invertible countersubject.
- Students should use an existing fugue subject and indicate the composer or source of the
  subject on their submission.
- At least one composition should be written for instruments other than solo keyboard
  (including organ and other polyphonic instruments).
- Melody instruments may be used only in ensemble.
- All vocal submissions should balance an effective treatment of text with a clear and coherent
  musical design.
- The forms used under Sections A5 and A6 are to be chosen from the following: binary, ternary,
  scherzo and trio, rondo, theme and variations, sonata; candidates should identify the form
  used at the head of the movement in question.
• Tonality (or an appropriate modal structure in the case of Section A1) must play a clear role in the articulation of the musical argument in all submissions.
• Each piece should maintain a consistent and coherent idiom.
• Other than in the case of Sections A1, A2, A4, sets of variations submitted under A5 and A6, and folksong arrangements submitted under A8, candidates may not use pre-existing themes in their compositions. Where candidates use existing material, the source must be clearly identified; in the case of A1, only sacred or secular monophonic melody may be used.
• A CD recording on acoustic instruments is required for one of the submissions offered under Section A. The recording should not be of a piece written for only one instrument. Candidates will be responsible for providing a recording of an acceptable quality, but the quality of recorded sound will not contribute to the final mark. There should be no discrepancy between the score of the piece and the submitted recording.
• Candidates who are also submitting a Portfolio of Compositions should ensure that the work submitted for this paper does not overlap significantly in terms of musical content or style.

Suggestions for preliminary study
You will need technical skills as well as good musical intuition, and these are best acquired through knowledge of the repertoire. The best way to become familiar with music is to play it, no matter how well or badly. Recommended for reading: William Caplin, Classical Form (Oxford, 1998); Nicholas Cook, Analysis through Composition (Oxford, 1996); Arthur Hutchings, The Invention and Composition of Music (London, 1958); Arnold Schoenberg, Fundamentals of Musical Composition, ed. Gerald Strang and Leonard Stein (London, 1967); C.V. Stanford, Musical Composition (London, 1911).

Guidance for Students, Directors of Studies and Supervisors
Section A of this course consists of four one-hour lectures towards the beginning of the Michaelmas Term (with additional lectures for the Fugue, Orchestration and Film Score options). Examination is by portfolio of three submissions.

The Music Faculty Board recommends that this paper be supervised in a total of twelve hours of supervision (four hours of supervision for each submission).

Option A: Fugue
Lecturer: Gareth Wilson

Aims and objectives
To develop the musical technique necessary to write a fugue.

Description of the course
The course is taught through lectures and supervisions.

In composing a fugue you will confront certain fundamental principles, all of which demand a sense of architectural balance: between counterpoint and harmony, between derived and new material, between different textures, between the keys of the middle entries, and so on. You will also need to
understand how good continuity into and out of episodes can be achieved, and develop the capacity to 'search out' the contrapuntal possibilities of a fugue subject. There are many useful exercises that you can profitably carry out: writing regular countersubjects to fugue subjects, writing double and triple invertible counterpoint, constructing sequences out of given material, and so on.

**Description of the examination**
The fugue is submitted as part of the Applied Tonal Skills portfolio. See above for details.

**Suggestions for preliminary study**
Whilst the fugues in J. S. Bach's *Das Wohltemperirte Clavier* provide unrivalled models, you are advised to examine works by a wide selection of eighteenth-century composers, especially those fugues that contain a regular countersubject.


**Guidance for Students, Directors of Studies and Supervisors**
This course consists of six one-hour lectures in the Michaelmas Term. The examination fugue is submitted as part of the Applied Tonal Skills portfolio (see above for details). The Music Faculty Board recommends that the fugue component of the Applied Tonal Skills course be supervised separately in eight individual supervisions of 30 minutes each, at fortnightly intervals during the year. All supervisors, especially those new to teaching this course, are welcome to attend the lectures.

**Option B: Orchestration**
Lecturer: Tim Watts

**Aim and Objectives**
This course teaches the skills and techniques associated with writing effective and idiomatic music for symphony orchestra. The focus is on practical skills in orchestration, but students can also expect to gain an enhanced knowledge and understanding of the orchestral repertoire to complement other Tripos courses and indeed their own orchestral performance.

**Description of the Course**
The symphony orchestra is broadly defined here as the forces used in orchestral repertoire from the late eighteenth century to the present day; however, the focus is on late-nineteenth- and early-twentieth-century music; and on orchestral forces of up to quadruple wind (including standard doublings), full brass, and limited percussion. As an option within Applied Tonal Skills, the focus will also be on styles of orchestration associated with tonal music; however, this is broadly defined to encompass many composers from Beethoven to Britten.
Description of the Examination
This option is assessed by a 52-hour takeaway paper that consists of orchestrating for specified forces an excerpt of piano music. The piano passage to be orchestrated, and details of the exact scoring to be employed will be released from the Music Faculty Office at 10.00 am on the fourteenth day of Full Easter Term (Monday 6 May 2019). The orchestration should correspond broadly to the style of the original, though the composer and title will not be identified. No supervisions may be given on the submitted work.

Suggestions for preliminary study
There are numerous textbooks on orchestration, most written by notable composers. At least one should be read thoroughly and returned to as a reference aid throughout the course. Those of Samuel Adler (3rd ed., London: Norton, 2002), Alfred Blatter (2nd ed., New York: Schirmer, 1997), and Walter Piston (New York: Norton, 1955) are recommended. Gardner Read has also contributed several reference books that may be found useful, such as the Thesaurus of Orchestral Devices (New York, Toronto, London: Pitman Publishing Corporation, 1953).

There are also a number of landmark treatises that are of historical interest to this course, particularly as they are contemporaneous with much of the music to be discussed, and written by important orchestral composers of their day. The two most notable are Berlioz’s Grand traité d’instrumentation et d’orchestration modernes (Paris, 1843) and Rimsky-Korsakov’s Principles of Orchestration, with musical examples from his own works (written c.1873; 1st ed. Edition Russe de Musique, 1912). Both are available in translated Dover editions. For Rimsky-Korsakov’s Principles, see the Dover 1964 edition (ed. Steinberg, trans. Agate). Editions of Berlioz’s treatise offer the added benefit of Richard Strauss’s comments. Strauss’s expansion was originally published in Leipzig in 1905, though English-language editions include a 1991 Dover publication (trans. Front). Berlioz’s treatise is also the starting point for that of Charles-Marie Widor (1st ed. Paris, 1904).

Most importantly of all, students should spend time listening to a wide range of orchestral music along with the scores, and gaining a first-hand familiarity with the intricacies of each standard orchestral instrument. Students may consider getting together in small groups to share their knowledge of the instrument(s) they play.

Guidance for Students, Directors of Studies and Supervisors
The course is taught through four 90-minute lectures in the Michaelmas Term, as well as four one-hour supervisions in small groups. For the exam, the Orchestration is submitted as part of the Applied Tonal Skills portfolio. Supervision assignments will centre on exercises in orchestration, though they will also include work on the converse process of piano reduction and on the analysis of orchestration. All supervisors, especially those new to teaching this course, are welcome to attend the lectures.
Option C: Film Score
Lecturer: Vasco Hexel

Aims and Objectives
This course will offer students the opportunity to learn the basic compositional skills required for setting original music to moving images.

Description of the Course
The theories, techniques and practicalities of writing music to accompany film will be explored in lectures and in practical supervision sessions arranged by the lecturer. Students will be expected to complete small composition tasks and other film scoring exercises in between supervisions.

Description of the Examination
Candidates will be required to add a continuous sound-track, scored for chamber ensemble (for a minimum of five players) or orchestra, in a tonal idiom, to a short animated film; the work should be submitted as a score in standard notation and on (data) DVD or CD-ROM (film clip with recorded music embedded); candidates may either choose to use sequencing software and samples / synthesizers to record their score, or they may record a ‘live’ ensemble (fixing such ensembles will be the candidate’s responsibility). Guidance on software, MIDI orchestration, and on the principles and techniques of film synchronization will be provided centrally; however, candidates without prior knowledge of relevant music technology and sequencing software will be encouraged to opt for the ‘live’ ensemble route. The examination film clip will be released from the Music Faculty Office at 10.00 am on the Thursday two weeks before the end of Full Lent Term (Thursday 28 February 2019).

Suggestions for preliminary study
Richard Davis, Complete Guide to Film Scoring, 2nd ed. (Berkless Press, 2010);
Claudia Gorbman, Unheard Melodies (Indiana University Press, 1987).

Guidance for Students, Directors of Studies and Supervisors
The course is taught through three 90-minute lectures in the Michaelmas Term and one 90-minute lecture in the Lent Term, as well as four one-hour supervisions in small groups. For the exam, the Film Score is submitted as part of the Applied Tonal Skills portfolio. Practice film clips will be provided for students’ use in the supervision sessions; no more than one supervision may be given on the submitted work.
Paper 4: Introduction to Performance Studies
Lecturer: Mine Doğantan-Dack
Performance Co-ordinator: Margaret Faultless

**Aims and objectives**
This course aims
1. To offer an introduction to the main topics that comprise contemporary music performance studies, and to the key scholarly texts that represent the three broad areas defining the discipline, namely historical performance, psychology of performance, and analysis and performance;
2. To develop a critical approach, as a basis for artistic creativity, to the different kinds of sources and processes involved in preparing and making performances;
3. To broaden the aesthetic horizons of students by introducing alternative ways of thinking about the art of musical performance, through the lens of recent research in performance studies;
4. To encourage students to bring the performative and written aspects of music into creative dialogue, and to consider scholarly knowledge as a creative partner and collaborator in their practice.

**Learning outcomes**
By the end of the course, the students will have:
1. Become familiar with the recent research in the three broad areas of contemporary performance studies, and the different methods they employ;
2. Read, discussed and critically evaluated some of the key texts in the discipline, with a view to judging their implications for and applicability to their own artistic and/or scholarly practice;
3. Developed critical awareness of the art of musical performance as a culturally and socially situated, and embodied creative practice;
4. Explored the potential connections between scholarly knowledge and the art of musical performance;
5. Developed skills in critical thinking and writing.

**Course description**
This course will consider in some critical detail the three main areas defining contemporary music performance studies, namely historical performance, psychology of performance, and analysis and performance. It will introduce the key texts/research from each area, focusing the discussion around their implications for the practice of performance. Specifically, the three areas of research to be explored will address: the performer’s relationship with the musical score, the process of interpretation, expressive playing, contingencies of live performing, stylistic norms and expectations, social context of performing, processes of performance preparation, critical evaluation of performances, performance expertise, the relationship between performance and scholarship, performance as a source for musicological knowledge, and quest for an individual artistic voice in contemporary culture.

Topics to be covered during the eight lectures of the course include:
1: Introduction to Music Performance Studies: course outline; genealogy of the discipline
2-3: Historically informed performance: origins and the authenticity debate; case studies;
4-5: Psychology of performance: expression; gesture and body in performance; performance anxiety; effective practice strategies;
6-7: Analysis and performance: literature review; recordings as source materials; performer’s analysis; evaluating performances;
8: Practice-based research in performance studies: epistemological foundations; methods and case studies.

All students will attend the eight 90-minute lectures, and all students will sit a two-hour written paper (see below).

In addition, by Friday 12 October 2018 students must have chosen one of two additional assessment options:

**Option 1: Essay**

Students taking the Essay option will attend three supervisions along with Recital option candidates, and three additional supervisions (or equivalent) focused specifically on the assessed coursework. The latter will consist of an essay of no more than 3,500 words on a designated topic in the field of musical performance studies. It will be due at the beginning of the Easter Term, by Friday 26 April 2019. Students must hand in to the Music Faculty Office by Friday 12 October 2018 a declaration form, signed by their Director of Studies, indicating their intention to take the Essay option.

**Option 2: Recital**

Students taking the Recital option will have the opportunity to explore the practical application of topics raised in the rest of the course by attending an introduction and classes addressing issues of programming, preparation and presentation. A series of performance classes will take place in Lent term. Each student will be required to perform in one class. Students are strongly encouraged to attend (and/or participate in) the Faculty's Practising Performance workshops.

**By the last day of Michaelmas term (Friday 30 November 2018) and Lent term (Friday 15 March 2019)** students must write a self-reflection on their studies (including the number of lessons taken) of 50 - 100 words, and submit this to their Director of Studies and the Director of Performance. They are expected to have at least eight hours of vocal/instrumental lessons as preparation for this paper and to attend three supervisions along with Essay option candidates, as outlined below. Performers are also encouraged to take part in ensembles and other performance activities (including outreach projects) within the Faculty, Colleges and University. Although not a formal requirement, it is recommended that students taking this option should have achieved a result of at least 60 in the Performance component of Part IA Music & Musicology Today, or be of an equivalent performance standard.

*Description of the examination*

**Written paper**

The written paper (required of all candidates) will last two hours. Candidates will be required to answer two questions, from a broad choice. This examination will be worth 50% of the total mark for this course.
**Essay (only for students taking the Essay option)**

An essay of no more than 3,500 words on a designated topic in the field of musical performance studies to be submitted, via the Drop Box in the Pendlebury Library, to the Chairman of Examiners, **in Easter Term, by Friday 26 April 2019**. This assessed essay will be worth 50% of the total mark for this course.

**Recital (only for students taking the Recital option)**

1) The assessed recital, which will take place before an audience consisting of staff, students and others, including External and Internal Examiners, shall consist of an instrumental or vocal recital of at least 16 minutes of music and not more than 20 minutes on stage. Entrance, exit, tuning, and times between pieces or songs etc. form part of the allotted 20 minutes.

2) If the recital is too long or too short it may be stopped and/or penalised by up to 2% for each minute or part thereof outside the times prescribed (normally to a maximum of 10%).

3) The recital will be assessed as a whole, including presentation, overall artistic impression, and technical and musical factors. Please consult the Marking Criteria for further information.

4) This assessed recital will be held at the beginning of the Easter Term. It will be worth 50% of the total mark for this course.

5) Recitalists must hand in to the Music Faculty Office **by Friday 12 October 2018** a declaration form, signed by their Director of Studies, indicating their intention to take the Recital option, at the same time indicating the instrument chosen or the type of voice, and including the name of their teacher.

6) Organists will be informed about the choice of instrument by the end of the Michaelmas Term.

7) **By the fourth day of the Full Lent Term (Friday 18 January 2019)**, details of the complete programme, signed by the candidate’s Director of Studies, must be handed in to the Music Faculty Office for approval by the Chairman of Examiners and Director of Performance Studies.

8) Repertoire performed by the same candidate in a previous University examination must not be repeated.

Additional requirements:

- Candidates must provide an accompanist and/or page-turner, if required.
- Candidates must provide the Examiners with two copies (scores or piano reductions, not solo parts) of each piece they are performing, in the edition being used. Printed scores/piano reductions, or double-sided, bound photocopies preferred.
- Candidates must provide the Examiners with two copies of a programme setting out the pieces in the order in which they are to be performed.
- Candidates may wish to prepare further copies of the programme for use by the audience.
Suggestions for preliminary study

For an introduction to the historical and cultural circumstances that gave rise to the emergence of Music Performance Studies as a discipline, students are encouraged to read the first chapter – (pp. 8-32) titled “Plato’s curse” – in Nicholas Cook’s book Beyond the Score (2013, Oxford University Press).

For those who would like to acquaint themselves with the basics of the historically informed performance debate, the first chapter of John Butt’s Playing with History, with particular attention given to pages 3-24, is recommended.


Guidance for Directors of Studies, Students and Supervisors

This course consists of:

- eight lectures of 90 minutes running through Michaelmas term;
- assessed coursework, comprising one essay of c.3,500 words, for students taking the Essay option;
- for students taking the Recital option, an introduction and classes addressing issues of programming, preparation and presentation. A series of performance classes will take place in Lent term. Each student will be required to perform in one class. Students are strongly encouraged to attend (and/or participate in) the Faculty’s Practising Performance workshops. By the last day of Michaelmas and Lent terms students taking the recital option must write a self-reflection on their studies (including the number of lessons taken) of 50 - 100 words, and submit this to their Director of Studies and the Director of Performance. All tuition, classes and workshops lead to an assessed recital of 20 minutes
- one two-hour examination for all candidates.

Supervisions will be organised by the course lecturer. There will be three one-hour supervisions in groups of 3–4 students. In addition, students taking the Essay option will receive three further supervisions (or equivalent) either individually or as a group, focusing on the assessed coursework.
For students taking the Recital option, Colleges should provide an equivalent of at least eight hours of vocal/instrumental lessons as preparation for this paper; tuition is to be arranged by students themselves or through their Colleges (normally to a minimum of £540, where not otherwise covered), with advice from the Performance Coordinator, where relevant.
Aims and objectives
This paper, examined by portfolio submission, is primarily designed to allow students to develop the ability to compose in a manner and style of their own choice. The most successful pieces will exhibit an original and consistent style which is informed by developments in 20th- and 21st-Century music; whilst those with less personality or which tend towards historical pastiche may fare less well. Candidates are encouraged to show variety in their choice of genres across the portfolio.

Description of the course and of the portfolio
The course will consist of six 90-minute lectures whose purpose is to familiarise students with some of the techniques and aesthetics that inform 20th- and 21st-Century music. These sessions are designed to help candidates orient themselves within the context of recent developments and to equip them with a range of techniques with which to underpin and structure their own works.

Candidates are required to submit two copies of a portfolio of three compositions whose combined duration should not normally be of less than fourteen minutes. Normal staff notation will usually be expected, but electro-acoustic submissions are also acceptable. In addition, each candidate will be expected to submit two copies of a CD recording, on conventional instruments, of at least one of these three pieces. There should be no discrepancy between the score of a piece and the submitted recording.

Submission of the portfolio
Two copies of one of the three compositions must be submitted via the Drop Box in the Pendlebury Library to the Chairman of Examiners so as to arrive not later than 2.00 pm on the last Tuesday of Full Lent Term, (Tuesday 12 March 2019). Two copies of the two further compositions must be submitted via the Drop Box in the Pendlebury Library to the Chairman of Examiners so as to arrive not later than the fourth day of Full Easter Term (Friday 26 April 2019). The compositions must have been written during the current academic year. Each work must have a cover sheet. The two CD recordings should be clearly labelled with the candidate number. Candidates will be required to declare that the compositions are their own work and that they do not contain material already used for a comparable purpose. Penalties will be implemented for late submission.

Suggestions for preliminary study
The main priority is, always, familiarity with a wide range of twentieth- and twenty-first century music in all its epochs, tendencies, intonations and levels. Candidates are also encouraged to read textbooks or articles by composers whose music appeals to them and to familiarise themselves with the theories and accounts of personal practice of recent composers. It is advisable for prospective composers to consult potential supervisors as soon as possible, in order to plan useful preparation, to investigate the possibilities for performance, and to find out about the facilities available in the electro-acoustic studio.
Guidance for Students, Directors of Studies and Supervisors

In addition to supervisions, the course consists of eight 90-minute seminars running through the Michaelmas and Lent Terms. The course requires the submission to the Chairman of Examiners of two copies of a portfolio of three compositions written by the candidate during the current academic year whose combined duration should not normally be of less than fourteen minutes; one composition is to be delivered on the last Tuesday of Full Lent Term, the remaining two not later than the fourth day of Full Easter Term. At least one of the submitted compositions must be recorded on CD, two copies of which should be included in the portfolio. It is the candidate’s responsibility to ensure that this is an audio CD that can be played readily on a conventional stereo, without the need for a computer. The Music Faculty Board recommends that this course be supervised in six individual supervisions, usually spaced out through the academic year.
Aims and objectives
The dissertation gives undergraduates an opportunity to engage in research on a subject of their choice.

Description of the course
The dissertation should be of not fewer than 5,000 and not more than 7,000 words (excluding abstract, bibliography and appendices, but including footnotes), on a musical subject of the candidate’s choice, which falls wholly or substantially outside the subject or subjects chosen by the candidate for any other paper. The subjects chosen are extraordinarily diverse, and each student’s progress is supported primarily by means of supervisions. However, the Faculty provides two introductory lectures, one at the end of the Easter Term in the year before, and another during Michaelmas Term, concerning the choice and definition of a topic, and the process of writing and editing. There will be an opportunity after the second lecture to discuss your choice of topic (or, if you have not yet made one, the possibilities you have in mind) with the lecturer.

Candidates will be discouraged from choosing subjects that are likely to involve extra costs, such as travel costs, and will only be allowed to choose subjects for which supervision is available in Cambridge. Candidates are reminded that the weight of the dissertation should be directed towards a musical topic.

Candidates must read and consider fully the University policy on plagiarism to be found at: www.admin.cam.ac.uk/univ/plagiarism/

The 7,000-word limit is deliberate: it is intended to encourage a concise, neatly defined subject. Beware of suggesting a subject so broadly defined that it would need a book to do it justice. Discuss your subject with a supervisor before offering it for Faculty Board approval.

The Music Faculty recommends that students use either the Harvard referencing system or the system set out in the MHRA (Modern Humanities Research Association) style guide. In some areas of Music and Science the alternative APA (American Psychological Association) system is to be preferred. Students may use other styles of referencing as long as they are employed clearly and consistently. For further information see the University website:
http://www.plagiarism.admin.cam.ac.uk/resources-and-support/referencing/referencing-conventions

For citing audiovisual materials, the Faculty recommends the guidelines issued by the British Universities Film and Video Council which are available for download from their website:
http://bufvc.ac.uk/avcitation/guidelines
Suggestions for preliminary study
During the summer vacation preceding your second year, begin defining a general (and, if possible, a more specific) area for your dissertation, having had initial discussions with your Director of Studies (and, if possible, with a potential supervisor). Some dissertations might involve a considerable amount of preparatory work. The summer vacation offers an opportunity to make a start.

Submission of title for approval
The title of the dissertation must be submitted, via the Music Faculty Office, to the Chairman of Examiners so as to arrive not later than the division of the Michaelmas Term (Friday 9 November 2018) preceding the examination; approval from the Undergraduate Teaching Committee of the Faculty Board must be obtained not later than the end of Full Michaelmas Term. Accompanying the title should be an abstract of the dissertation of up to 200 words. Minor changes to titles and abstracts must be approved by the supervisor and Director of Studies. Major changes must be submitted to the Faculty Office for approval by the Chairman of Examiners at least one week before the final submission deadline. The approved abstract must be included with the final submission.

Submission of the dissertation
The dissertation must be submitted, via the Drop Box in the Pendlebury Library, to the Chairman of Examiners so as to arrive not later than the eighth day of Full Easter Term (Tuesday 30 April 2019). Dissertations must be word-processed, unless previous permission has been obtained from the Chairman of Examiners to present the dissertation in manuscript. In addition, the Examiners have the power to request an electronic copy if necessary. Candidates are required to sign a declaration that the dissertation is their own work, unaided except as specified in the declaration, and that it does not contain material already used to any substantial extent for a comparable purpose. Penalties will be implemented for late submission.

Guidance for Students, Directors of Studies and Supervisors
This course consists of two introductory lectures, one in the Easter Term of the preceding year (on choice of topic), and another during Michaelmas Term (on writing and editing). The dissertation should be on a musical subject of the candidate’s choice, which falls wholly or substantially outside the subjects chosen by the candidate for any other paper. The dissertation must be submitted to the Chairman of Examiners on the eighth day of Full Easter Term. The Music Faculty Board recommends that this course be supervised in six individual supervisions, usually spaced out through the academic year. Supervisors should not normally comment once a first draft has been produced and discussed.
Paper 7: Notation and Sources c.1400–c.1600

Lecturer: James Burke

Aims and objectives

1. to explore how mensural notation functions (note-values; rests; ligatures; tactus; mensuration; rhythm; modus, tempus and prolation; imperfection; coloration; musica ficta etc.)
2. to introduce students to manuscript and printed sources produced c.1400–c.1600, and to their formats and contexts
3. to teach students how to identify the likely provenance of a manuscript or print from its notation and other features
4. to provide a grounding in the principles involved in transcribing and editing mensural notation

Description of the course

This course provides an introduction to how notation was used in England and on the continent in the period c. 1400–c. 1600. It explores how mensural notation works; how it is deployed in different sources – both printed and manuscript; and how notation generally simplified as the sixteenth century progressed.

The development of notation is addressed via a series of case studies. We begin with some straightforward works from the Old Hall manuscript and Canon. Misc. 213, before examining the notations of the great continental choirbooks produced towards the end of the fifteenth century. We then deal with the famous English choirbooks, before charting the fall of more complex notations in favour of simpler notations in English partbooks of the sixteenth century. We will also examine some special notations – including ‘stroke’ and ‘strene’ notations – used in some sources for cantus firmi.

As well as learning how to read notation, students will also gain experience in how to read a source. We examine how manuscripts are arranged on the page (‘mise-en-page’), and study the ‘house style’ of a scribe(s) – its palaeographical traits and other distinguishing features – in order to arrive at an approximate date / production location of a source. Manuscripts examined in the course will include the Old Hall manuscript; Oxford Bodleian Canon. Misc. 213; Alamire choirbooks; the Chigi Codex; the Eton, Lambeth and Caius choirbooks; and the Sadler, Dow and Baldwin partbooks. Issues inherent in reading, understanding, and interpreting different sources and their notations are discussed throughout; no prior experience of reading early notations is assumed.

Description of the examination

Assessment is by a three-hour written examination in the Easter Term. The examination will involve:

1. transcription of music from a 15th century source;
2. transcription of music from a 16th century source;
3. questions/comments on aspects of format, notation, mise-en-page, etc. from sources provided in facsimile.
**Guidance for Students, Directors of Studies and Supervisors**

The course is delivered via eight lectures, each of 90 minutes. Six will be in the Michaelmas term; two will be in the Lent term. Each session will be in two halves: the first will introduce a new source, its notation, and its context; the second will consist of a guided transcription of a work from the same source.

Four one-hour supervisions will take place: two in the Michaelmas term, two in the Lent term. Rather than producing an essay for each supervision, students will produce a short transcription from a given facsimile (provided in digital format, or via DIAMM): students will be asked to annotate their sources/transcriptions, in order to show how they have negotiated ligatures, coloration, alteration, etc., and to draw attention to marks of special interest that may reveal or point to a source’s date, location of production etc.

A two-hour revision session will be offered at the start of the Easter term.

**Suggestions for preliminary study**

**Notation**

The best short introduction to notation in this period is:

‘Notation’ in *New Grove/Oxford Music Online* – specifically Margaret Bent, ‘(vii) 15th-century notation’. [available online at www.oxfordmusiconline.com/]

Fifteenth-century notation is covered in more detail in Anne Stone, ‘Measuring measurable music in the fifteenth century’ and Emily Zazulia, ‘The transformative impulse’, both of which are published in:


A number of books also deal with notation in more detail. These are:


Sources
For an introduction to sources of the fifteenth century, see Margaret Bent, ‘Polyphonic sources, ca. 1400–1450’ and Thomas Schmidt-Beste, ‘Polyphonic sources, ca. 1450–1500’, both of which of which are published in:


We do not yet have The Cambridge History of Sixteenth-Century Music (one is planned), but some useful information on Elizabethan sources may be found in:


For brief descriptions of specific manuscripts, see the Digital Image Archive of Medieval Music (DIAMM), at www.diamm.ac.uk. Access to the source descriptions is entirely free; access to images of sources is also free but requires registration. Links to specific manuscript sources (some of which we will cover in detail in the lectures), are included below in the week-by-week Lecture Plan.

Formats
For explanations of format (i.e. the performance medium in which music was written down or printed – choirbooks, partbooks, tablebooks etc.), see:

Grove/Oxford Music Online [available online at www.oxfordmusiconline.com/]


Editing
For an introduction to the editing of music in our period, see:


However, the best way to learn the ropes here is by looking at other editions. Do take a look at the various Early English Church Music (EECM) editions – available in the University Library, the Pendlebury Library, and several college libraries. You can also see some sample pages of specific works in this edition series at https://stainer.co.uk/category/choral-music/digital-print/eecm/.

You may wish to compare one of the ‘old volumes’ from this series (small soft-bound yellow books) with one of the ‘new volumes’ (larger hard-back books, in blue). How are the editions different? Additionally, you will find the statements of editorial policy in each of these editions a mine of information on how we deal with music when transcribing and editing it into a modern format.

Other items which deal with editing and its peripheral issues, but in more detail, are:


Paper 8: Keyboard Skills
Lecturer: Graham Ross

Aims and objectives
To develop further the keyboard skills taught in Part IA of the Music Tripos; to acquire some experience in the application of such skills in practical contexts.

Description of the course
The paper will be taught in a combination of seminars, run by the Faculty, and supervisions, organised by the Colleges.

Description of the examination
The examination will consist of five elements. Four are examined after a total of thirty minutes’ preparation by the candidate:

(i) harmonisation of a melody;
(ii) score-reading (the test will consist of either a passage for string quartet or a passage for four voices using C1, C3, C4, and F4 clefs, to be reproduced on the piano; though only one of these skills will be tested in the examination, students are expected to study both disciplines; there will be no advance announcement of the discipline to be tested in the examination);
(iii) transposition of a piece of keyboard music (transposition will be limited to one or two semitones up or down);
(iv) performance of a passage from a vocal score of an opera (without vocal parts).

The material for the remaining component,

(v) figured bass (a passage of instrumental music to be realised using harpsichord), will be given out at least two days before the examination. The instrumentalist with whom candidates are required to perform this test will be supplied by the Examiners. The figured bass question is double-weighted in the marking of this paper. The harpsichord for the figured bass test will be tuned to A415 in Valotti temperament. All candidates must attend an induction lecture before using the harpsichord.

Suggestions for preliminary study
Candidates will find it most useful to work from scores, rather than from collections of exercises. However, knowledge of theoretical sources would be an advantage to anyone studying figured bass. To this end treatises on eighteenth-century performance practice, notably C.P.E. Bach’s Versuch über die wahre Art das Clavier zu spielen (Berlin, 1753) and J.J. Quantz’s Versuch einer Anleitung die Flöte traversiere zu spielen (Berlin, 1752), could usefully be studied. Both are available in English translation.
Guidance for Students, Directors of Studies and Supervisors

The course consists of six 90-minute seminars in Michaelmas Term. The examination will consist of five elements (see above for details). The Music Faculty Board recommends that this course be supervised in eight individual supervisions, usually spaced out through the academic year.

Students taking this Paper must complete an induction before using instruments in the Cudworth Room, which will take place in the first class in Michaelmas Term.
Paper 9: Introduction to Ethnomusicology
Lecturer: Peter McMurray

Aims and Objectives

- To introduce students to the central questions and methodologies of ethnomusicology and the anthropology of sound
- To work through basic methods of ethnography in theory and practice
- To familiarize students with several major traditions of non-Western music
- To offer introductory practical training in audio recording and editing

Description of the course

Ethnomusicologists are interested in the study of music (broadly defined) in its social, cultural and political contexts. Rather than focusing exclusively on the musical object in and of itself, we are interested in “the study of people making music” or of “music as culture.” Ethnomusicologists examine the ways in which music is reflective of, connected to and constructive of broader social structures. Usually drawing on extensive ethnographic research, ethnomusicologists seek to understand how and why music is performed, and what it means for the musicians and audiences involved. While the discipline is usually associated with the study of non-western or “world music(s),” ethnomusicologists do in fact explore any musical tradition including western classical music, popular music and a number of sonic practices that may not be considered “music” by their practitioners or society in general. As such, ethnomusicology should not be defined by its object of study, but rather by its approach to the study of music—that is, by ethnography.

The course is designed to give students an introduction to the field, its historical development and some of the key debates that characterize current research, with special emphasis on ethnography. In response to emerging questions in music studies more broadly, the course will be divided into three different sections, each focusing on different ways ethnography can be used to explore music and sound:

- Weeks 1-3, Musical ethnography: history of ethnomusicology, “bimusicality” and participant observation, non-western classical musics (e.g., gamelan), “world musics”; geographic focus on Indonesia
- Weeks 4-6, Sonic ethnography: music and language, linguistic anthropology, cross-cultural definitions of “music,” Islamic debates on listening, “soundscapes”; geographic focus on Turkey and Egypt
- Weeks 7-8, Audio ethnography: ethnography in sound, music-about-music, “the Black Atlantic,” introduction to handheld audio recording/editing (using the CMS facilities); geographic focus on West Africa (Nigeria, Ghana, DRC)

NOTE: Prior to the first supervision (and if possible, prior to the first lecture), have a 20-minute conversation with someone about his/her musical or sonic life; with permission, document your
conversation in some way (notes, audiovisual media, etc.). The first lecture will touch on this process and we will discuss it in your first supervision.

**Description of the examination**
Students will submit an essay of no more than 3,500 words on a designated topic related to the course, to be submitted, via the Drop Box in the Pendlebury Library, to the Chairman of Examiners in Easter Term, by Friday 10 May 2019. This assessed essay will be worth 50% of the total mark for this course. The written examination will last two hours. Candidates will be required to answer 2 questions from a broader choice. The examination will be worth 50% of the total mark for this course.

**Suggestions for preliminary reading**

**GENERAL**


**ETHNOGRAPHIES (read one, skim one more)**


**AUDIO ETHNOGRAPHY**

*Guidance for Directors of Studies, Students and Supervisors*

This course consists of eight lectures of 90 minutes in Michaelmas Term. There will be three one-hour supervisions centrally organized by the lecturer. In addition, there will be three supervisions either individually or as a group for the assessed essay. A revision lecture and a revision supervision will be given in Easter Term.
Paper 10: Elective Topics I
Candidates choose one of the following options: (i) Purcell and the English Imagination; (ii) Introduction to Schenkerian Analysis.

Paper 10: Elective Topics I (i): Purcell and the English Imagination
Lecturer: Alan Howard

Aims and objectives
• To familiarise students with the music of Henry Purcell and the political, religious, cultural and economic contexts in which it originated;
• to examine Purcell’s musical creativity from the perspectives of compositional technique, contemporary working methods, genre and stylistic background;
• to introduce key works by Purcell’s Restoration contemporaries and, more generally, situate English music in the wider context of seventeenth-century European musical developments;
• to consider Purcell’s place in the English Imagination through an examination of the reception of his music from his death to the present day.

Description of the course
The English Restoration was a time of unprecedented cultural enrichment in the chaotic atmosphere of late seventeenth-century London, fast becoming Europe’s largest and most cosmopolitan city. Developments in music, paralleled in different ways in the visual arts, literature, theatre and architecture, were fuelled by a strong sense of the need to revive cultural practices and institutions that had been neglected or even prohibited during the Interregnum, and nourished by ever-increasing access to and engagement with imported music, instruments and musicians from France, Italy, Germany, Spain and Portugal. This was also the period in which the eighteenth and nineteenth centuries located the origins of the modern political settlement within the United Kingdom, with the gradual emergence of a constitutional monarchy alongside a strong parliamentary democracy; perhaps unsurprisingly, then, it was frequently to this period that later commentators looked for precedent for later cultural developments.

This course will survey Purcell’s music throughout his career, from his early sacred music and string chamber music to the great theatre music and odes of the 1690s, in order to provide an introduction to this repertoire and to the circumstances – both musical and contextual – that shaped Purcell’s activities as a composer. At the same time we will examine how Purcell came to be understood as the archetypal English composer, from the origins of the label Orpheus Britannicus (‘the British Orpheus’) in the aftermath of his death through the beginnings of musical history-writing in the late eighteenth century to the numerous revivals of his music in the nineteenth and twentieth centuries.

The course will be taught through eight ninety-minute lectures broadly characterised by concentration on a given genre, which will be both situated in the context of Purcell’s career and used as the basis for exploring an aspect of reception. The key works introduced in each lecture will make up a list of set works with which students will be expected to familiarise themselves in preparation for the examination.
**Description of the examination**

The paper will last three hours. Candidates will be required to answer one question on the set works, and a further two questions from a broader choice. The questions on the set works will relate to a subset of the complete list; this smaller list will be announced at the start of the Easter Term.

**Suggestions for Preliminary Study**

The most useful preparation would be to begin to explore the relevant repertoire:

- Fantazias by Purcell and his English predecessors (Locke, Jenkins, Coprario); Trio Sonatas by Purcell and Italian contemporaries (Corelli, Bassani, Colista, Legrenzi);
- Sacred music by Purcell: full anthems, symphony anthems (from early works like ‘My beloved spake’ to later examples such as ‘O sing unto the Lord’)
- Odes and welcome songs, especially Purcell’s *Hail, bright Cecilia*
- Dramatic music: especially *Dido and Aeneas* and the ‘dramatick operas’ (*Dioclesian, King Arthur, The Fairy Queen*)
- Key works by contemporaries and predecessors: Grabu’s opera *Albion and Albanius*, Draghi’s Cecilian ode *From Harmony, from Heav’nly Harmony*, Blow’s masque *Venus and Adonis*; tragedies *lyriques* by Lully (eg. *Atys*, *Armide*, *Isis*); works composed by Jeremiah Clarke and John Blow on Purcell’s death (*Come, Come along for a Dance and a Song, Mark how the Lark and Linnet Sing*).


**Guidance for Students, Directors of Studies and Supervisors**

This course consists of eight lectures of 90 minutes in Michaelmas Term and one 3-hour written examination. The Music Faculty Board recommends four one-hour supervisions; topics and work for these will be suggested by the lecturer, though supervisors are free to devise their own activities if preferred. Directors of Study are encouraged to contact the lecturer to arrange supervisions; supervisors are welcome to attend lectures.
Paper 10 Elective Topics I (ii): Introduction to Schenkerian Analysis
Lecturer: Nicholas Marston

Aims and objectives
Probably no body of theory has had more impact on current understanding of tonal music than that of Heinrich Schenker (1868-1935). Schenker’s conception of tonal structure as grounded in a contrapuntal Ursatz which is ‘composed out’ through successive layers of diminution invites the analyst to investigate the interrelationship of structure and embellishment in tonal music by means of voice-leading reduction. The characteristic graphic notation in which a Schenkerian analysis is presented enables the analyst to present this interrelationship in a highly detailed, elegant, and concise fashion.

This course will provide a critical understanding of the conceptual basis of Schenker’s theory of tonal structure, and will teach basic techniques of voice-leading analysis and notation sufficient to enable undergraduates to prepare graphs of short works from the tonal repertoire.

Description of the course
Following a series of eight seminars given during the Michaelmas Term, students will be offered four supervisions during the Lent Term. Supervisions will be given by the Lecturer; it is not necessary for Directors of Studies to arrange additional supervision. Following the initial exposition of concepts and techniques, teaching will centre largely around short weekly exercises to be completed in preparation for discussion and class evaluation. There will also be occasion for critical discussion of Schenker’s own analyses, and of related literature.

Description of the exam
The paper will last three hours. Candidates will be required to answer two questions.

Suggestions for preliminary study

The website Schenker Documents Online (http://www.schenkerdocumentsonline.org) provides access to transcriptions and translations of Schenker’s voluminous correspondence and diaries.

compiled by Felix Salzer, is an affordable paperback volume containing analyses of music by Bach, Haydn, and Chopin.
Paper 11: Elective Topics II
Candidates choose one of the following options: (i) Winterreise; (ii) Music in Jazz Age Paris.

Paper 11: Elective Topics II (i): Winterreise
Lecturer: Ben Walton

Aims and Objectives
- To explore the ways that poetry and music work together in Schubert's Lieder
- To provide a detailed investigation of a single song cycle and its contexts
- To equip students with the necessary skills to consider song repertoire from a variety of critical perspectives
- To encourage the study of song texts in their original language

Description of the course
This course investigates Schubert's great song cycle Winterreise, D.911 (1827), from a variety of perspectives, but begins from a single premise: that it is impossible to study the music of the work without a detailed understanding of the poems by Wilhelm Müller that Schubert set, and of the interaction between music and poetic text.

With this in mind, the course is divided into two parts. The first part (to take place in Michaelmas Term) will be devoted to Müller's poems, to Schubert's setting of German, and to ways of approaching Lieder texts more generally. The first four classes will be introductory; students whose knowledge of German is equivalent to A-level or beyond are welcome to attend these classes, or can join the course for weeks 5–8. Anyone with German skills below A-level standard, or who took A-level German but has not studied the language recently, should attend from week 1.

The second part of the course (Lent Term) will build on the material in the first half of the course, and will offer a series of lectures and supervisions that look at Winterreise as a cycle, and study individual songs, as well as considering the piece in relation to Schubert's other late works, to the history of the Lied, to wider currents of musical and literary Romanticism, and to its later reception and its performance history.

Description of the examination
The paper will last three hours. Candidates will be required to answer one compulsory question, looking at the interaction of words and music in a single song, together with two further questions from a broader choice.

Suggestions for preliminary study
The main preliminary study for the course consists of getting to know the music and poetry of the cycle as well as possible. Scores and recordings are widely available, as are English translations of the texts, though bear in mind that many of these are singing translations, and therefore not accurate renderings of Müller's texts. Richard Wigmore's Schubert: The Complete Song Texts (London: Gollancz, 1988) offers a reliable set of translations. The Bärenreiter edition is the best score, but make sure that
you use the version for high voice, in the original keys. The Dover Edition (also available online at imslp.org) is also fine for study.

Secondary literature on the cycle is extensive, and a detailed bibliography will accompany the second half of the course. The best work to read in advance, for its consideration of both Müller and Schubert, is Susan Youens’s Retracing a Winter’s Journey: Schubert’s ‘Winterreise’ (Ithaca: Cornell University Press, 1991). A more idiosyncratic approach, which concentrates on Part 2 of the cycle, can be found in Lauri Suurpää’s Death in ‘Winterreise’: Musico-Poetic Associations in Schubert’s Song Cycle (Bloomington: Indiana University Press, 2013). Ian Bostridge’s Schubert’s Winter Journey: Anatomy of an Obsession (London: Faber, 2014) is also well worth reading.

Guidance for Students, Directors of Studies and Supervisors
This course will be well suited to any students who took GCSE or A level German at school, or who have learnt German in other contexts. The first four lectures of Michaelmas Term will be specifically designed to introduce beginners in German to the poetic texts, as well as to refresh the memory of those who may not have done any German for a few years. There is not, however, a minimum standard of German required in order to take the course.

If you have any questions about the course or language study, please get in touch with Benjamin Walton (bw283@cam.ac.uk).

This course consists of sixteen lectures of 90 minutes, running through Michaelmas and Lent Terms (as described above), one revision session in Easter Term, and one three-hour examination. There will be four supervisions during Lent Term, together with a revision supervision in Easter Term. These will be centrally organised by Ben Walton. Supervisions will not be required in Michaelmas Term, during the language classes.
Paper 11 Elective Topics II (ii): Music in Jazz Age Paris
Lecturer: Katharine Ellis

Aims and objectives
- to explore a repertory of 20th-century music embracing both art-music and popular styles, and the relationships between them;
- to set that repertory of 20th-century music in its artistic and aesthetic contexts;
- to interrogate histories of musical modernism;
- to equip students to engage in interdisciplinary fashion with critical texts about music, dance and the visual arts in combination.

Description of the course
This course explores vibrant trends in new music in Paris during the 1920s and early 1930s, combining repertorial study with cultural-historical work. Debussy’s death left a power vacuum at the head of French music, and the publication of Jean Cocteau’s manifesto *Coq et arlequin* galvanized a younger generation to write music conceived in opposition to Debussysme, bringing together high and low styles, borrowing forms of ‘primitivism’ from Russia and America, and responding to the new soundscapes of urban and industrialised life. Music by Antheil, Lili Boulanger, Cole Porter, Copland, Debussy, Ravel, Satie, Stravinsky and Les Six, together with commissions from the Ballets Russes and the Ballets Suédois, will feature alongside popular and middelbrow musics, including jazz, Tin Pan Alley, revue (not least via the career of Josephine Baker), and operetta. Aesthetic trends including neoclassicism, futurism, primitivism and surrealism will assume particular importance in the study of multi-media works for the stage and involving film, with Cocteau’s brand of lifestyle modernism analysed closely. For the purposes of the course, the ‘jazz age’ will take in the period from Satie’s *Parade* (1917) to Germaine Tailleferre’s Concerto for 2 pianos, chorus, 4 saxophones and orchestra (1934).

Description of the examination
One three-hour paper. Candidates will be required to answer three questions from a broader choice.

Suggestions for preliminary study


Guidance for Students, Directors of Studies and Supervisors
The course will consist of eight 90-minute lectures in Lent Term. Students should expect to receive four supervisions. There will be a revision lecture and a revision supervision in Easter Term. Directors of Studies are asked to make contact in advance with the course lecturer, who will organize the supervisions.
Paper 12: Introduction to Music and Science
Lecturer: Ian Cross

Aims and objectives
This course is intended to help musicians gain an awareness of the problems and benefits involved in considering music from scientific perspectives, which provide insights about music that are different from those of practical, analytical, historical or critical studies. Scientific methods and concepts aim to help us ‘probe beneath the surface’ of our intuitions about the physical world, as well as those about the mental world, including our musical experiences. At the same time, however, the scientific approach can be interpreted as excluding other ways of understanding or knowing, and the concepts and practices of science require careful scrutiny in order to ascertain their limits.

The course explores the concepts underlying a scientific understanding of music. It starts by examining the relationships between music and science, the nature of empiricism, and proceeds to explore music from the perspectives of acoustics, psychoacoustics and the cognitive sciences. The course will also assess the impact of music technology, from the recording studio to computer music.

Description of the course
The course is taught by lectures, two towards the end of Michaelmas Term and eight in Lent Term. Initial lectures provide an introduction to basic physical concepts in sound, to sound-production on musical instruments and sound reproduction, as well as to the links between sound as a physical phenomenon and sound as we perceive it. Subsequent lectures are devoted to the scientific exploration of our experience of music from the perspective of cognitive science and neuroscience. Topics include:

- the nature of musical perception, attention and memory;
- rhythm and time in mind and brain;
- the cognition of tonal structure;
- music and human emotion;
- music and the auditory environment;
- musical in development;
- music in performance.

Course materials will be made available on the web in advance of each lecture.

Description of the examination
The paper will last three hours. Candidates will be required to answer three questions, from a broader choice.

Suggestions for preliminary study
There are many books on music and science, but none that covers adequately the range of subjects addressed in this course. However, two in particular are widely available in Cambridge libraries and are useful as core texts: Campbell and Greated, The Musicians’ Guide to Acoustics (London, 1988) and Thompson, Music Thought & Feeling: Understanding the Psychology of Music, (New York, 2009). Also

**Guidance for Students, Directors of Studies and Supervisors**
This course consists of ten 90-minute lectures running in Michaelmas and Lent Terms. There is one three-hour examination. The Music Faculty Board recommends four supervisions in each of Michaelmas and Lent Terms. Supervisors should contact Ian Cross to receive copies of relevant course materials; handouts and reading lists for all lectures will be available in advance of the lectures.
Composers' Workshops
Lecturer: Richard Causton

This programme is open to students from all years of the undergraduate course as well as to Masters and Doctoral students, and will run through the Michaelmas and Lent Terms. There will be a number of strands of activity, including presentations by visiting, resident and student composers of aspects of their own work; discussion of models of compositional practice; demonstration of instrumental, vocal and electronic techniques; workshop performance of student compositions and works-in-progress.

We will be featuring a number of guest speakers from the world of contemporary composition, with as many opportunities for interaction with student composers and performers as we can manage. The central focus will be on technique and an exploration of the wide range of stylistic possibilities open to composers today.

Guidance for Students, Directors of Studies and Supervisors
This programme will consist of sixteen sessions of 90 minutes running through Michaelmas and Lent Terms. It is strongly recommended that students taking the Composition at all levels attend these sessions.
PART II

Candidates for Part II shall offer six papers in all. Candidates must offer a combination of papers that is examined by at least six hours of written examination. Candidates should be aware that not all written exams are three hours long, and must ensure that they offer a legal combination of papers in this respect.

The re-use of material from one examination paper in another is strictly forbidden. This rule applies to all papers, dissertations, submitted essays, etc. Candidates offering Paper 4, Advanced Performance, together with a Dissertation, Analysis Portfolio or Notation Portfolio, are advised that only one of those coursework submissions may include discussion of the repertoire they are offering in Paper 4.

The Faculty of Music expects a student’s workload to consist of 40 hours per week plus additional time for listening and practice.

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<th>Course Title</th>
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<td>Composition Portfolio Seminars (also Part IB)</td>
<td>Richard Causton</td>
<td>Michaelmas &amp; Lent</td>
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<td>Notation and Source Studies Portfolio</td>
<td>Nicolas Bell</td>
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<td>4</td>
<td>Advanced Performance Recital (incl. Performance Workshops)</td>
<td>Margaret Faultless</td>
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<td>Marina Frolova-Walker</td>
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<td>Advanced Tonal Skills</td>
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<td>Fugue (also Part IB)</td>
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<td>Advanced Skills</td>
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<td>David Skinner</td>
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<td>10</td>
<td>The Music of Chopin</td>
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<td>11</td>
<td>Brahms’s Ein deutsches Requiem in Context</td>
<td>Martin Ennis</td>
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<td>The Music of Olivier Messiaen, 1949-1964</td>
<td>Jeremy Thurlow</td>
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<td>13</td>
<td>Issues in Ensemble Performance from 1800 to the Present</td>
<td>Mine Doğantan-Dack</td>
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<td>14</td>
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<td>Jonathan Goodsall</td>
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<td>British Popular Music from c. 1960 to the Present</td>
<td>Alex Jeffrey</td>
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<td>Peter McMurray</td>
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<td>Composers’ Workshops</td>
<td>Richard Causton</td>
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<td></td>
<td>Practising Performance</td>
<td>Margaret Faultless</td>
<td>All terms</td>
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</table>
**Part II Summary of submission deadlines**

- Submissions must be made by 2.00pm on the given deadline.
- You are strongly advised to have your work ready for submission at least twenty-four hours before the appropriate deadline.
- Coversheets and declaration forms will be available on the course Moodle site.
- See ‘Assessment’ section of this Handbook for further information.

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<th>Paper/Task</th>
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<td>Paper 4 Advanced Performance: Option declaration Submit to Faculty Admin Office</td>
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<tr>
<td>Friday 9 November 2018</td>
<td>Paper 1 Analysis Portfolio: Submission of first abstract Submit to Faculty Admin Office</td>
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<tr>
<td>Friday 9 November 2018</td>
<td>Paper 5 Dissertation: Submission of title and abstract Submit to Faculty Admin Office</td>
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<tr>
<td>Thursday 9 November 2018</td>
<td>Paper 8 Advanced Performance Skills: Option declaration – Advanced Keyboard or Choral Performance Submit to Faculty Admin Office</td>
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<tr>
<td>Friday 30 November 2018</td>
<td>Paper 4 Advanced Performance: Self-reflection Submit by email to Director of Studies and Director of Performance</td>
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<td>Friday 18 January 2019</td>
<td>Paper 1 Analysis Portfolio: Submission of second abstract Submit to Faculty Admin Office</td>
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<tr>
<td>Friday 18 January 2019</td>
<td>Paper 3: Notation and Source Studies Portfolio: Submission of project proposals Submit to Faculty Admin Office</td>
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<tr>
<td>Wednesday 13 February 2019</td>
<td>Paper 4 Advanced Performance: Recital Programme Submit to Faculty Admin Office</td>
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<tr>
<td>Monday 25 February 2019</td>
<td>Paper 13 Issues in Ensemble Performance: Essay topic Submit to Faculty Admin Office</td>
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<tr>
<td>Tuesday 12 March 2019</td>
<td>Paper 2 Composition Portfolio: first submission Submit to drop box in Pendlebury Library</td>
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<tr>
<td>Thursday 14 March 2019</td>
<td>Paper 1 Analysis Portfolio: first submission Submit to drop box in Pendlebury Library</td>
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<td>(Last Thursday of Full Lent Term)</td>
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<tr>
<td>Friday 15 March 2019</td>
<td>Paper 4 Advanced Performance: Self-reflection Submit by email to Director of Studies and Director of Performance</td>
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<tr>
<td>Friday 26 April 2019</td>
<td>Paper 2 Composition Portfolio – second and third submissions Submit to drop box in Pendlebury Library</td>
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<td>(Fourth day of Full Easter Term)</td>
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<tr>
<td>Friday 26 April 2019</td>
<td>Paper 8 Advanced Performance Skills: Choral Performance – Performing Edition Submit to Faculty Admin Office</td>
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<tr>
<td>(Fourth day of Full Easter Term)</td>
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<tr>
<td>Monday 29 April 2019</td>
<td>Paper 13 Issues in Ensemble Performance: Essay Submit to drop box in Pendlebury Library</td>
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<tr>
<td>Tuesday 30 April 2019</td>
<td>Paper 5 Dissertation Submit to drop box in Pendlebury Library</td>
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<td>(Eighth day of Full Easter Term)</td>
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<tr>
<td>Friday 3 May 2019</td>
<td>Paper 1 Analysis Portfolio: second submission Submit to drop box in Pendlebury Library</td>
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<tr>
<td>(Eleventh day of Full Easter Term)</td>
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<tr>
<td>Tuesday 7 May 2019</td>
<td>Paper 3 Notation and Source Studies Portfolio Submit to drop box in Pendlebury Library</td>
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<td>Tuesday 7 May 2019</td>
<td>Paper 6 Advanced Tonal Skills Portfolio Submit to drop box in Pendlebury Library</td>
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<tr>
<td>May/June 2019</td>
<td>Paper 8 Advanced Keyboard Skills: Figured bass and song accompaniment takeaway To be collected from Faculty Admin Office</td>
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<td>(Date to be confirmed at the start of Easter Term)</td>
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Paper 1: Analysis Portfolio
Lecturer: Paul Wingfield

Aims and objectives
To enable candidates to demonstrate their engagement with analytical issues and methods at an advanced level.

Description of the course
This paper requires that candidates demonstrate their understanding of a range of analytical issues and methods. The two submitted essays, which will usually be supplemented by extensive musical examples, may both involve analysis of selected compositions; alternatively, one or both of the essays might address theoretical issues raised by the work of other analysts, or offer critiques of specific existing analyses. The possible range of topics and approaches will necessarily be very wide, but might include some of the following: Schenkerian analysis; pitch-class set theory; neo-Riemannian transformational theory; text-music relationships; functional analysis; motivic analysis; analysis of serial compositions; analysis of rhythm, timbre, and other non-pitched parameters; analysis of performance; and listener-oriented analysis. Candidates are reminded that there are no limits on the musical repertoires upon which their projects may draw.

Progress will be monitored mainly by individual supervisions (to be arranged by Directors of Studies), but the Faculty will provide one lecture early in the Michaelmas Term, exploring current analytical trends and the choice and definition of essay topics.

Description of the examination
Candidates will be required to submit two essays involving the use of analytical techniques, to a maximum total length of 8,000 words (excluding bibliography and appendices, but including footnotes). In the case of submissions involving substantial non-verbal elements (e.g. Schenkerian graphs) the total number of words may be reduced accordingly. Each of the two essays should be separately paginated and bound, with any appendices included following the text. The approved abstract should be reproduced, with the subheading ‘Abstract’, at the head of each essay and before the beginning of the main text. All those offering an Analysis Portfolio must ensure that they submit, with their portfolio essays, complete copies of the scores or texts being analysed. Copies should be in A4 format unless clear legibility is compromised by this restriction. Bar numbers must be included, and clearly legible, in all cases. Score copies should be bound separately from the relevant essays, so that they may conveniently be read alongside your work. Where reproduction of the complete score is impractical (e.g. in the case of an opera) it is your responsibility to ensure that sufficient music examples are included to allow detailed assessment of your work.

Submission of portfolio
Candidates will be required to submit brief abstracts of the two essays to the Course Co-ordinator, outlining the nature of the two projects. Each abstract should be 50–100 words long. The first abstract will need to be handed in, via the Music Faculty Office, not later than the division of the Michaelmas Term (Friday 9 November 2018); the second abstract must be handed in, via the Music Faculty Office, not later than the fourth day of the Full Lent Term (Friday 18 January 2019). The candidate must
obtain approval of the first proposed subject by the Undergraduate Teaching Committee of the Faculty Board not later than the end of Full Michaelmas Term; approval of the second proposed subject must be obtained not later than the division of Lent Term. The first portfolio essay must be submitted via the Dropbox in the Pendlebury Library to the Chairman of Examiners so as to arrive not later than 2.00 p.m. on the last Thursday of Full Lent Term (Thursday 14 March 2019). The second portfolio essay must be submitted via the Drop Box in the Pendlebury Library to the Chairman of Examiners so as to arrive not later than 2.00 p.m. on the eleventh day of Full Easter Term (Friday 3 May 2019). The projects contained in such a portfolio shall be written by the candidate during the current academic year. Candidates will be required to declare that the essays are their own work and that they do not contain material already used to any substantial extent for a comparable purpose. Penalties will be implemented for late submission.

Minor changes to titles and abstracts must be approved by the supervisor and Director of Studies. Major changes must be submitted to the Faculty Office for approval by the Chairman of Examiners at least one week before the final submission deadline. The approved abstracts must be included with the final submission.

Suggestions for preliminary study

- Articles in journals such as Journal of Music Theory; Music Analysis; Music Theory Spectrum

Guidance for Students, Directors of Studies and Supervisors

This course consists of one lecture early in the Michaelmas Term. Examination is by portfolio. The Music Faculty Board recommends that this course be supervised in not more than six individual supervisions spaced throughout the academic year.
Paper 2: Portfolio of Compositions
Co-ordinator: Richard Causton

Aims and objectives
This paper, examined by submission, is primarily designed to allow students to develop the ability to compose in a manner and style of their own choice. The most successful pieces will exhibit an original and consistent style which is informed by developments in 20th- and 21st-Century music; whilst those with less personality or which tend towards historical pastiche may fare less well. Candidates are encouraged to show variety in their choice of genres across the portfolio.

Description of the course and of the portfolio
Candidates are required to submit two copies of a portfolio of three compositions, whose combined duration should not normally be of less than eighteen minutes. One piece should be for an ensemble (with or without voices) of no fewer than ten performers. (NB that this means ten real parts, i.e. in the case of choral works, SATB would count as four, even though the number of performers may exceed ten). One piece should be no shorter than eight minutes in duration. Normal staff notation will usually be expected, but electro-acoustic submissions are also acceptable. In addition, each candidate will be expected to submit two copies of a CD recording, using real instruments and/or voices, of at least one of the three pieces. The quality of performance will not affect the mark. There should be no discrepancy between the score of a piece and the submitted recording.

Submission of the portfolio
Two copies of one of the three compositions must be submitted via the Drop Box in the Pendlebury Library to the Chairman of Examiners so as to arrive not later than 2.00 pm on the last Tuesday of Full Lent Term (Tuesday 12 March 2019). Two copies of the two further compositions must be submitted via the Drop Box in the Pendlebury Library to the Chairman of Examiners so as to arrive not later than the fourth day of Full Easter Term (Friday 26 April 2019). The compositions must have been written by the candidate during the current academic year. Each work must have a cover sheet. The two CD recordings should be clearly labelled with the candidate number. Candidates will be required to declare that the contents of the portfolio are their own work and that they do not contain material already used to any substantial extent for a comparable purpose. Penalties will be implemented for late submission.

Suggestions for preliminary study
The main priority is, always, familiarity with a wide range of 20th- and 21st-century music in all its epochs, tendencies, intonations and levels. Candidates are also encouraged to read text-books or articles by composers whose music appeals to them and to familiarise themselves with the theories and accounts of personal practice of twentieth-century composers. It is advisable for prospective composers to consult potential supervisors as soon as possible, in order to plan useful preparation, to investigate the possibilities for performance, and to find out about the facilities available in the electro-acoustic studio. It is usual for a candidate for the Portfolio of Free Compositions in Part II to have already studied or the Portfolio of Free Compositions, Paper 3 in Part IB.
It is strongly recommended that students taking this paper attend the Composers’ Workshop sessions. All candidates are also invited to attend the Part IB Composition lectures which will be held in Michaelmas Term.

**Guidance for Students, Directors of Studies and Supervisors**

The course requires the submission to the Chairman of Examiners of two copies of a portfolio of three compositions written by the candidate during the current academic year, whose combined duration should not normally be of less than eighteen minutes; one composition is to be delivered on the last Tuesday of Full Lent Term; the remaining two not later than the fourth day of Full Easter Term. At least one of the submitted compositions must be recorded on CD, two copies of which should be included in the portfolio. It is the candidate’s responsibility to ensure that this is an audio CD that can be played readily on a conventional stereo, without the need for a computer. The Music Faculty Board recommends that this course be supervised in six individual supervisions, usually spaced throughout the academic year (some supervisors may prefer to see students for twelve supervisions of half an hour).
Paper 3: Notation and Source Studies Portfolio
Lecturer: Nicolas Bell

Aims and objectives
This paper is intended to allow students to explore notations and original source material from any historical period, ancient to modern. It is examined by submission.

Description of the portfolio
Candidates are required to submit three projects involving the study of notations and of original source material from the Western art music tradition, of a length between 6,000 and 8,000 words (excluding bibliography and appendices, but including footnotes) for the overall submission.

There is no limitation on the type of material to be studied; nevertheless, it will usually be the case that the three projects will deal with either the same materials (and ask different questions about them), or the same questions (explored through different materials). It is intended that candidates confront and find ways of handling issues thrown up by specific methods of notation and/or types of source: the portfolio should therefore contain some original transcription, whether it be of complete works or extracts; and accompanying notes, in which the nature of the issues and ways of dealing with them are explained. If necessary, the portfolio may include recorded examples. Each of the three projects need not be of equal weight in the portfolio.

The course consists of two lectures, followed by supervisions on the specific projects. The first lecture will consider a range of different source situations, the means of progression from a composer’s draft through copies and revisions to a published edition, and the different approaches which different composers, copyists and publishers have taken to presenting music on the page. The second lecture, which may be tailored to specific proposals brought up by candidates, will consider the various functions of musical notations, and the ways in which changes have been brought about for specific purposes, with examples taken from the Middle Ages to the 21st century.

Candidates are advised that it is possible to take this paper as well as a written notation paper in Part II, provided that the portfolio projects do not coincide with the repertoires dealt with in any written notation paper.

Submission of the portfolio
Candidates will be required to submit brief abstracts of the three projects, via the Music Faculty Office, to the Course Co-ordinator outlining the nature of and source material for each of the three projects. The abstracts should arrive not later than the fourth day of the Full Lent Term (Friday 18 January 2019). The candidate must obtain approval of the proposed projects by the Undergraduate Teaching Committee of the Faculty Board not later than the Division of Lent Term (Wednesday 13 February 2019). The finished portfolio must be submitted, via the Drop Box in the Pendlebury Library, to the Chairman of Examiners so as to arrive not later than the fifteenth day of Full Easter Term (Tuesday 7 May 2019). Each project must have a cover sheet. Candidates will be required to declare that the transcriptions and notes are their own work and that they do not contain material already used to any substantial extent for a comparable purpose. Penalties will be implemented for late submission.
Minor changes to abstracts must be approved by the supervisor and Director of Studies. Major changes must be submitted to the Faculty Office for approval by the Course Co-ordinator at least one week before the final submission deadline. The approved abstract must be included with the final submission.

**Suggestions for preliminary study**
Candidates are encouraged to find out about any kind of notation(s) and source(s) which interest them, and to examine all available editions of the material. The Course Co-ordinator is happy to hold preliminary discussions in advance of the lectures. The following books may be of use for considering particular historical periods:


**Guidance for Students, Directors of Studies and Supervisors**
This course consists of two 90-minute lectures in the Michaelmas Term. Examination is by portfolio. The Faculty Board of Music recommends that the course be supervised in six individual supervisions.
Paper 4: Advanced Performance
Lecturer: Margaret Faultless

Description of the Course
This paper gives the opportunity to demonstrate technical and musical ability on an instrument or as a singer, and the ability to present a public performance.

By this stage in the Tripos, students will have encountered many different ways of looking at music, and they are expected to use their knowledge and experience to enhance their performing skills, to create an informed interpretation and to develop a distinctive musical voice. Technical, historical, analytical, psychological and other issues surrounding performance will be addressed through advice about programming and presentation and a 90-minute performance workshop taken by the Director of Performance Studies or others.

Practising Performance workshops are a key component of the taught element of this course. Attendance and/or participation is expected at all relevant classes.

Students are also encouraged to take part in ensembles and other performance activities (including outreach projects) within the Faculty, Colleges and University.

Although not a formal requirement, we recommend that students taking this option should have achieved a result of at least 60 in the Recital component of Part IB Introduction to Performance Studies, or be of an equivalent performance standard.

Description of the examination
- The assessed instrumental or vocal recital (which will take place before an audience that may consist of staff, students, and others, including External and Internal Examiners) shall be of at least 25 minutes of music and not more than 35 minutes on stage.
- Up to three minutes of the overall performance can be a spoken introduction to the recital or part of the recital. N.B.: the spoken introduction does not form part of the 25 minutes of music.
- Please note that entrance, exit, tuning, and times between pieces or songs etc. form part of the allotted 35 minutes.
- If the recital is too long or short it may be stopped and/or penalised by up to 2% for each minute or part of minute outside the times prescribed (to a maximum penalisation of 10%).
- The recital will be assessed as a whole, including presentation, overall artistic impression, and technical and musical factors. Please consult the Marking Criteria for further information.
- This assessed recital will be held in June, after the written examinations.
- Students may, if they wish, use part of their Recital repertoire as a subject for not more than one of the following: Dissertation, Analysis Portfolio or Notation Portfolio.
- Candidates are expected to have at least ten hours of vocal/instrumental lessons as preparation for this paper, as outlined below.
- Candidates must hand in to the Music Faculty Office a declaration form, signed by their Director of Studies, indicating their intention to take this paper (including an indication of the instrument chosen or the type of voice, and the name of their teacher) by Friday 12 October 2018.
• Organists will be informed about the choice of instrument by the end of Michaelmas Term.

• **By the last day of Michaelmas term (Friday 30 November 2018) and Lent term (Friday 15 March 2019)** students must write a self-reflection on their studies (including the number of lessons taken) of 100-150 words, and submit this to their Director of Studies and the Director of Performance.

• **By the Division of Lent Term (Wednesday 13 February 2019),** details of the complete programme (signed by the candidate’s Director of Studies) must be handed in to the Music Faculty Office for approval by the Chairman of Examiners and Director of Performance Studies.

• Repertoire performed by the same candidate in a previous University examination must not be repeated.

**Additional requirements**

• Candidates must provide an accompanist and/or page-turner, if required.

• Candidates must provide the Examiners with two copies (scores or piano reductions, not solo parts) of each piece they are performing, in the edition being used.

• In addition, candidates must provide the Examiners with two copies of a programme setting out the pieces in the order in which they are to be performed. Printed scores/piano reductions or double-sided, bound photocopies preferred.

• Candidates may wish to prepare further copies of the programme for use by the audience.

**Suggested Preliminary Study**

See Introduction to Performance (Part IB)

**Guidance for Students and Directors of Studies**

This course consists of advice about programming and presentation and a 90-minute performance workshop taken by the Director of Performance Studies or others. Practising Performance workshops are a key component of the taught element of this course. Attendance and/or participation is expected at all relevant classes. These workshops focus on specific areas of performance and instrumental/vocal technique through masterclasses and other sessions. Colleges should provide an equivalent of at least ten hours of vocal/instrumental lessons as preparation for this paper; tuition is to be arranged by students themselves or through their Colleges (normally to a minimum of £700, where not otherwise covered), with advice from the Co-ordinator, where relevant. Examination is by one 35-minute recital.

**CAMRAM** - Up to 10 students (IB or Part II) receive the lesson allocation for recitals in the Tripos at the Royal Academy of Music (CAMRAM Scheme). This can be exceptional opportunity to experience conservatoire-style teaching. Lessons may be supplemented by attendance at non-public RAM classes.

This tuition is not in addition to the lessons recommended in the Handbook. As with other supervisions, they are paid for by individual Colleges, but in this case, via the Academy. Anyone interested in the scheme should contact the Director of Performance (mf413@cam.ac.uk). You will need to have the permission of your DOS and current teacher.
All recipients are expected to take an active role in Faculty performance-related activities such as the Practising Performance series.
Aims and objectives
The dissertation gives undergraduates an opportunity to engage in research on a subject of their choice.

Description of the course
The dissertation should be of not fewer than 7,000 and not more than 10,000 words (excluding abstract, bibliography and appendices, but including footnotes), on a musical subject of the candidate’s choice, which falls wholly or substantially outside the subject or subjects chosen by the candidate for any other paper. The subjects chosen are extraordinarily diverse, and each student’s progress is supported primarily by means of supervisions. However, the Faculty provides two introductory lectures, one at the end of the Easter term in the year before, and another during Michaelmas term, concerning the choice and definition of a topic, and the process of writing and editing. There will be an opportunity after the second lecture to discuss your choice of topic (or, if you have not yet made one, the possibilities you have in mind) with the lecturer.

Candidates will be discouraged from choosing subjects that are likely to involve extra costs, such as travel costs, and will be allowed only to choose subjects for which supervision is available in Cambridge. Candidates are reminded that the weight of the dissertation should be directed towards a musical topic.

Candidates must read and consider fully the University policy on plagiarism to be found at: www.admin.cam.ac.uk/univ/plagiarism/

The 10,000-word limit is deliberate: it is intended to encourage a concise, neatly defined subject. Beware of suggesting a subject so broadly defined that it would need a book, rather than a dissertation, to do it justice. Discuss your subject with a supervisor before offering it for Faculty Board approval.

The Music Faculty recommends that students use either the Harvard referencing system or the system set out in the MHRA (Modern Humanities Research Association) style guide. In some areas of Music and Science the alternative APA (American Psychological Association) system is to be preferred. Students may use other styles of referencing as long as they are employed clearly and consistently. For further information see the University website: http://www.plagiarism.admin.cam.ac.uk/resources-and-support/referencing/referencing-conventions

For citing audiovisual materials, the Faculty recommends the guidelines issued by the British Universities Film and Video Council which are available for download from their website: http://bufvc.ac.uk/avcitation/guidelines
Suggestions for preliminary study
During the summer vacation preceding your final year, begin defining a general (and, if possible, a more specific) area for your dissertation, having had initial discussions with your Director of Studies (and, if possible, with a potential supervisor). Some dissertations might involve a considerable amount of preparatory work. The summer vacation offers an opportunity to make a start.

Submission of title for approval
The title of the dissertation must be submitted, via the Music Faculty Office, to the Chairman of Examiners so as to arrive not later than the division of the Michaelmas Term (Friday 9 November 2018) preceding the examination; approval from the Undergraduate Teaching Committee of the Faculty Board must be obtained not later than the end of Full Michaelmas Term. Accompanying the title should be an abstract of the dissertation, of up to 200 words. Minor changes to titles and abstracts must be approved by the supervisor and Director of Studies. Major changes must be submitted to the Faculty Office for approval by the Chairman of Examiners at least one week before the final submission deadline. The approved abstract must be included with the final submission.

Submission of the dissertation
The dissertation must be submitted, via the Drop Box in the Pendlebury Library, to the Chairman of Examiners so as to arrive not later than the eighth day of Full Easter Term (Tuesday 30 April 2019). Dissertations must be word-processed, unless previous permission has been obtained from the Chairman of Examiners to present the dissertation in manuscript. In addition, the Examiners have the power to request an electronic copy if necessary. Candidates are required to sign a declaration that the dissertation is their own work, unaided except as specified in the declaration, and that it does not contain material already used to any substantial extent for a comparable purpose. Penalties will be implemented for late submission.

Guidance for Students, Directors of Studies and Supervisors
This course consists of two introductory lectures, one in the Easter Term of the preceding year (on choice of topic), and another during Michaelmas Term (on writing and editing). The dissertation should be on a musical subject of the candidate’s choice, which falls wholly or substantially outside the subjects chosen by the candidate for any other paper. The dissertation must be submitted to the Chairman of Examiners on the eighth day of Full Easter Term. The Music Faculty Board recommends that this course be supervised in six individual supervisions, usually spaced out through the academic year. Supervisors should not normally comment once a first draft has been produced and discussed.
Paper 6: Advanced Tonal Skills
Lecturer: Kim Ashton

Aims and objectives
This paper is designed to allow students to develop to a higher level of sophistication the skills, practical knowledge, and insight into repertoire already acquired in Part IB Applied Tonal Skills.

Description of the course
The course comprises two sections:

1. A two-hour examination in which candidates are required to complete one of the following exercises:
   A. Exercise in two-part canon over a free bass on a given opening, to a specified length. The canonic variations in Bach’s Goldberg Variations (intervals of 2nd to 7th in particular) provide the model.
   B. Song-accompaniment exercise in a later nineteenth-century or early twentieth-century tonal style.

2. A Style Composition coursework submission for which candidates offer one of the following elements:
   1) Mass in five or six voices in sixteenth-century contrapuntal style (with or without credo), modelled on works from either 1500-1545 (in the English style) or 1565-1594 ('parody' mass in the continental style, together with an original 'source' motet).
   2) Cantata in Baroque style with at least four independent instrumental parts alongside the vocal part(s);
   3) Concerto in Baroque style;
   4) Complete piano trio, piano quartet, string trio, string quartet or string quintet in Classical style;
   5) Complete work in Romantic style for solo piano, melody instrument and piano, string trio, string quartet, string quintet, piano trio, piano quartet, piano quintet, or clarinet quintet;
   6) Extended song cycle in Romantic style;
   7) Complete work for a chamber group of up to five players in any twentieth-century tonal idiom (using sonata-form principles in at least one movement);
   8) Suite in any historically determined twentieth-century style;
   9) Film score.

The examination (Section 1) will carry one third of the marks, the remaining two thirds being carried by the submission (Section 2).

In their Style Composition submission (options 1 to 8) candidates should demonstrate a detailed understanding of their chosen idiom. Lasting at least sixteen minutes, this submission must be accompanied by an explanatory note of between 250 and 750 words indicating the candidate’s intentions. While the composer emulated might be named specifically (e.g. 'in the style of Schumann') candidates might also choose a more general approach, within the confines of the rubric. For option
1 (Mass), if candidates elect to write a ‘parody’ mass, then the motet parodied must be their own original composition, and must be included with the submission; they must also indicate clearly which parts of the mass are taken from the motet. For option 9 (film score), candidates will write music to accompany a film chosen from a selection made available at the start of the year; the film will require 15–18 minutes of music.

**Submission of the Section 2 Style Composition**

Two copies of the composition must be submitted, via the Drop Box in the Pendlebury Library, to the Chairman of Examiners so as to arrive not later than **the fifteenth day of Full Easter Term (Tuesday 7 May 2019)**. The composition must be accompanied by a cover sheet and candidates will be required to declare that the composition is their own work, written during the current academic year, and that it does not contain material already used to any substantial extent for a comparable purpose. Penalties will be implemented for late submission (as well as for submissions lacking the explanatory note as detailed above).

Candidates are also required to submit two copies of a CD recording of one or more movements (or songs) from their composition, amounting to not less than ten minutes’ music, performed on conventional instruments. Provided that the standards of playing and recording are of a reasonable level, the quality of performance will not affect the mark. Candidates should not revise their scores after making the recording: the players should play from parts which correspond exactly to the score being submitted. For Section 2.9 (film score) candidates are required to submit the completed film with musical accompaniment on a DVD or by other electronic means (to be confirmed), together with a full score.

**Suggestions for preliminary study**

Familiarity with the relevant repertoire, through playing, listening and study, is the best form of preparation.

**Guidance for Students, Directors of Studies and Supervisors**

There will be three 90-minute lectures in the Michaelmas Term. Two will cover the techniques required for Section 1 (canon and song accompaniment), although it is recommended that these topics are also covered in supervision, which is the most important component of the teaching for this course. The third lecture will address approaches to the portfolio component (Section 2). The Music Faculty Board recommends that the course be supervised in twelve individual half-hour supervisions, usually spaced regularly throughout the academic year (some supervisors may prefer to see students for six supervisions of one hour). Candidates opting for Section 2.9 may choose to attend the Part IB Tonal Skills film score lectures.
Paper 7: Fugue
Lecturer: Gareth Wilson

Aims and objectives
To develop the musical technique necessary to write a fugue. Having acquired a basic technique in Part IB, in Part II you will develop greater fluency and sophistication, as well as the ability – essential for all musicians – to 'hear' music silently.

Description of the course
The course is taught through lectures and supervisions. Part II undergraduates are welcome to attend the Part IB Fugue lectures. Having spent a year working on fugue, you are likely to derive greater benefit from them the second time. General comments about fugue are given under Part IB.

Description of the examination
The examination lasts four hours. Candidates are required to compose a fugue in not more than four parts from a choice of subjects. The length of the examination reflects not its intrinsic difficulty, but simply the amount of time that (experience shows) it takes to write a good fugue. The candidate may choose whether or not to use a free or regular countersubject, but the fugue should contain some invertible counterpoint. A fugue in 4/4 with pervasive semiquaver motion should normally be about 40 bars in length; fugues written in shorter bar-lengths, such as 2/4 or 3/8, will have more bars, but no fugue should much exceed 70 bars.

Suggestions for preliminary study
Whilst the fugues in J. S. Bach's Das Wohltemperirte Clavier provide unrivalled models, you are advised to examine works by a wide selection of eighteenth-century composers, especially those fugues that contain a regular countersubject.

If you want to read books on fugue, you could profitably consult Ebenezer Prout, Fugue (Augener, 1891; reprinted Westport, Connecticut: Greenwood, 1969), and André Gedalge, Treatise on the Fugue, trans. and ed. Ferdinand Davis (University of Oklahoma Press, 1965), though any similar textbooks will be helpful.

Guidance for Students, Directors of Studies and Supervisors
This course consists of six lectures of 60 minutes in the Michaelmas Term, and one four-hour examination. The Music Faculty Board recommends that fugue be supervised in twenty individual supervisions of 30 minutes each. (This number can be reduced at the supervisor’s discretion: some very competent undergraduates might feel sufficiently prepared for the examination by the middle of the Lent Term, and prefer to reduce the frequency of the supervisions from weekly to fortnightly.) Undergraduates should write a complete fugue for each supervision. It is essential that, from about the middle of the Lent Term onwards, undergraduates should gain experience in writing timed fugues under examination conditions. All supervisors, especially those new to teaching this course, are welcome to attend the lectures.
Paper 8: Advanced Skills
Candidates choose one of the following options: (i) Advanced Keyboard; (ii) Choral Performance

Paper 8: Advanced Skills (i) Advanced Keyboard
Lecturer: Geoffrey Webber

Aims and objectives
To develop further the keyboard skills taught in Parts IA and IB of the Music Tripos; to acquire a knowledge of the application of such skills in practical contexts.

Description of the course
The paper will be taught in a combination of seminars, run by the Faculty in the Michaelmas Term, and supervisions, organised by the Colleges. Two specific schools of figured bass accompaniment will be covered in the seminars: English music 1660-1700, and German music 1700-1750.

Description of the examination
The exam consists of six components.

Four are examined after a total of forty minutes’ preparation by the candidate:

(i) Harmonization of a melody in a late nineteenth-century or early twentieth-century style.
(ii) Score-reading 1: playing a passage from a sixteenth-century piece using any combination of C1, C3, C4 and F4 clefs.
(iii) Score-reading 2: playing a passage from an orchestral score dating from after 1830.
(iv) Transposition of a piece of keyboard music, limited to two semitones up or down.
(v) The other two components will be given out at least three days before the examination:
(vi) Realisation of a figured bass on either harpsichord or organ (manuals only) of a texture involving either melody instrument and basso continuo or voice and basso continuo, taken from one of the two schools covered in the seminars.
(vii) Accompaniment of a song or short set of songs.

The Faculty will provide the additional musicians required for these two components.

Suggestions for preliminary study
Candidates will find it most useful to work from scores, rather than from collections of exercises. However, a knowledge of theoretical sources would be an advantage to anyone studying figured bass, and modern tutors that are designed to reveal different styles of continuo playing will be most useful, such as Peter Williams, *Figured Bass Accompaniment*, 2 vols (Edinburgh University Press, 1970). For an introduction to orchestral score-reading and some useful examples, see Eric Taylor, *Playing from an Orchestral Score* (Oxford University Press, 1967).

Guidance for Students, Directors of Studies and Supervisors
The course consists of five 90-minute seminars in Michaelmas Term. The examination will consist of six elements (see above for details). The Music Faculty Board recommends that this course be
supervised in up to eight individual or twelve paired supervisions, following on from the seminars in the Michaelmas Term. Candidates must hand in to the Music Faculty Office by Friday 9 November 2018 a declaration form indicating their intention to take this paper.

Students taking this Paper must complete an induction before using instruments in the Cudworth Room, which will take place in the first class in Michaelmas Term.
Paper 8: Advanced Skills (ii) Choral Performance
Co-ordinator: Graham Ross

Description of the course
This course is intended to build on skills learned and developed by choral singers. Much of the training and preparation therefore — sight singing, vocal quality, ability to blend and adapt within an ensemble — will be reinforced by regular choral singing in College choirs alongside the course (1a, 1c, 3a & 3b). Certain elements of the course (2a & 2b) are taught as new skills.

Description of the examination
Candidates will be taken through a 30-minute series of tests:

1. Prepared piece
   a) of a passage from 20th- or 21st-century repertoire, in a one-to-a-part ensemble;
   b) of a passage of 16th-century repertoire, with the requirement to sing from historically appropriate clefs in a one-to-a-part ensemble;
   c) of a passage from 16th- to mid-18th-century repertoire, with the requirement to transpose (limited to up to five semitones up or down) in a one-to-a-part ensemble;

2. Historic notations
   a) to sing (solo) a passage of Gregorian chant from neumatic notation;
   b) to sing a passage of Renaissance polyphony from facsimile in a one-to-a-part ensemble.

3. Performing Edition
   a) to prepare a performing edition of a piece, or discrete section of a longer work, composed for no more than five voices (plus continuo if appropriate);
   b) to rehearse the piece for ten minutes as a performing member of a vocal ensemble.

There will be thirty minutes immediately before the examination for perusal of items 1 (a, b and c) and 2 (a and b). Candidates will have access to a keyboard during the perusal time.

Eight copies of the edition (3a), which will be assessed as part of the examination process, should be submitted to the Music Faculty Office by the fourth day of the full Easter Term (Friday 26 April 2019).

Candidates must hand in to the Music Faculty Office by Friday 9 November 2018 a declaration form indicating their intention to take this paper.

Suggestions for preliminary study
For the plainchant exercise, singers are advised to purchase their own copy of the Graduale Triplex (1979) to support regular practice.

For reading Renaissance polyphony from facsimile, students may usefully consult in advance the relevant sections of Richard Rastall, The Notation of Western Music, and Willi Apel, The Notation of
*Polyphonic Music, 900-1600* (Mediaeval Academy of America, 1961). Facsimiles from choirbooks and other materials will be distributed in the seminars.

**Guidance for Students, Directors of Studies and Supervisors**

A preliminary one-hour session will be given at the start of Michaelmas Term for anyone considering taking the paper. Sixteen hours of seminars will follow spread across Michaelmas, Lent and Easter Terms. Details of the seminars will be posted on the Moodle site for the course. Repertories to be studied under section 3 will be announced in the preliminary session in Michaelmas Term. One-hour supervisions arranged centrally will be given on preparation of the edition towards the end of Lent Term. Exam candidates will be taken through a 30-minute series of tests (see above for details).
Aims and objectives
To explore Tudor church music from the reign of Henry VIII to William Byrd (d. 1623), and consider how religion and politics fundamentally influenced English sacred composition throughout this period.

Description of the course
The course is organised broadly in three parts. The first will begin with a musical and historical survey of music of the pre-Reformation English church, and will focus particularly on the works of John Taverner, Robert Fayrfax, Nicholas Ludford and Thomas Tallis (who, given his extraordinarily long life — c.1505-1585 — will feature throughout the majority of this course). Part two will consider the impact of First Book of Common Prayer (1549) on music and musicians during the reign of Edward VI (r.1547—1553), as well as the return to Catholicism under Mary I (r. 1553—1558) and how Latin composition might have evolved since the time of Henry VIII. Composers of English and Latin works during this period will include Tallis, Christopher Tye and John Sheppard. The final part will begin with the accession of Elizabeth I in 1558, and a survey of works produced during her musically fertile reign. Tallis will again feature along with the Latin works of William Byrd, including his Cantiones Sacrae of 1589 and 1591, the Masses and two books of Gradualia (1605 and 1607). Institutions which fostered musical composition will feature throughout the course, with particular emphasis on collegiate chapels and the Chapel Royal.

Description of the exam
The paper will last three hours. Candidates will be required to answer three questions, from a selection of both specific and more general topics.

Suggestions for preliminary study
There remains to be published an up-to-date book-length survey of sixteenth-century English church music. A good general introduction may be found in John Caldwell’s Oxford History of English Music, vol. 1 (Oxford, 1991), and Peter LeHuray’s Music and the Reformation in England (CUP, 1969). For those wishing to gain a broader historical context of the period, see Eamon Duffy’s Stripping of the Altars (Yale, 1992) and Diarmaid MacCulloch’s Reformation (Penguin, 2003). More specific studies on Tallis and Byrd may be found in John Harley’s Thomas Tallis (2015) which should be supplemented with the recent Early Music journal issue devoted to Tallis (OUP, May, 2016), and Kerry McCarthy’s Byrd (OUP, 2013).

Guidance for Students, Directors of Studies and Supervisors
This course consists of 10 one-hour lectures and 4 two-hour seminars given in Michaelmas and Lent terms by the Course Lecturer. There will be one three-hour examination. The lectures and seminars will be supplemented by three one-hour supervisions given alongside the course in small-groups of 2-4 students. An additional revision supervision will be given in Easter Term. All supervisions will be centrally coordinated by the Lecturer.
Aims and objectives
The course will focus on Chopin’s music, its stylistic and historical contexts, and its legacy. By the end of the course students should have:

- gained specialist knowledge about Chopin’s music, including issues of style, genre, performance, and reception
- encountered a range of historical and analytical approaches to the study of nineteenth-century music and acquired an understanding of how they might be used and combined
- developed critical skills for use in studying primary and secondary sources (e.g. contemporaneous accounts of Chopin as a performer and teacher)
- learned about key issues in nineteenth-century performance practice and their relevance (or not) to current praxis
- acquired an understanding of the unique problems that obtain in editing Chopin’s music in addition to more general editorial considerations
- learned how the study of sketch material potentially sheds light on compositional process and musical genesis.

Description of the course
The course will address a number of broad themes, focusing on such topics as the following: structure in Chopin, the signification of genre in Chopin’s music, performing Chopin, Chopin as improviser, and Chopin reception. Examples will be drawn from the principal genres in which Chopin worked (i.e. etudes, concertos, nocturnes, polonaises, mazurkas, waltzes, sonatas, preludes, scherzos, ballades and fantasies). Contemporaneous accounts of Chopin as a performer and teacher will be considered, thus shedding light on nineteenth-century performance practice, and the unique problems encountered in editing Chopin’s music will also be broached. Insight into Chopin’s compositional process will be provided through discussion of selected manuscript sources.

Description of the examination
The paper will last three hours. Candidates will be required to answer three questions, from a broader choice.

Suggestions for preliminary study
A full list of compulsory and optional readings will be distributed at the beginning of the course. Students would benefit from reading one or more of the following in advance:


Comparison of respective volumes in the following editions would also be useful: *Wydanie Narodowe* (Polish National Edition; ed. Jan Ekier and Paweł Kamiński); Henle Urtext (ed. Ewald Zimmermann);

Finally, listening to as much of Chopin's music as possible would be interesting and enlightening, as would the comparison of different performers' interpretations of given works.

Guidance for Directors of Studies
The course will be taught in a combination of lecture/seminars and supervisions. There will be eleven 90-minute lecture/seminars plus one review session. In addition, there will be three one-hour supervisions in groups of 4–6 students. Supervisions will be organised by the course lecturer.
Paper 11: Brahms’s *Ein deutsches Requiem* in Context
Lecturer: Martin Ennis

**Description of the course**
The course will focus on music by Johannes Brahms that relates to death and mourning, in particular *Ein deutsches Requiem*, Op. 45. We shall consider changing attitudes to death and to the memorialisation of death through music. To this end, a wide range of death-related music from the seventeenth century through to the end of the nineteenth century will be examined, though largely in terms of its role in the shaping of Brahms’s compositional aesthetic. This body of work will be placed in a broad musical and cultural context, with a particular emphasis on nineteenth-century German nationalism.

**Description of the examination**
There will be a three-hour paper, and students will be asked to answer three questions from a broader selection.

**Suggestions for preliminary study**
Students might usefully begin by familiarising themselves with Brahms’s biography and oeuvre. Particular attention should be paid to Op. 45 and to other works that focus on death and mourning – notably the *Begräbnisgesang*, Op. 13, *Nânie*, Op. 82, and the *Vier ernste Gesänge*, Op. 121. Other composers that will feature prominently in the course include Schütz, Bach, Schubert and Schumann; in each case, familiarity with the relevant works will provide a useful platform for more detailed study. The Brahms literature is large and wide-ranging, and students are advised to read selectively. Malcolm Macdonald’s Master Musicians volume, *Brahms* (Oxford: Oxford University Press, 1990), is probably still the most dependable of the single-volume studies of the composer, though Michael Musgrave’s *The Music of Brahms* (London: Routledge and Kegan Paul, 1985) arguably has more acute insights into individual works. The same author’s *Brahms: Ein deutsches Requiem* (Cambridge: Cambridge University Press, 1996) provides the best (albeit concise) study of the central work. Daniel Beller-McKenna’s *Brahms and the German Spirit* (Cambridge, Mass.: Harvard University Press, 2004), Ryan Minor’s *Choral Fantasies: Music, Festivity, and Nationhood in Nineteenth-Century Germany* (Cambridge: Cambridge University Press, 2012) and Virginia Hancock’s *Brahms’s Choral Compositions and his Library of Early Music* (Ann Arbor: UMI Research Press, 1983) also address issues that lie at the heart of the course.

Those with some knowledge of German will find a large primary and secondary literature to supplement their studies. Particularly relevant, though not always entirely reliable, are Klaus Blum’s *Hundert Jahre Ein deutsches Requiem von Johannes Brahms* (Tutzing: Hans Schneider, 1971) and Norbert Bolin’s *Johannes Brahms: Ein deutsches Requiem*, Schriftenreihe der Internationalen Bachakademie Stuttgart, Vol. 13, (Kassel/Stuttgart: Bärenreiter, 2004).

A very general overview of music and death can be found in Alec Robertson’s *Requiem: Music of Mourning and Consolation* (London: Cassel, 1967) and Paul S. Minear’s *Death set to Music: Masterworks by Bach, Brahms, Penderecki, Bernstein* (Atlanta: John Knox Press, 1987), though parts of these volumes are now outdated (and/or irrelevant). Robert Chase’s *Dies Irae: A Guide to Requiem*
Music (Lanham, MD: Scarecrow Press, 2003) is helpful, though readers should be wary of its frequent errors, large and small. The most penetrating studies of the field tend to be scattered among journals and collections of essays; individual study is recommended, though further bibliographical details will be distributed at the start of the academic year.

**Guidance for Students, Directors of Studies and Supervisors**
The course will consist of nine or ten 90-minute lectures, most in Michaelmas Term and one in Easter Term. Supervision arrangements will be determined when the exact number of participants has become clear; however, students should expect to receive a total of about four supervisions. As noted above, there will be one three-hour examination in which students will be asked to write three essays.
Aims and objectives
To develop an understanding of Messiaen’s music from this pivotal period in terms of its engagement with a range of post-war debates.

Description of the course
Messiaen’s composing career is marked by a striking ‘second wave’ of exploration and renewal. In his twenties he was quick to develop a highly original set of compositional techniques and aesthetic aims, expounded them in a full-length monograph and producing an extraordinary outpouring of music culminating in the massive Turangalîla-Symphonie of 1946-8. But within a year of completing his symphony Messiaen had plunged into a profound artistic and personal crisis, renouncing many aspects of his former style as he entered a period of restless investigation whose experimental works would radically and permanently reshape his methods, aims and style.

From Cantéyodjayâ (1949) to Et exspecto resurrectionem mortuorum (1964), these works lead from pioneering and idiosyncratic explorations of modal and serial approaches to duration, pitch-space and timbre (and attendant questions of perception) through to an unprecedentedly detailed and wide-ranging study of birdsong; from this Messiaen forged a musical style which became steadily more inclusive and more personal. These works bear the traces of Messiaen’s encounters with his pupils at the Conservatoire, notably Boulez and Stockhausen, with an ever-growing array of birds, with loved ones, with theologians and philosophers and landscapes from across the world. They encompass both a vertigo aroused by the atomisation of musical discourse and an exuberant affirmation of creation through an abundance of rhythmic energy and colour.

Messiaen left two substantial theoretical works as well as some interesting interviews. In addition, over the last twenty years Messiaen studies have developed enormously in interdisciplinary range and depth. In the course of eight seminars we will consider the music of these pivotal years from a range of standpoints: historical/biographical, aesthetic, theological, ecological, psychological, philosophical.

Suggestions for preliminary study
Listening: those unfamiliar with this music are recommended to start with pieces from the middle of this period and then progress outwards, as in the following list (rather than taking a chronological approach which would be more forbidding initially): Catalogue d’oiseaux (try starting with book 2, then bks 1 & 7); Oiseaux exotiques; Chronochromie; Couleurs de la cité céleste; Réveil des oiseaux; Messe de la Pentecôte; Sept Haïkaï; Quatre études de rythme; Cantéyodjayâ; Livre d’orgue (esp. mvts 3, 4 & 7); Et exspecto resurrectionem mortuorum. And to contextualise this music: Messiaen: Vingt Regards nos 1-6; Turangalîla- Symphonie, mvts 1-4; Tournemire: any movements from L’Orgue Mystique (e.g. Elévation and Communion from Le saint nom de Jésus, op.55 no.6); Jolivet: Mana; Henry & Schaeffer: ‘Prosopopée I’ from Symphonie pour un homme seul; Boulez: Sonate no. 2, first mvt; Le marteau sans maître mvts 1, 5, 9; Stockhausen: Kreuzspiel.
Preparatory reading:

- Griffiths, P., Messiaen and the music of time, 1985, chapters 9-11. (Chap. 6 also provides useful background).
- Hill, ed, The Messiaen companion, 1995: the chapters on: Messiaen’s musical language; Colour; Mysticism & Theology; Birdsong; Messiaen as Teacher; Piano music II, Orchestral music of ’50s & ’60s.)
- Chadwick & Hill, Olivier Messiaen’s Catalogue d’Oiseaux, 2018.
- Kramer, J., The time of music, 1988, chapters 1, 2, 3, 6.6-6.9, 8, 11, 12.
- Baggech, M. An English translation of Olivier Messiaen, Traité de rythme, de couleur et d’ornithologie, vol. 1. (1998) - especially chapter 1. This translation of volume 1 of the Traité is available online. Volume 3 of the Traité includes Messiaen’s own analyses of several works from this period but is available only in French. In general, some knowledge of French would be helpful for this course but is not essential.

Description of the examination
The paper will last three hours. Candidates will be required to answer three questions from a broader choice.

Guidance for Students, Directors of Studies and Supervisors
The course consists of eight seminars of two hours each in the Lent term, together with one or two associated recitals. In addition there will be one revision seminar in the Easter term. Detailed bibliographies will be issued at each seminar. Supervisions will be organised centrally: in order to be included students must attend a brief enrolment meeting in the Faculty in November, which will be advertised to all part II students and DoSs. Supervisors will offer four supervisions in groups of two or three, based on 2-3 essays and 1-2 presentations, following a curriculum of supervision topics recommended by the course lecturer.
Paper 13: Issues in Ensemble Performance From ca. 1800 to the Present
Lecturer: Mine Doğantan-Dack

Aims and objectives
This course aims

1. To expose students to the main historical, cultural, pedagogical, psychological and artistic issues in ensemble music performance within the Western art music tradition from approximately 1800 to the present;

2. To introduce the scholarly literature on ensemble music performance, as well as some of the iconic ensemble performances on record;

3. To develop a critical approach to the different kinds of sources and processes involved in preparing and making ensemble performances.

Learning outcomes
By the end of the course, the students will have:

1. Become familiar with the research in the history, psychology, and pedagogy of ensemble performance;

2. Read, discussed and critically evaluated some of the key texts in the area;

3. Listened to and reflected upon selected recordings of ensemble performances;

4. Developed critical awareness of the art of ensemble performance as a culturally and socially situated creative practice, and its performance traditions and conventions;

5. Furthered their critical thinking and writing skills, and developed competence in giving presentations.

Course description
This course will be delivered in ten 90-minute meetings. There will be an introductory lecture during Michaelmas term, eight sessions during Lent, and one lecture, and one review meeting during Easter term. The eight sessions during Lent will alternate lectures with seminars. The seminars will involve student presentations on specific themes – most of them directly related to the preceding week’s lecture topic – and discussions on assigned readings.

Particularly since the establishment of Music Performance Studies as a discipline, there has been a growing research literature on the various aspects of ensemble performance. This course will consider in some critical detail selected historical, cultural, psychological, pedagogical and practical issues in ensemble performance in the Western art music tradition from approximately 1800 to the present.
The focus will be on both small (e.g. string quartet) and large (e.g. symphony orchestra) instrumental ensembles.

The course will be structured broadly in two parts, the first addressing historical and cultural issues, and the second considering pedagogical and practical topics. The first lecture during Michaelmas term will discuss the evolutionary and psychological foundations of the universal human activity of group musicking, present potential topics for the assessed essays, and explain the variety of methods students can employ for researching their chosen topic. The eight meetings during Lent term will explore the following topics: string quartet at the interface of the private and the public during the early nineteenth century; chamber ensembles on early recordings and changing ideals of performance; social and musical dynamics in large ensemble performance; the rise of the public figure of the virtuoso conductor during the nineteenth century; conducting styles of famous conductors; collaborative and distributed creativity in ensemble music making; rehearsal strategies for small ensembles; practice-led research in ensemble performance; improvising ensembles; recent examples of cross-artistic ensemble work.

All students will attend the ten 90-minute sessions, and all students will sit a two-hour written paper, answering two questions from a broad choice. This examination will be worth 50% of the total mark.

All students will also write an essay of no more than 3,500 words on a designated topic in the field of ensemble performance, which will be worth 50% of the total mark. Students will have the option of writing on a chosen historical, psychological, pedagogical, or practice-based topic. The essay will be due at the beginning of the Easter Term, by Monday 29 April 2019. Students must hand in to the Music Faculty Office by Monday 25 February 2019 a declaration form, signed by their Director of Studies, indicating their chosen topic.

Suggestions for preliminary study:
The chapter titled “Making music together” (pp. 15-68) in Nicholas Cook’s recent volume Music as Creative Practice (2018, Oxford University Press) provides a good starting point for exploring some of the issues involved in ensemble performance.

In order to familiarize yourselves with some of the psychological issues related to ensemble music making, you can read:


Students interested in issues related to conducting should consult The Cambridge Companion to Conducting (José. A. Bowen, ed., 2003, Cambridge University Press), focusing particularly on the chapter titled “The rise of conducting” (pp. 93-113) by José A. Bowen.

Mary Hunter’s article titled “The most interesting genre of music’: Performance, sociability and meaning in classical string quartet 1800-1830” (Nineteenth-Century Music Review, 2012, 9/1: 53-74)
is recommended as an introduction to the topic of string quartet at the interface of the private and the public during the early nineteenth century.

For an overview of chamber ensembles on early recordings and their performing styles, you are encouraged to read pages 104-139 from Robert Philip’s *Performing Music in the Age of Recording* (2004, Yale University Press).

Besides becoming familiar with the course topics, students are encouraged to listen to historical recordings of ensemble performances and reflect on the sound worlds these documents present.

**Guidance for Directors of Studies, Students and Supervisors**

This course consists of:

- ten lecture-seminars of 90 minutes. First lecture to be given during Michaelmas, eight meetings during Lent, and one lecture during Easter term.
- assessed coursework, comprising one essay of ca. 3,500 words for all students;
- one two-hour examination for all candidates. Two questions from a broad choice.

Supervisions will be organised by the course lecturer. There will be two one-hour supervisions in groups of 3-4 students. In addition, there will be two individual 30-minute supervision focusing on the essay, the second of which will be on a submitted draft.
Paper 14: Issues in Music and the Moving Image
Lecturer: Jonathan Godsall

Aims and objectives
This course is an introduction to important critical issues in the study of music and the moving image, approached primarily through the frame of music in Hollywood film. While the course will include significant historical content, the main emphasis is on presenting students with analytical tools and theoretical perspectives for understanding music and the moving image. It does so through characteristic examples from film and multimedia texts alongside works of scholarship.

By the end of the course, students will be able to:
- Explain important theoretical concepts related to music and the moving image;
- Apply these approaches to specific examples, in order to develop their own analyses;
- Critically evaluate major theoretical ideas related to music and the moving image;
- Describe different media music practices and aesthetics in relation to modes of production and aspects of broader culture;
- Discuss key aesthetic trends, practices and examples of Hollywood film music from different periods, ranging from early sound film to the present day, including original scores as well as compilation scores.

Having completed the course, students will also have improved their skills in reading analytical texts, appraising scholarly views, offering synthetic readings of scholarly disagreements, conducting academic research, and communicating their findings to others (both in the form of essays and presentations).

Description of the course
Each session of the course focuses on a particular critical issue, aesthetic practice or genre. The examples used to explore these issues are primarily drawn from the body of Hollywood film, though there will be an opportunity to examine the influence and renegotiation of this tradition in other media. The topics addressed by this course include (but are not limited to) narratology and issues of diegesis, ‘Classical Hollywood’ aesthetics of the 1930s and 1940s, the use of pre-existing music, the film musical, and music’s relationship to ideas of race and gender in film. The explorations are supported by specific case studies (generally one or two per topic), which are discussed in detail, while lectures also draw upon a wide variety of other ancillary examples. The case study media texts cover a broad range of genre, date of creation, and artistic register.

Suggestions for preliminary study
(Entries marked with * are available electronically through the University Library. Film examples are available through https://learningonscreen.ac.uk/ondemand/index.php to which the University holds a subscription.)

A concise introduction to the subject:

You may wish to view these films (which will be discussed in the course), and read the accompanying scholarship that refers to the film in question. It is recommended that you investigate these in the order listed here.

- **Film: King Kong** (1933) Reading: Gorbman, Claudia, *Unheard Melodies: Narrative Film Music* (London: BFI, 1987), Chapter 4: Classical Hollywood Practice: The Model of Max Steiner.
- **Film: Psycho** (1960) Reading: *Brown, Royal S., Overtones and Undertones: Reading Film Music* (Berkeley: University of California Press, 1994), Chapter 1: Narrative/Film/Music.

**Further reading**


**Description of the Examination**
The paper will last three hours. Candidates will be required to answer three questions, from a broader choice.

**Guidance for Students, Directors of Studies and Supervisors**
This course will consist of eight sessions of two hours each. Each session will be split between lecture and seminar style working. Three supervisions plus one revision supervision will be given alongside the course. Supervisions will be organised centrally by the course lecturer.
Paper 15: British Popular Music from c. 1960 to the Present
Lecturer: Alex Jeffrey

**Aims and objectives**
This course will cover British Popular Music from around 1960 to the present, looking at key genres and providing a number of critical perspectives from which to approach them.

**Description of the course**
The course will introduce students to concepts and issues within popular music more broadly, with a more specific focus on how genres, artists and music cultures have developed in the United Kingdom. We will trace the development of British rock from the 1960s rock boom, through punk to the recycling of prior eras of rock and of British culture itself in the Britpop years during the 1990s. Notions of ‘Britishness’ will be probed through popular music culture, particularly as it relates to, and is complicated by, Britain’s musical relationships with other parts of the world, i.e. the United States and former colonies of the British Empire whose diasporas arrived in the United Kingdom via post-war immigration. These musics will be investigated by considering structures that have shaped their development over the decades, from educational and political organisations to the wider entertainment industries in the UK. We will also interrogate how popular music has been instrumental in reconfiguring norms of gender and sexuality in the UK, and the foundations already in place for these disruptions.

**Suggestions for preliminary study**
As well as delving into more genre or issue specific writing, it will be invaluable for students to get to grips with some of the classic texts of popular music studies. Simon Frith’s *Performing rites: On the value of popular music* (MA: Harvard University Press, 1998) is the most widely read and cited of these, and situates popular music within sociology and cultural studies, before laying out some core issues for popular music analysis. *The Cambridge companion to pop and rock*, eds. Simon Frith, Will Straw and John Street, (Cambridge University Press, 2001) gives some excellent entryways into broad genres and issues that will form much of the skeleton of this course, such as politics, gender, sexuality and local/global flows. For British rock, see Allan F. Moore’s *Rock: The Primary Text* (London: Routledge, 2017), which provides a theoretical basis for how to approach rock as a set of issues and musical elements. *Britpop and the English Music Tradition*, eds. John Stratton and Andy Bennett (London: Routledge, 2010) is another excellent starting point, which traces a lineage in English music from Victorian-era popular music through the classic rock of the 1960s, and its revival in the 1990s Britpop boom.

For issues surrounding gender in mostly Anglo/American pop and rock, see Sheila Whiteley’s *Women and popular music: Sexuality, identity and subjectivity* (London: Routledge, 2013). This will be well complemented by Philip Auslander’s *Performing glam rock: Gender and theatricality in popular music* (University of Michigan Press, 2006), which looks at disruptive gender behaviour in mostly male case studies from the 1970s, including chapters on David Bowie and Marc Bolan. To investigate other genres in 1970s rock, Jon Savage’s *England’s Dreaming, Revised Edition: Anarchy, Sex Pistols, Punk Rock, and Beyond* (London: Macmillan, 2002) is an indispensable guide to punk and its pre- and post-histories. Edward Macan’s *Rocking the classics: English progressive rock and the counterculture*
(Oxford University Press, 1997) will also be useful for understanding how class and cultural hierarchies have infiltrated rock music.

For an introduction to black music styles in Britain, including styles such as jazz, funk and reggae, see Black Popular Music in Britain Since 1945, eds. Jon Stratton and Nabeel Zuberi’s (London: Routledge, 2016). Rupa Huq’s Beyond subculture: Pop, youth and identity in a postcolonial world (London: Routledge, 2007) contains very useful chapters on Bhangra and hiphop culture in the UK, within a wider discussion around youth culture and pop music. For a study with a more recent, location- and genre-specific focus, Richard Bramwell’s UK Hip-hop, Grime and the City: The Aesthetics and Ethics of London’s Rap Scenes is also highly recommended (London: Routledge, 2015). Martin Cloonan’s Popular music and the state in the UK: culture, trade or industry? (London: Routledge, 2016) unpicks connections between regional political policy, institutions and music culture from the 1950s to the present. Art into Pop, by Simon Frith and Howard Horne (London: Routledge, 2017) will also provide a good entry point into the institutional foundations in education for the British rock scene from the 1960s onwards, while John Mundy’s Popular music on screen: From Hollywood musical to music video (Manchester University Press, 1999) considers the concurrent development of television and film media in the UK and U.S. Finally, to access a more prosaic and personal take on the nexus of the political, televisual and musical (including several post-punk case studies) Mark Fisher’s Ghosts of my life: Writings on depression, hauntology and lost futures is well worth reading (Alresford: Zero Books, 1999).

To provide broad contextual knowledge for the readings above and course content, it may be extremely useful for students to watch some of the BBC’s multi-part documentaries on British Popular Music. The most relevant of these to the readings and course content will be Prog Rock Britannia (particularly Episode 2 - ‘Close to the Edge: 1970-1973’. BBC4, 2009), all four episode of Reggae Britannia (BBC4, 2011) and both parts of Synth Britannia (BBC4, 2009). These are periodically re-screened on BBC4, but also largely accessible on YouTube.

**Description of the Examination**
The paper will last three hours. Candidates will be required to answer three questions, from a broader choice.

**Guidance for Students, Directors of Studies and Supervisors**
This course will consist of eight sessions of two hours each in the Michaelmas Term. Broadly speaking, the first half of each session will take the form of a lecture introducing key themes, while (subject to numbers) the second half will comprise group and class discussions. Three supervisions plus one revision supervision will be given alongside the course. Supervisions will be organised centrally by the course lecturer.
Paper 16: Decolonizing the Ear
Lecturer: Peter McMurray

**Aims and objectives**

- To introduce the study of sound within the context of postcolonial studies
- To explore the history of power within the representation of sonic/musical cultures
- To consider how music studies has been bound up with colonial projects

**Description of the Course**

From operatic depictions of Asia and Africa to the fascination of John Cage and other early experimental sound artists with Buddhism and Asian traditional music, Western canons of music and sound art have a long and complex relationship to non-European traditions. Musicology as a discipline—including both music history and ethnomusicology—played an important role in these cultural encounters, helping to create and solidify certain definitions of “music,” notions of composerly genius, musical authorship, and so on. More recently, the emergence of sound studies has drawn attention to a wide variety of listening practices that extend beyond music as such. But in doing so, it has reproduced many of the same social and political tendencies of musicology and related disciplines, focusing primarily on Europe and North America, with special emphasis on major inventors like Thomas Edison and Alexander Graham Bell. Meanwhile questions of race (as well as gender and sexuality) are often disregarded or considered as an afterthought.

“Decolonizing the Ear” will consider the history of listening and sonic arts (music, poetry, dance, speech) from the perspective of these cultural encounters. In particular, it will introduce students to sound studies while also suggesting some possibilities for critique and rethinking of sound, listening and voice from the perspective of postcolonial studies. Some questions we will consider include: How has the expansion of empire (both from and into Europe) affected our understanding of what constitutes “music”? Why do certain musical genres like opera seem particularly susceptible to racialized representations, both sonically and visually? What are the audible traces of slavery? To what degree are musical canons and musicological discourse complicit (both historically and today) in projects of empire and neoliberal systems of power? How do these dynamics play out differently in historical musicology and ethnomusicology? And finally, what are the limitations of thinking sound in terms of race, power, geography and cultural difference?

Topics/case studies will include (among others):

- musical exoticism in opera (Rameau, Mozart, Verdi)
- musical appropriation (Stravinsky, Cage, Reich, Ligeti)
- colonialism and its musical regimes, especially in the British Empire
- music of the “Black Atlantic”
- the globalization of audio technologies (telegraph, stethoscope, gramophone)
- radio as resistance (North Africa, Australia)
- music, sound and Apartheid
- the history of “world music”

No previous familiarity with sound studies or postcolonial studies required.
**Description of the examination**
The exam will last three hours. Candidates will be required to answer three questions from a broader choice.

**Suggestions for preliminary study**


**Guidance for Students, Directors of Studies and Supervisors**
This course consists of 10 sessions of 90 hours (two initial lectures in Michaelmas, eight seminars in Lent). The course will be supported by three one-hour supervisions, which will be centrally organized by the lecturer. A revision lecture and one revision supervision will be given in Easter Term.
Paper 17: Exploring Music Psychology
Lecturer: Neta Spiro

Aims and objectives
What are the factors that affect the ways we perceive and produce music and how can these be studied? What is music’s role in health and therapy? These questions are at the heart of the wide-ranging field of music psychology and form the basis of this course. During the course, students will develop their knowledge of research in the field, learn skills to carry out studies, and refine their areas of interest within the topics discussed.

Description of the course
The course will consist of eight two-hour sessions in Michaelmas Term followed by two revision seminars in the Easter term.

We will investigate the following topics of music psychology with two, two-hour lectures/seminars devoted to each topic:

1. Communicating and collaborating in music
2. Co-adaptation, entrainment and social implications
3. Music, health and therapy
4. Your choice

Our exploration of the field will be through critical reading of existing theoretical and experimental papers. This will be complemented by class demonstrations and studies. You will be expected to present your views on research papers you have read in at least one session.

Description of the examination
The examination will last three hours. Candidates will be required to answer three questions, relating to the theoretical and practical components of the course.

Suggestions for preliminary reading
**Guidance for Students, Directors of Studies and Supervisors**

This course will consist of ten 2-hour lectures/seminars spread over the Michaelmas and Easter Terms and one 3-hour written examination. The Music Faculty Board recommends that students receive four 1-hour supervisions spaced throughout the academic year and one revision supervision. Students are expected to write 3-4 supervision essays for this course. The course will be taught by lectures/seminars with complementary supervisions.

The Lecturer is available to help students to find a supervisor for dissertations in the fields of music and science or music psychology (ns319@cam.ac.uk).
Composition Workshops
Lecturer: Richard Causton

This programme is open to students from all years of the undergraduate course as well as to Masters and Doctoral students, and will run through the Michaelmas and Lent Terms. There will be a number of strands of activity, including presentations by visiting, resident and student composers of aspects of their own work; discussion of models of compositional practice; demonstration of instrumental, vocal and electronic techniques; workshop performance of student compositions and works-in-progress.

We will be featuring a number of guest speakers from the world of contemporary composition, with as many opportunities for interaction with student composers and performers as we can manage. The central focus will be on technique and an exploration of the wide range of stylistic possibilities open to composers today.

Guidance for Students, Directors of Studies and Supervisors
This programme will consist of sixteen sessions of 90 minutes running through Michaelmas and Lent Terms. It is strongly recommended that students taking Composition at all levels attend these sessions.