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Welcome

Welcome to the Faculty of Music! Around 200 undergraduates and 80 postgraduates study at the Faculty, and its 14 teaching staff, 10 affiliated lecturers and 7 postdoctoral researchers work on an extraordinary variety of musical topics. We very much hope that you will make the most of the opportunities on offer and that, during your time with us, you will reap rich intellectual, musical and social rewards.

Professor Ian Cross  
Chairman, Faculty Board 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; see: 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; it is therefore essential that you check your University emails on a regular basis – daily during term – 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, 09.30–16.30, and Friday, 09.30–15.00.

- Director of Undergraduate Studies: Prof Marina Frolova-Walker (Clare) 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**: Juliet Margerison – 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**: Helen Sutton – admin@mus.cam.ac.uk
  The Administration Assistant deals with general enquiries, practice-room bookings and the teaching timetable.

- **Custodians**: Russell Pearson, Dave Plimmer, 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; they are also your first point of contact for any building-related and maintenance matters.

- **Staff directory**: A full list of Faculty staff and their contact details is available on the website; see: 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 normally classes given to larger groups of students by Faculty staff; they provide you with a framework on which you can build your own self-directed study. **Seminars** consist of smaller groups, usually of between 10 and 20 students; more interactive than lectures, they typically involve 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 normally arrange small-group *supervisions* with a team of specialist supervisors to complement the Faculty teaching. Supervisions are usually given one-to-one 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: for each supervision you will normally be asked to prepare an essay, presentation, harmony and counterpoint exercise, or other piece of work. 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 co-ordination 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 leader. 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, 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’ entries 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 Studies with finding suitable supervisors. *Supervisors are strongly encouraged to attend the relevant lecture course, particularly if supervising it for the first time, and to read the Supervisors’ Handbook, which is updated annually, and which is available on the Faculty website; see 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 (this requires Raven login); see: [https://2019-20.timetable.cam.ac.uk/](https://2019-20.timetable.cam.ac.uk/)
Please 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; this 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; see: 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 it 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 the Moodle page for 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/2018/chapter04-section29.html

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**Support and advice**

If you are unable to find the information you need in this Handbook or on 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 matters relating to supervisions.
The Student Wellbeing website offers a wealth of information about support available across the University; see:
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; see: https://www.mus.cam.ac.uk/current-students/undergraduate/prizes-scholarships-and-grants/contents

For information about examination awards, see page 12.

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; they 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 premier 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 the Concert Hall.

Students interested in hiring the Concert Hall for a performance or for occasional private practice (e.g. 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

Use of instruments
Some instruments (such as pianos) may be played without prior instruction, but they may not be altered or prepared in any way without prior permission. Instruments in the Cudworth Room may
not be played without instruction. For instruments that require tuning, students must request tuning at least two weeks in advance, specifying the pitch and temperament required (contact Helen Sutton, Administrative Assistant – admin@mus.cam.ac.uk). Please note that students may not tune the instruments without permission.

**Students taking Part IB Keyboard Skills or Part II Advanced Keyboard Skills must complete an induction before using any of the instruments in the Cudworth Room. This will usually take place during or shortly after the first class in Michaelmas Term.**

All other enquiries about hiring instruments should be directed to Maggie Faultless, Director of Performance (mf413@cam.ac.uk).

**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 08.30 and 17.30 on weekdays during term-time. The Pendlebury Library annexe contains a satellite computer room that is also accessible to undergraduates.

Mustafa Beg, Computer Officer (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). It 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 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; see: 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 the 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; resources include portable recording kits which are available to students for recording their work in or outside 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; you can also contact our Technical Specialist, Myles Eastwood at mjfe2@cam.ac.uk.

Student feedback and representation
The Faculty is committed to receiving and responding to feedback; this enables us to address problems and celebrate successes. Where you have an issue that we could resolve quickly, please do come and talk to us in the Administration Office; alternatively, 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. Further information is available on the Faculty website: 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, as well as 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; see:
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 complete (anonymously) lecture questionnaires. The Chairman of the Faculty Board and Director of Undergraduate Studies review the responses and discuss any issues of concern with the lecturer. Lecturers’ responses to the questionnaires are available in the Pendlebury Library and on the Faculty website; see:
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); see:
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 15.30 to 16.30 each Wednesday during Full Term.

Feedback form
Suggestion forms are available outside the Pendlebury Library or can completed online; see https://www.mus.cam.ac.uk/current-students/feedback. Although forms can be signed, you are also able to complete these anonymously, and you 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 can be found at the link below. The Faculty’s Responsible Officer who deals with complaints at a local level is the Chair of the Faculty; see: https://www.studentcomplaints.admin.cam.ac.uk/

Assessment
Undergraduate Examination information is available on the University website; see: https://www.cambridgestudents.cam.ac.uk/your-course/examinations/undergraduate-exam-information

Exam enrolments
Students must enrol for their exams via their CamSIS account in Michaelmas Term; any subsequent changes to paper choices must be discussed with the student’s Director of Studies and the relevant College Tutorial Office. When changing Papers, students must submit to the Faculty any forms (such as option declarations, abstracts, recital programmes) as instructed in the course description, even if the deadline has passed.

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; see: 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; these are available for download from their website; see: http://bufvc.ac.uk/avcitation/guidelines
Plagiarism

Plagiarism means passing off other people’s ideas or words as if they were your own. 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; this can be found online at: www.admin.cam.ac.uk/univ/plagiarism/ and in the Faculty of Music’s Guidelines on Referencing. For details about plagiarism and Turnitin see: 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 of the Tripos 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 are available to download from course Moodle sites.

**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 any part of a coursework submission is late, penalties will be applied. Normally, 5% will be deducted for a late submission of any duration on the day of submission, with further increments of 5% being deducted for each day thereafter. 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 Examination Access and Mitigation Committee of the University. Typical grounds for an extension might be serious 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 at the earliest opportunity.

Delays in earlier submissions (dissertation titles and abstracts, declaration of intention and programmes for the recital) may also result, at the discretion of the Board of Examiners, in a reduction in the respective final marks.

**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.

Most written and practical examinations begin in the sixth week of the Easter Term and finish in the middle of the last week of term, though Part IA and Part IB Recitals usually take place at the start of Easter Term. In 2020, written exams are likely to start on Monday 25 May. However, the official start-dates of the examination period for each Part of the Tripos are promulgated by the University, and students should be aware that exams may be scheduled at any time during this period; see: 
http://www.admin.cam.ac.uk/univ/s0/2017/chapter03-section4.html

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

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, examiners 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 2020, Wednesday 10 or Thursday 11 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 confirms the exact publication date for every Tripos; see: 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 at: 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 performance; see: https://www.studentcomplaints.admin.cam.ac.uk/examination-reviews

Feedback
Student feedback on examination papers and conduct of examinations is 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 is 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 was 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 greater range of 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.
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 a practical test (each counting for one-third of the marks for Paper 6).
- The Faculty of Music expects a student workload to consist of c. 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>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Music and Musicology Today</td>
<td>Peter McMurray, Margaret Faultless, Richard Causton, Peter McMurray</td>
<td>Michaelmas &amp; Lent, Michaelmas &amp; Lent, Michaelmas &amp; Lent, Michaelmas &amp; Lent</td>
</tr>
<tr>
<td>2</td>
<td>Music History I (Early Modern Period c. 1580–1750)</td>
<td>Alan Howard</td>
<td>Lent</td>
</tr>
<tr>
<td>3</td>
<td>Music History II (1770–1914)</td>
<td>Martin Ennis/Charlotte Bentley/Francesca Vella</td>
<td>Michaelmas</td>
</tr>
<tr>
<td>4</td>
<td>Introduction to Music Analysis</td>
<td>Nicholas Marston</td>
<td>Michaelmas &amp; Lent</td>
</tr>
<tr>
<td></td>
<td>Composers’ Workshops</td>
<td>Richard Causton</td>
<td>Michaelmas &amp; Lent</td>
</tr>
<tr>
<td></td>
<td>Practising Performance</td>
<td>Margaret Faultless</td>
<td>All terms</td>
</tr>
</tbody>
</table>
Part IA Summary of submission deadlines

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

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>Friday 1 November 2019</td>
<td>Paper 1 Music and Musicology Today: Composition, Extended Essay or Performance – Option declaration Submit the declaration form to Faculty Admin Office</td>
</tr>
<tr>
<td>Friday 6 December 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 17 January 2020</td>
<td>Paper 1 Music and Musicology Today: Recital programme Submit to Faculty Admin Office</td>
</tr>
<tr>
<td>Friday 17 January 2020</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 13 March 2020</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 24 April 2020</td>
<td>Paper 1 Music and Musicology Today: Composition Submit to drop-box in Pendlebury Library</td>
</tr>
<tr>
<td>Friday 24 April 2020</td>
<td>Paper 1 Music and Musicology Today: Extended Essay Submit to drop-box in Pendlebury Library</td>
</tr>
<tr>
<td>Friday 24 April 2020</td>
<td>Paper 6 Practical Skills: Option declaration for jazz or melody instrument (To be submitted only 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 18 May 2020</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 19 May 2020</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)

<table>
<thead>
<tr>
<th>Teaching hours</th>
<th>Lecture course: 8 hours plus 1 revision lecture (plus Composition and Performance workshops)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recommended number of</td>
<td>Lecture course: 4 (all students) plus one revision supervision Composition/Extended Essay: 3</td>
</tr>
<tr>
<td>supervisions</td>
<td>Recital: at least 6 hours of instrumental/vocal lessons</td>
</tr>
<tr>
<td>Terms taught</td>
<td>Lecture course: Michaelmas Term (4 lectures + gamelan session) and Lent Term (4 lectures)</td>
</tr>
<tr>
<td>Assessment method</td>
<td>2-hour written examination, plus either a Recital or a Composition or a 3,000-word Extended Essay</td>
</tr>
<tr>
<td>Key dates</td>
<td>Friday 1 November 2019: Submission of option declaration</td>
</tr>
<tr>
<td></td>
<td>Friday 6 December 2019: First recital self-reflection</td>
</tr>
<tr>
<td></td>
<td>Friday 17 January 2020: Submission of Recital programme/Extended Essay title and abstract</td>
</tr>
<tr>
<td></td>
<td>Friday 13 March 2020: Recital self-reflection</td>
</tr>
<tr>
<td></td>
<td>Friday 24 April 2020: Submission of Composition/Extended Essay</td>
</tr>
</tbody>
</table>

**Aims and objectives**

- To give students tools to reflect critically on what music is and how we make meaning from it by providing a mental map of different possibilities for 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 and familiarise students with key questions that animate those sub-disciplines, such as definitions of music, practices of interpretation, music and/as philosophy, listening as critique, etc.
- 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 (with supervisions), 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; these include 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 analyse
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 one of the following options: a performance, a composition or an extended essay. Students choose one of these following an introduction to each of the three options.

**Description of the exam**
Assessment of this paper will be split equally 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 study**
NB: These readings/listenings will give you a sense for the scope of the lecture portion of the course and touch on specific themes we will focus on.

**Reading**

Listening/Viewing

- Beyoncé, *Lemonade* (2016, film/’visual album’).
- Christian Scott aTunde Adjuah, NPR Music Tiny Desk Concert (2015 live performance, on YouTube; check out from 15:30 especially).

Guidance for students, Directors of Studies and supervisors (General)
The course consists of eight 60-minute lectures, four in Michaelmas and four in Lent, with an additional one-hour workshop (date TBC); one two-hour written examination; and one selected option. There will be four supervisions (two in Michaelmas, two in Lent) to support the lecture course: these will be organised centrally by the Course Co-ordinator. The Faculty of Music recommends that supervisions for the lecture course be held in weeks 4 and 7 of Michaelmas Term and weeks 2 and 6 of Lent Term. 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 taking the Performance option will be required to perform in one class. Classes will also address programming, preparation and presentation.

Students are encouraged to attend (and/or participate in) the Faculty’s Practising Performance workshops and to take part in ensembles and other performance activities (including outreach projects) within the Faculty, Colleges and University.

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

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)
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 (normally to a maximum penalty of 10%).

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

This assessed recital will be held at the beginning of Easter Term. It will be worth 50% of the total marks for this paper.
Recitalists must hand in to the Faculty of Music Office by **Friday 1 November 2019** a declaration form (signed by their Director of Studies) indicating their intention to take the Recital option; at the same time, they must indicate the instrument chosen or the type of voice, and include 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 6 December 2019) and by the last day of Lent Term (Friday 13 March 2020) students must submit to their Director of Studies and the Director of Performance a self-reflection describing their studies (including the number of lessons taken and with whom) of 100–200 words.

By the fourth day of Full Lent Term, Friday 17 January 2020, 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 examination 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 are 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. If they wish, candidates may prepare further copies of the programme for the benefit of the audience.
- Candidates may also provide programme notes, if they wish; however, these will be not be assessed as part of the examination process.
- Organists must include on the programme the specification of the organ used for their recital.

**Guidance for students, Directors of Studies and supervisors (Performance option)**

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 for Performance, where relevant.

**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. Electronics may, if appropriate, be used as an additional element (i.e. you may submit a piece for not less than three instruments/voices and live or pre-recorded electronics). Your piece should be submitted, via the drop-box in the Pendlebury Library, to the Chairman of Examiners, by the fourth day of full Easter Term, Friday 24 April 2020.

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 voices. An audio recording of the piece must be submitted online via Moodle (detailed instructions will be issued by the Faculty closer to the submission deadline). Files must be named using this format:
Candidate number_title of piece – e.g. 2453K_'Visions’ for string quartet

Moodle will anonymise your submission. It is therefore essential that files are named correctly; otherwise, the examiners may not be able to match your recording to the relevant score. Candidates who fail to name their files correctly may incur a penalty.

It is intended that this should be original rather than pastiche composition. 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 must be bound; loose sheets will not be accepted.

**Guidance for students, Directors of Studies and supervisors (Composition option)**

The Co-ordinator for Composition (Richard Causton) will take responsibility for the organisation of supervisions. Students receive three hours’ worth of individual supervisions for their composition. All candidates for this option are also required to attend the Part IA / Part IB Composition lectures that will be held in Michaelmas and Lent Terms. (Please note that the first lecture is held before the deadline for submission of option declarations).

Students are also expected to attend the Composers’ Workshops, which take place on Tuesdays between 2.00 pm and 4.00 pm during Full Term. This programme will consist of sixteen sessions, running through Michaelmas and Lent Terms.

**Option C: Extended Essay (Peter McMurray)**

The Extended Essay option consists of an essay of no more than 3,000 words (excluding abstract, bibliography and appendices, but including footnotes) on a topic approved by the Course Co-ordinator (Peter McMurray) and related to one of the paper’s subject areas. Students intending to pursue research with human subjects or with other ethical implications should submit an Ethical Review form with their abstract.

The essay should be submitted to the Chairman of Examiners, via the drop-box in the Pendlebury Library, by the fourth day of full Easter Term, Friday 24 April 2020. Students choosing to undertake the Extended Essay option should also hand in to the Faculty of Music Office, by the fourth day of Full Lent Term, Friday 17 January 2020, 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 (Extended essay option)**

Supervision for extended essays will be organised by Directors of Studies (although the Course Co-ordinator may be contacted for advice). Students should receive no more than three individual supervisions for their extended essay.
Paper 2: Music History 1: Early Modern (c. 1580–1750)
Lecturer: Alan Howard

<table>
<thead>
<tr>
<th>Teaching hours</th>
<th>15 hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recommended number of supervisions</td>
<td>6</td>
</tr>
<tr>
<td>Term taught</td>
<td>Lent</td>
</tr>
<tr>
<td>Assessment method</td>
<td>3-hour written examination</td>
</tr>
<tr>
<td>Key Dates</td>
<td>n/a</td>
</tr>
</tbody>
</table>

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 c. 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
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 lectures of 90 minutes in Lent Term. Supervisions will be organised by the Course Lecturer. 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 be held in weeks 1, 2, 4, 6 and 8 of Lent Term and week 1 of Easter Term.
Paper 3: Music History II: Studies in Music from 1770 to 1914
Lecturers: Martin Ennis (with Charlotte Bentley and Francesca Vella)

<table>
<thead>
<tr>
<th>Teaching hours</th>
<th>15 hours plus 1 revision lecture</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recommended number of supervisions</td>
<td>6</td>
</tr>
<tr>
<td>Term taught</td>
<td>Michaelmas</td>
</tr>
<tr>
<td>Assessment method</td>
<td>3-hour written examination</td>
</tr>
<tr>
<td>Key Dates</td>
<td>n/a</td>
</tr>
</tbody>
</table>

**Description of the course**

The purpose of this course will be 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 Michaelmas Term, followed by one revision lecture in Easter Term. The Faculty recommends six one-hour supervisions in the course of Michaelmas 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 be held in weeks 1, 2, 4, 6 and 8 of Michaelmas Term and week 1 of Lent Term.

NB: 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

<table>
<thead>
<tr>
<th>Teaching hours</th>
<th>8 x 90-minute lectures; 4 x 90-minute classes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recommended number of supervisions</td>
<td>8</td>
</tr>
<tr>
<td>Terms taught</td>
<td>Michaelmas (lectures); Lent (classes)</td>
</tr>
<tr>
<td>Assessment method</td>
<td>3-hour written examination</td>
</tr>
<tr>
<td>Key dates</td>
<td>n/a</td>
</tr>
</tbody>
</table>

**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 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 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 2019–20 examination, the prescribed repertoire for Section A will be J. S. Bach, *Das wohltemperirte 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
As noted above, 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 eight 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.
Paper 5 & 6: Tonal Skills I and II

Lecturers: Andrew Arthur (Counterpoint), Tim Watts (Harmony)
Co-ordinator for Practical Skills and Aural Skills: Daniel Trocmé-Latter

<table>
<thead>
<tr>
<th>Teaching hours</th>
<th>Please see below for details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recommended number of sessions</td>
<td>Please see below for details</td>
</tr>
<tr>
<td>Terms taught</td>
<td>Michaelmas (Harmony); Michaelmas and Lent (Counterpoint); Michaelmas and Lent (Practical); Michaelmas, Lent and Easter (Aural)</td>
</tr>
<tr>
<td>Assessment method</td>
<td>3-hour written examination (Harmony and Counterpoint) Takeaway paper (Harmony and Counterpoint) 1-hour examination (Aural) 10-minute Practical tests</td>
</tr>
<tr>
<td>Key dates</td>
<td>Friday 24 April 2020: Option Declaration for Practical test Monday 18 May 2020: Collection of Takeaway paper Tuesday 19 May 2020: Submission of Takeaway paper</td>
</tr>
</tbody>
</table>

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 **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, and should aim to spend between 1.5 and
2 hours on individual tasks (including on Auralia) 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 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. **An exam-technique lecture for Aural Skills will be given during Lent Term.**

**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 $a_4$, indicating the number of voices to be employed.

**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 from either a sixteenth-century vocal piece or 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 Faculty of Music Office 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 24 April 2020; 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 takeaway paper, in which candidates will be required to select one of the following options in stylistic composition: 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 takeaway 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 imposed 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, either in the Riemenschneider collection (published by Chappell) or in the volume edited by B. F. Richter (published by Breitkopf & Härtel), are an excellent place to start. 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 Owen Swindale’s Polyphonic

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).

All students are given access to the Auralia software and are expected to use the practice facilities it offers.

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 those who start the course without much pre-university training it may be unrealistic to expect the full number of disciplines to be mastered in one year.

Aural teaching is organised by the Faculty of Music. Directors of Studies may choose to arrange occasional small-group supervisions in Aural Skills in addition to the Faculty classes. Additional classes, where given, are designed to meet specific needs; they should certainly not be considered ‘normal’ arrangements. The general recommendation for Practical Skills supervision is for eight half-hour supervisions, spread across the academic year; however, 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. All supervisors, especially those new to teaching these papers, are welcome to attend the lectures.

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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; it runs through Michaelmas and Lent Terms. There will be a number of strands of activity, including presentations by visiting, resident and student composers relating to 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 running through Michaelmas and Lent Terms. It is expected that students taking Composition at all levels attend these sessions.

Practising Performance Classes
Co-ordinator: Margaret Faultless

The Practising Performance programme consists of a series of workshops and masterclasses held in the Recital Room most Thursday afternoons during term. They are intended to complement both one-to-one lessons and the vast array of practical music-making that takes place in Cambridge. They can also challenge pre-conceived ideas about performance and performing.

Typically, the programme includes workshops and masterclasses for singers, wind players, string players, pianists (for both solo playing and in chamber groups) and conductors. Seminar topics often include practice and preparation, performance anxiety, jazz, continuo, Baroque dance, Alexander Technique, Feldenkrais and yoga.

The series is curated by Margaret Faultless, Director of Performance, and she welcomes suggestions for other events.

The series for each term will be announced in advance and students, including those not reading Music, who wish to take an active part are invited to email Maggie on mf413@cam.ac.uk.

All Practising Performance events are free and open to the public.
Candidates for Part IB offer six papers: Papers 1, 2 and 3 plus three others from Papers 4 to 12.

<table>
<thead>
<tr>
<th>Paper number</th>
<th>Course title</th>
<th>Lecturer</th>
<th>Terms taught</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Historical Studies (20th and 21st Century)</td>
<td>Marina Frolova-Walker</td>
<td>Michaelmas &amp; Lent</td>
</tr>
<tr>
<td>2</td>
<td>Analysis (19th Century)</td>
<td>Martin Ennis and others</td>
<td>All terms</td>
</tr>
<tr>
<td></td>
<td>Analysis (20th Century)</td>
<td>Jeremy Thurlow/Kim Ashton</td>
<td></td>
</tr>
</tbody>
</table>
| 3            | Applied Tonal Skills – Style Composition
Option A: Fugue (also Part II)
Option B: Orchestration
Option C: Film Score | Tim Watts
Gareth Wilson
Tim Watts
Vasco Hexel | Michaelmas
Michaelmas
Michaelmas
Michaelmas & Lent |
| 4            | Introduction to Performance Studies
i) Essay
ii) Recital                                                             | Mine Doğantan-Dack
Margaret Faultless | Michaelmas
Michaelmas & Lent |
| 5            | Composition Portfolio
Seminars (also Part IA)                                                   | Richard Causton                   | Michaelmas & Lent             |
| 6            | Dissertation (also Part II)                                                | Katharine Ellis                   | Michaelmas & Easter           |
| 7            | Notation                                                                    | James Burke                       | Michaelmas & Lent             |
| 8            | Keyboard Skills                                                             | Graham Ross                       | Michaelmas                    |
| 9            | Introduction to Ethnomusicology                                            | Min Yen Ong                       | Michaelmas & Lent             |
| 10           | Elective Topics I
i) Don Giovanni
ii) Carmen in Context                                                      | Stefano Castelvecchi
Delphine Mordey | Michaelmas
Michaelmas & Lent |
| 11           | Elective Topics II
i) Women in Music
ii) Music in Jazz Age Paris                                                | Susan Rutherford
Katharine Ellis | Michaelmas
Michaelmas (language) & Lent |
| 12           | Introduction to Music and Science                                          | Ian Cross                         | Michaelmas & Lent             |
|              | Composers’ Workshops                                                        | Richard Causton                   | Michaelmas & Lent             |
|              | Practising Performance                                                      | Margaret Faultless                | All terms                     |
Part IB Summary of submission deadlines

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

<table>
<thead>
<tr>
<th>Date</th>
<th>Submission Details</th>
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<tbody>
<tr>
<td>Friday 18 October 2019</td>
<td>Paper 4 Introduction to Performance Studies: Option declaration Submit to Faculty Admin Office</td>
</tr>
<tr>
<td>Friday 8 November 2019</td>
<td>Paper 6 Dissertation: Submission of title and abstract Submit to Faculty Admin Office</td>
</tr>
<tr>
<td>(Division of Michaelmas Term)</td>
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</tr>
<tr>
<td>Friday 6 December 2019</td>
<td>Paper 4 Introduction to Performance Studies: Recital self-reflection Submit by email to Director of Studies and Director of Performance</td>
</tr>
<tr>
<td>(Last day of Michaelmas Term)</td>
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</tr>
<tr>
<td>Friday 17 January 2020</td>
<td>Paper 4 Introduction to Performance Studies: Recital programme Submit to Faculty Admin Office</td>
</tr>
<tr>
<td>(Fourth day of Full Lent Term)</td>
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</tr>
<tr>
<td>Thursday 27 February 2020</td>
<td>Paper 3 Applied Tonal Skills: Film score Film clip to be released by Faculty Admin Office</td>
</tr>
<tr>
<td>(Thursday two weeks before the end of Lent Term)</td>
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</tr>
<tr>
<td>Tuesday 10 March 2020</td>
<td>Paper 5: Composition Portfolio: first submission Submit to drop-box in Pendlebury Library</td>
</tr>
<tr>
<td>(Last Tuesday of Full Lent Term)</td>
<td></td>
</tr>
<tr>
<td>Thursday 12 March 2020</td>
<td>Paper 3 Applied Tonal Skills: first submission Submit to drop-box in Pendlebury Library</td>
</tr>
<tr>
<td>(Last Thursday of Full Lent Term)</td>
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</tr>
<tr>
<td>Friday 13 March 2020</td>
<td>Paper 4 Introduction to Performance Studies: Recital self-reflection Submit by email to Director of Studies and Director of Performance</td>
</tr>
<tr>
<td>(Last day of Lent Term)</td>
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<tr>
<td>Friday 24 April 2020</td>
<td>Paper 4 Introduction to Performance Studies: Extended Essay Submit to drop-box in Pendlebury Library</td>
</tr>
<tr>
<td>(Fourth day of Full Easter Term)</td>
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<tr>
<td>Friday 24 April 2020</td>
<td>Paper 5 Composition Portfolio: second and third submissions Submit to drop-box in Pendlebury Library</td>
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<tr>
<td>(Fourth day of Full Easter Term)</td>
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<tr>
<td>Tuesday 28 April 2020</td>
<td>Paper 6 Dissertation Submit to drop-box in Pendlebury Library</td>
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<tr>
<td>(Eighth day of Full Easter Term)</td>
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<tr>
<td>Monday 4 May 2020</td>
<td>Paper 3 Applied Tonal Skills: Orchestration Piano Score to be collected from the Faculty Admin Office</td>
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<tr>
<td>(Fourteenth day of Full Easter Term)</td>
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<tr>
<td>Wednesday 6 May 2020</td>
<td>Paper 3 Applied Tonal Skills: second and third submissions Submit to drop-box in Pendlebury Library</td>
</tr>
<tr>
<td>(Sixteenth day of Full Easter Term)</td>
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<tr>
<td>Friday 8 May 2020</td>
<td>Paper 9 Introduction to Ethnomusicology: Essay Submit to drop-box in Pendlebury Library</td>
</tr>
<tr>
<td>May/June 2020</td>
<td>Paper 2 Analysis: Set work takeaway To be collected from the Faculty Admin Office</td>
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<tr>
<td>(Date and time to be confirmed at the start of Easter Term)</td>
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<tr>
<td>May/June 2020</td>
<td>Paper 8 Keyboard Skills: Figured bass takeaway To be collected from the Faculty Admin Office</td>
</tr>
<tr>
<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

<table>
<thead>
<tr>
<th>Teaching hours</th>
<th>15 hours</th>
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<tbody>
<tr>
<td>Recommended number of supervisions</td>
<td>6</td>
</tr>
<tr>
<td>Terms taught</td>
<td>Michaelmas (1 lecture) and Lent (9 lectures)</td>
</tr>
<tr>
<td>Assessment method</td>
<td>3-hour written examination</td>
</tr>
<tr>
<td>Key dates</td>
<td>n/a</td>
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</table>

**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 in topics rather than decades. The first eight of the ten lectures will offer different cross-sections of the 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 Griffiths’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 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
There will be a three-hour paper, and students will be asked to answer three questions from a broader selection.
Paper 2: Analysis (19th and 20th Century)

Lecturers: 19th Century: Martin Ennis and others; 20th Century: Jeremy Thurlow and Kim Ashton

<table>
<thead>
<tr>
<th>Teaching hours</th>
<th>18 hours plus 1 revision lecture</th>
</tr>
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<tbody>
<tr>
<td>Recommended number of supervisions</td>
<td>12</td>
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<tr>
<td>Terms taught</td>
<td>All terms</td>
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<tr>
<td>Assessment method</td>
<td>3-hour written examination</td>
</tr>
<tr>
<td>Key dates</td>
<td>Collection of Set Work: to be advised at the start of Easter Term</td>
</tr>
</tbody>
</table>

**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 Analysis 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 main examination period.* 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 and Lent Terms, one revision lecture in Easter Term, 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 main examination period, and teaching in 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 encouraged 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)

<table>
<thead>
<tr>
<th>Teaching hours</th>
<th>Please see below for details</th>
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<tbody>
<tr>
<td>Recommended number of sessions</td>
<td>Please see below for details</td>
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<tr>
<td>Terms taught</td>
<td>Michaelmas and Lent</td>
</tr>
<tr>
<td>Assessment method</td>
<td>Portfolio of three submissions (Takeaway paper for Orchestration option)</td>
</tr>
<tr>
<td>Key dates</td>
<td></td>
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<tr>
<td>Thursday 27 February 2020: Release of Film Score film clip</td>
<td></td>
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<tr>
<td>Thursday 12 March 2020: first submission</td>
<td></td>
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<tr>
<td>Monday 4 May 2020: collection of Orchestration score</td>
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<tr>
<td>Wednesday 6 May 2020: second and third submissions</td>
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</table>

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. 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 12 March 2020)**. 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 6 May 2020)**.

All compositions must have been written during the current academic year. Each work must be bound separately and each submission must have a cover sheet. 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 imposed for late submission, as for infringements against any of the rubrics set out elsewhere in the course description. All compositions in Section A must be submitted in the form of a score using conventional notation.

In addition, candidates must supply, by **2.00 pm on the sixteenth day of Full Easter Term (Wednesday 6 May 2020)** at the latest, a recording of one of the pieces in Section A using real (not synthesised) instruments and/or voices. All audio and video recordings must be submitted online via Moodle (detailed instructions will be issued by the Faculty closer to the submission deadline). Files must be named using this format:

Candidate number_title of piece – e.g. 2453K_Fugue

Moodle will anonymise your submission. It is therefore essential that files are named correctly; otherwise, the examiners may not be able to match your recording to the relevant score. Candidates who fail to name their files correctly may incur a penalty.

The paper will comprise three sections:

**Section 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 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 (Paper 5) 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 (General)

Section A of this course consists of four one-hour lectures towards the beginning of 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).

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.

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 (Fugue)
This course consists of six one-hour lectures in 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.
Section 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 4 May 2020). 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 (Orchestration)**
The course is taught through four 90-minute lectures in 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.

**Section 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 between supervisions.

**Description of the examination**
Candidates will be required to add a continuous soundtrack, scored for chamber ensemble (for a minimum of five players) or orchestra, broadly in a tonal idiom, to a short animated film. The work should be submitted as a score in standard notation (PDF) and a Mac-compatible film-clip with recorded music embedded (.mp4 or .mov). Technical guidance on file formats and other aspects of the examination will be provided during supervisions. Candidates may choose either to use sequencing software and samples / synthesisers 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 the 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 27 February 2020).

**Suggestions for preliminary study**

**Guidance for students, Directors of Studies and supervisors (Film score)**
The course is taught through three 90-minute lectures in Michaelmas Term and one 90-minute lecture in 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

<table>
<thead>
<tr>
<th>Teaching hours</th>
<th>12 hours plus performance classes for Recital option</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recommended number of supervisions</td>
<td>3 (plus 3 further for essay option; 8 hours of instrumental/vocal lessons for recital option)</td>
</tr>
<tr>
<td>Term taught</td>
<td>Michaelmas</td>
</tr>
<tr>
<td>Assessment method</td>
<td>2-hour written examination, plus: Either a recital or a 3,500-word essay</td>
</tr>
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<td>Key dates</td>
<td>Friday 18 October 2019: Option declaration</td>
</tr>
<tr>
<td></td>
<td>Friday 6 December 2019: Recital self-reflection</td>
</tr>
<tr>
<td></td>
<td>Friday 13 March 2020: Recital self-reflection</td>
</tr>
<tr>
<td></td>
<td>Friday 24 April 2020: Essay submission</td>
</tr>
</tbody>
</table>

**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 18 October 2019 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 (excluding abstract, bibliography and appendices, but including footnotes) on a designated topic in the field of musical performance studies. It will be due by Friday 24 April 2020. In addition, students must hand in to the Music Faculty Office by Friday 18 October 2019 a declaration form, signed by their Director of Studies, indicating their intention to take the Essay option. Students intending to pursue research with human subjects or with other ethical implications should submit an Ethical Review form with their abstract.

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

By the last day of Michaelmas Term (Friday 6 December 2019) and by the last day of Lent Term (Friday 13 March 2020) students taking this option must submit to their Director of Studies and the
Director of Performance a self-reflection describing their studies (including the number of lessons taken and with whom) of 100–200 words.

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. 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 broader selection. The examination will be worth 50% of the total mark for this paper.

**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 is to be submitted, via the drop-box in the Pendlebury Library, to the Chairman of Examiners, **by Friday 24 April 2020**. This assessed essay will be worth 50% of the total mark for this course.

**Recital (only for students taking the Recital option)**
- 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.
- 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%).
- 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 Easter Term. It will be worth 50% of the total mark for this course.
- Recitalists must hand in to the Music Faculty Office **by Friday 18 October 2019** 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.
- Organists will be informed about the choice of instrument by the end of Michaelmas Term.
- **By the fourth day of Full Lent Term (Friday 17 January 2020)**, 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 may 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 are 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. If they wish, candidates may prepare further copies of the programme for the benefit of the audience.
- Candidates may also provide programme notes, if they wish; however, these will be not be assessed as part of the examination process.
- Organists must include on their programme the specification of the organ used for their recital.

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, 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 pp. 3–24, is recommended.


Guidance for students, Directors of Studies 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 Co-ordinator, where relevant.
Paper 5: Portfolio of Compositions
Lecturer: Richard Causton

<table>
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<th>Teaching hours</th>
<th>12 hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recommended number of supervisions</td>
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<tr>
<td>Terms taught</td>
<td>Michaelmas and Lent</td>
</tr>
<tr>
<td>Assessment method</td>
<td>Portfolio of three compositions</td>
</tr>
<tr>
<td>Key dates</td>
<td></td>
</tr>
<tr>
<td>Tuesday 10 March 2020: first submission</td>
<td></td>
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<tr>
<td>Friday 24 April 2020: second and third submissions</td>
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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 that is informed by developments in 20th- and 21st-century music; those compositions 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 eight 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, given jointly for Part IA and Part IB students, 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. Students taking this option are expected to attend Composers’ Workshops, which take place on Tuesdays between 2.00 pm and 4.00 pm during Full Term.

Candidates are required to submit two copies of a portfolio of three compositions whose combined duration should not normally be of less than 14 minutes. The notation used should be that most appropriate to the medium (i.e. conventional staff notation for acoustic instruments, comprehensive instructions including graphic elements where required for electro-acoustic submissions). In addition, each candidate will be expected to submit a recording of at least one of these three pieces. Synthetic realisations of scores for acoustic instruments are not admissible, and there should be no significant discrepancy between the score of a piece and the submitted recording. The preliminary pages of the score should include a brief written outline of the piece (one or two paragraphs typically suffice). This might be in essence a programme note, but it may also touch upon technical matters (e.g. compositional processes employed and structural features of the piece).

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 10 March 2020). 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 24 April 2020). 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. 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 imposed for late submission.
Audio recordings must be submitted online via Moodle (detailed instructions will be issued by the Faculty closer to the submission deadline). Files **must** be named using this format:

Candidate number_title of piece – e.g. 2453K_Movement for string quartet

Moodle will anonymise your submission. It is therefore **essential** that files are named correctly; otherwise, the examiners may not be able to match your recording to the relevant score. Candidates who fail to name their files correctly may incur a penalty.

**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 electro-acoustic facilities available in the Faculty.

**Guidance for students, Directors of Studies and supervisors**
In addition to supervisions, the course consists of eight 90-minute seminars running through 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 14 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; see above for details. 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 Course 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. Students intending to pursue research with human subjects or with other ethical implications should submit an Ethical Review form with their abstract.

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 or your Director of Studies 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-
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 8 November 2019) 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
Two copies of 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 28 April 2020). 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 imposed for late submission.

Where the topics are closely connected to audio-visual media (particularly film music), there is scope for including either audio or audio-visual recordings as part of the dissertation submission, on the following conditions:

1. The recording(s) must be relevant to the argument and keyed to the appropriate place in the text
2. The recording(s) must be on a clearly-labelled memory stick or CD
3. The memory stick or CD must be securely attached inside the back cover of each copy of the dissertation

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 by 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

Lecturer: James Burke

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<th>Teaching hours</th>
<th>12 plus 1 revision lecture</th>
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<tr>
<td>Recommended number of supervisions</td>
<td>4</td>
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<td>Terms taught</td>
<td>Michaelmas (6 lectures), Lent (2 lectures)</td>
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<tr>
<td>Assessment method</td>
<td>3-hour written paper</td>
</tr>
<tr>
<td>Key dates</td>
<td>n/a</td>
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</table>

**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 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.

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:

Anna Maria Busse Berger & Jesse Rodin (eds.), The Cambridge History of Fifteenth-Century Music (Cambridge: Cambridge University Press, 2015) [available online at www.cambridge.org/core/]

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

- Willi Apel, The Notation of Polyphonic Music (Cambridge, MA: Mediaeval Academy of America, 1949)
- Carl Parrish, The Notation of Medieval Music (New York: W. W. Norton & Co., 1957)

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:

Anna Maria Busse Berger & Jesse Rodin (eds.), The Cambridge History of Fifteenth-Century Music (Cambridge: Cambridge University Press, 2015) [available online at www.cambridge.org/core/]

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:

John Milsom, ‘Sacred Songs in the Chamber’, in English Choral Practice, 1400–1650, ed. John
Morehen (Cambridge: Cambridge University Press, 1995), 161-79 [available online at www.cambridge.org/core/]

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/]

and other reference tools such as The Harvard Dictionary of Music.

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 (EEMC) 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://www.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:


Guidance for students, Directors of Studies and supervisors

The course is delivered via eight lectures, each of 90 minutes. Six will be in Michaelmas Term; two will be in 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 Michaelmas Term, two in 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 Easter Term.
Paper 8: Keyboard Skills

Lecturer: Graham Ross

<table>
<thead>
<tr>
<th>Teaching hours</th>
<th>9 hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recommended number of supervisions</td>
<td>8</td>
</tr>
<tr>
<td>Term taught</td>
<td>Michaelmas</td>
</tr>
<tr>
<td>Assessment method</td>
<td>Practical tests</td>
</tr>
<tr>
<td>Key dates</td>
<td>Release of continuo test: date to be confirmed at the start of Easter Term</td>
</tr>
</tbody>
</table>

**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, which will last for approximately 20 minutes, will consist of five elements. Four are examined after a total of 30 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 Vallotti temperament. All candidates must attend an induction lecture before using Faculty harpsichords.

**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; this will usually take place in or after the first class in Michaelmas Term.
Paper 9: Introduction to Ethnomusicology  
Lecturer: Min Yen Ong

<table>
<thead>
<tr>
<th>Teaching hours</th>
<th>12 hours plus 1 revision lecture</th>
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</thead>
<tbody>
<tr>
<td>Recommended number of supervisions</td>
<td>6 plus 1 revision supervision</td>
</tr>
<tr>
<td>Terms taught</td>
<td>Michaelmas (7 lectures), Lent (1 lecture)</td>
</tr>
<tr>
<td>Assessment method</td>
<td>2-hour written examination (50%) 3,500-word essay (50%)</td>
</tr>
<tr>
<td>Key dates</td>
<td>Friday 8 May 2020: Essay submission</td>
</tr>
</tbody>
</table>

**Aims and objectives**

- To familiarise students with several major traditions of non-Western music.
- To introduce students to key themes and debates in ethnomusicology.
- To work through basic methods of ethnography in theory and practice.

**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. Case studies from this course will focus on music of Pacific Island cultures and East Asia.

The course is designed to give students an introduction to the field, its historical development and some of the key debates that characterise current research, with special emphasis on ethnography.

Topics will include:

- Musical ethnography
- Music and identity
- Place, space and soundscapes
- Organology
- Politics and protest
- Tourism
- Globalisation and mass-marketing
- Sustainability and the politics of preservation
**Description of the examination**

Students will submit an essay of no more than 3,500 words (excluding abstract, bibliography and appendices, but including footnotes) on a designated topic related to the course, to be submitted, via the drop-box in the Pendlebury Library, to the Chairman of Examiners **by Friday 8 May 2019**. This assessed essay will be worth 50% of the total mark for this course. Students intending to pursue research with human subjects or with other ethical implications should submit an Ethical Review form with their abstract. The written examination will last two hours. Candidates will be required to answer two questions from a broader choice. The examination will be worth 50% of the total mark for this course.

**Suggestions for preliminary study**


**Guidance for students, Directors of Studies and supervisors**

This course consists of seven lectures of 90 minutes in Michaelmas Term and one in Lent Term. There will be three one-hour supervisions centrally organized by the lecturer. In addition, there will be three supervisions for the assessed essay given individually or in a group. 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) *Don Giovanni*; (ii) *Carmen in Context*

**Elective Topics I (i): *Don Giovanni***

Lecturer: Stefano Castelvecchi

<table>
<thead>
<tr>
<th>Teaching hours</th>
<th>12 hours plus 1 revision lecture</th>
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<tbody>
<tr>
<td>Recommended</td>
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<tr>
<td>supervisions</td>
<td>4 plus 1 revision supervision</td>
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<tr>
<td>Term taught</td>
<td>Michaelmas</td>
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<tr>
<td>Assessment method</td>
<td>One 3-hour written exam (3 essays)</td>
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<tr>
<td>Key dates</td>
<td>n/a</td>
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</table>

**Aims and Objectives**

We will engage in a detailed study of one of the major works of the operatic canon. The course should enable students to acquire a deeper knowledge and understanding not only of *Don Giovanni*, but also of the workings of eighteenth-century opera, and opera more generally.

**Description of the course**

We will explore Da Ponte and Mozart’s *Don Giovanni* from a variety of perspectives. These will include ways in which composer and librettist related to their time’s conventions in terms of musical dramaturgy, stylistic registers, and genre; the transformations of the myth of Don Juan in literature and drama; how the creation and the understanding of *Don Giovanni* may have been influenced by aspects of its socio-cultural context; operatic life of the period (including the relationship between production systems and compositional process); and the opera’s later reception, including interpretations by psychoanalysts, philosophers, anthropologists, and stage or film directors.

**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**

The main preliminary study for the course is familiarising oneself with Da Ponte and Mozart’s *Don Giovanni* – with the poetry and the dramaturgy of the Italian libretto (using an English translation alongside), and with the music (through scores and sound recordings or videos). The most reliable orchestral score and piano-vocal reduction are those from the Neue Mozart Ausgabe, published by Bärenreiter and available in multiple copies in the Pendlebury Library, the University Library, and some college libraries. Good general introductions may be found in the relevant passages of classics of Mozart literature such as Hermann Abert, *W. A. Mozart*, translated by Stewart Spencer and edited by Cliff Eisen (New Haven/London: Yale University Press, 2007). Secondary literature on the opera is extensive, and a detailed bibliography will accompany the course.

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

This course consists of eight lectures of 90 minutes in Michaelmas Term, one revision session in Easter Term, and one three-hour examination. There will be four supervisions, together with a revision supervision in Easter Term. These will be centrally organised by Stefano Castelvecchi.
Elective Topics I (ii): *Carmen* in Context
Lecturer: Delphine Mordey

<table>
<thead>
<tr>
<th>Teaching hours</th>
<th>15 hours</th>
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<tbody>
<tr>
<td>Recommended supervisions</td>
<td>4 plus 1 revision supervision</td>
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<tr>
<td>Terms taught</td>
<td>Michaelmas (2 lectures) and Lent (8 lectures)</td>
</tr>
<tr>
<td>Assessment method</td>
<td>One 3-hour written exam (3 essays)</td>
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<tr>
<td>Key dates</td>
<td>n/a</td>
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**Aims and objectives**
This course will explore one of the major works of the operatic canon from a wide variety of perspectives; in doing so, it will draw on contemporary critical approaches to, and issues within, the field of opera studies.

**Description of the course**
The premiere of Georges Bizet’s *Carmen*, at the Opéra-Comique in Paris on 3 March 1875, is one of the most famous failures in operatic history. The depiction of a cigarette-smoking, freedom-loving, skirt-swishing heroine on a bourgeois, family-friendly, stage, proved too much for many critics, who lashed out against the production in strikingly hostile reviews. Following this inauspicious start, however, *Carmen* went on to enjoy extraordinary success, with a bibliography, discography, filmography, and performance history, to match. The particularly rich body of discourse surrounding *Carmen* makes it an ideal case-study through which to explore the complicated network of forces that create and shape operas, their shifting meanings, and their afterlives. This course will thus approach *Carmen* from multiple angles, beginning with an investigation of the opera’s genesis, its relationship to the novella on which it is based, and the role of the performers in the work’s realisation. *Carmen*’s place in the broader history of French opera and how it related to contemporary operatic conventions, particularly in terms of genre, will also be considered. Emphasis will be placed on the social, political and cultural contexts of *Carmen*’s creation: in particular the ways in which the opera engaged with some of the key themes of the time, including race, class, gender, orientalism, and national identity. To what extent did these contexts affect the conception, complex reception history, and legacy of Bizet’s opera? Finally, we will examine a selection of the opera’s later stage and film incarnations.

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

**Suggestions for preliminary study**
Students should begin by getting to know the opera. The Pendlebury Library, Spotify and YouTube, among many other resources, offer a wealth of recordings and videos of *Carmen*. It is important to note, however, that there are two main versions of *Carmen*. Bizet’s work was first performed at the Opéra-Comique in a score that alternated spoken dialogue with musical numbers, conforming to the genre of *opéra comique*. The spoken dialogue was later replaced with recitatives (composed by Ernest Guiraud), in order to allow the work to be performed in theatres that demanded through-

In addition to becoming familiar with the music and libretto of the opera, students should read the novella on which the opera is based: Prosper Merimee, Carmen; trans. Andrew Brown (Hesperus Classics, 2004).


Students are welcome to contact the lecturer for further reading suggestions in advance of the course.

**Guidance for students, Directors of Studies and supervisors**

This course will consist of ten lectures of 90 minutes and one three-hour written examination. The Music Faculty Board recommends that students receive four one-hour supervisions in Lent Term, plus one one-hour revision supervision in Easter Term. Students are expected to write three supervision essays for this course and to give one presentation. Directors of Studies are encouraged to contact the lecturer directly to arrange supervisions.
Paper 11: Elective Topics II
Candidates choose one of the following options: (i) Women and Music; (ii) Music in Jazz Age Paris (with language element).

Elective Topics II (i): Women and Music
Lecturer: Susan Rutherford

<table>
<thead>
<tr>
<th>Teaching hours</th>
<th>12 hours plus 1 revision lecture</th>
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<tbody>
<tr>
<td>Recommended supervisions</td>
<td>4 plus 1 revision supervision</td>
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<tr>
<td>Term taught</td>
<td>Michaelmas</td>
</tr>
<tr>
<td>Assessment method</td>
<td>One 3-hour written exam (3 essays)</td>
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<tr>
<td>Key dates</td>
<td>n/a</td>
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**Aims and objectives**
- To explore aspects of women’s engagement in Western music and music-making across an extended chronological period and in diverse capacities, locations and contexts.
- To situate an awareness of gender and sexuality issues concerning women and music within broader historical, socio-political and theoretical frameworks.
- To investigate a range of methodological approaches to the study of women and music.
- To enable students to analyse, critique and synthesise material on historiography, aesthetic practice, domestic and professional environs, socio-political conditions and contemporary debate.

**Description of the course**
The declared intention by BBC Proms and a number of prominent music festivals in 2018 to achieve parity between male and female composers in the commissioning of new works by 2022 led to intense and sometimes misinformed debate in the national press. Taking that controversy as a starting-point, this course explores aspects of the rich, diverse history of women’s involvement in music and music-making across the centuries—and why much of that history, despite sustained scholarly effort since the 1980s, remains relatively obscure. Through selected case-studies in arthouse, religious and popular music ranging from Hildegard of Bingen and Barbara Strozzi to Kate Bush and Mica Levi, we will consider women as composers, performers, conductors, teachers, audiences, patrons, impresarios, critics, journalists, historians and theorists. In Britain, many such women sought to address their position within the music industry through organisations such as the Royal Society of Female Musicians (1839–1865), the Society of Women Musicians (1911–1972), Women in Music (1987–), and most recently, Donne: Women in Music Project (2018–). How was women’s access to music as philosophical/aesthetic object, creative practice and performance event constrained by social, cultural and political factors? To what extent do such obstacles remain for women today? How damaging is the notion of the ‘diva’ in shaping perceptions of female musicians within the workplace? What strategies have been adopted in countering restrictive or discriminatory practices in the employment of women in the music industry and to what effect? Why does history keep repeating itself, and how might new directions – and new musics – be forged instead?
Description of the examination
The examination will last three hours. Candidates will be required to answer three questions from a broader choice.

Suggestions for preliminary study

Listening
Hildegard of Bingen, *Ordo virtutum* (c. 1152); Barbara Strozzi, ‘Sul Rodano severo’ (1651); Maude Valerie White, ‘So We’ll Go No More A-Roving’ (1888); Ethel Smyth, *The Boatswain’s Mate* (1916); Elisabeth Lutyens, *Quincunx* (1959) and soundtrack to *Dr Terror’s House of Horrors* (1965, dir. Freddy Francis); Mica Levi, ‘Love’, soundtrack to *Under the Skin* (2013, dir. Jonathan Glazer); Kate Bush, ‘Wuthering Heights’ (1978); Judith Weir, ‘King Harald’s Saga’ (1979); Hannah Kendall, *The Knife of Dawn* (2016; extract available on Kendall’s website at: https://hannahkendall.co.uk/works) and *Regina Caeli* (2014).

Reading
The Grove Music entry on ‘Women in Music’ by Judith Tick, Margaret Ericson and Ellen Koskoff offers a reasonably comprehensive overview (note that the 18 years since it was last updated have produced much more scholarship), and should be browsed in conjunction with Heather Hadlock’s more recent discursive bibliography online at Oxford Bibliographies: ‘Women in Music’.


In terms of theory, Marcia Citron’s ‘Feminist Waves and Classical Music: Pedagogy, Performance, Research’, *Women and Music: A Journal of Gender and Culture*, 8 (2004) 47–60, and Ellen Koskoff’s introduction to her *A Feminist Ethnomusicology: New Perspectives on Gender* (University of Illinois Press, 2014, 1–11) both provide valuable outlines of the development of feminism(s) in musicology and ethnomusicology over the past thirty years, and issues facing contemporary scholars. We’ll be looking at these two essays in more depth in the first lecture.

Guidance for students, Directors of Studies and supervisors
The course will consist of eight 90-minute lectures in Michaelmas 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.
Elective Topics II (ii): Music in Jazz Age Paris (with language element)
Lecturer: Katharine Ellis

<table>
<thead>
<tr>
<th>Teaching hours</th>
<th>Up to 6 (90-minute) language lectures and 8 (90-minute) lectures, plus 1 revision lecture</th>
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<tbody>
<tr>
<td>Recommended number of supervisions</td>
<td>4 plus 1 revision supervision</td>
</tr>
<tr>
<td>Terms taught</td>
<td>Michaelmas (language) and Lent (music)</td>
</tr>
<tr>
<td>Assessment method</td>
<td>3-hour written examination</td>
</tr>
<tr>
<td>Key dates</td>
<td>n/a</td>
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</tbody>
</table>

**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.
- To give students experience of reading relevant primary sources and short musicological texts in French.

**Prerequisites**
Before starting the course, students should have French reading skills approximating to at least GCSE standard.

**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 middlebrow 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 Debussy’s late sonatas (1915–1917) to Poulenc’s Concerto for Organ, Strings and Timpani (1934–1938).

**Description of the examination**
The examination will last three hours. Candidates will be required to answer three questions from a broader choice. Each answer will count equally.
Suggestions for preliminary study

Listening


Reading


Guidance for students, Directors of Studies and supervisors

The course will consist of up to six 90-minute language lectures in Michaelmas Term, and eight 90-minute lectures in Lent Term. Students should expect to receive four supervisions in Lent and Easter Terms. 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 Co-ordinator, kje32@cam.ac.uk, who will organize the supervisions accompanying the Lent Term lecture series.
**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


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; it runs through Michaelmas and Lent Terms. There will be a number of strands of activity, including presentations by visiting, resident and student composers relating to 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 running through Michaelmas and Lent Terms. It is expected that students taking Composition at all levels attend these sessions.

Practising Performance Classes
Co-ordinator: Margaret Faultless

The Practising Performance programme consists of a series of workshops and masterclasses held in the Recital Room most Thursday afternoons during term. They are intended to complement both one-to-one lessons and the vast array of practical music-making that takes place in Cambridge. They can also challenge preconceived ideas about performance and performing.

Typically, the programme includes workshops and masterclasses for singers, wind players, string players, pianists (for both solo playing and in chamber groups) and conductors. Seminar topics often include practice and preparation, performance anxiety, jazz, continuo, Baroque dance, Alexander Technique, Feldenkrais and yoga.

The series is curated by Margaret Faultless, Director of Performance, and she welcomes suggestions for other events.

The series for each term will be announced in advance and students, including those not reading Music, who wish to take an active part are invited to email Maggie on mf413@cam.ac.uk.

All Practising Performance events are free and open to the public.
PART II

Candidates for Part II shall offer six papers in total. 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 examinations are three hours long, and they 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., and 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 Examiners are empowered to request a 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 2020, Wednesday 10 or Thursday 11 June). Candidates are required to keep these dates free of binding commitments.

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

<table>
<thead>
<tr>
<th>Paper no.</th>
<th>Course title</th>
<th>Lecturer</th>
<th>Terms taught</th>
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<tbody>
<tr>
<td>1</td>
<td>Analysis Portfolio</td>
<td>Paul Wingfield</td>
<td>Michaelmas</td>
</tr>
<tr>
<td>2</td>
<td>Composition Portfolio</td>
<td>Richard Causton</td>
<td>Michaelmas &amp; Lent</td>
</tr>
<tr>
<td>3</td>
<td>Notation and Source Studies Portfolio</td>
<td>Nicolas Bell</td>
<td>Michaelmas</td>
</tr>
<tr>
<td>4</td>
<td>Advanced Performance Recital (including Performance Workshops)</td>
<td>Margaret Faultless</td>
<td>Michaelmas &amp; Lent</td>
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<tr>
<td>5</td>
<td>Dissertation (also Part IB)</td>
<td>Katharine Ellis</td>
<td>Michaelmas &amp; Easter</td>
</tr>
<tr>
<td>6</td>
<td>Advanced Tonal Skills</td>
<td>Kim Ashton</td>
<td>Michaelmas</td>
</tr>
<tr>
<td>7</td>
<td>Fugue (also Part IB)</td>
<td>Gareth Wilson</td>
<td>Michaelmas</td>
</tr>
<tr>
<td>8</td>
<td>Advanced Skills</td>
<td>Paul Trepte</td>
<td>Michaelmas</td>
</tr>
<tr>
<td></td>
<td>Option i) Advanced Keyboard</td>
<td>Graham Ross</td>
<td>Michaelmas &amp; Lent</td>
</tr>
<tr>
<td></td>
<td>Option ii) Choral Performance</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>The Sequence from Notker to the Carmina Burana</td>
<td>Sam Barrett</td>
<td>Lent</td>
</tr>
<tr>
<td>11</td>
<td>After Napoleon: Music and Modernity in the 1820s</td>
<td>Ben Walton</td>
<td>Michaelmas &amp; Lent</td>
</tr>
<tr>
<td>12</td>
<td>Brahms’s Ein deutsches Requiem in Context</td>
<td>Martin Ennis</td>
<td>Michaelmas</td>
</tr>
<tr>
<td>13</td>
<td>Late Stravinsky</td>
<td>Paul Wingfield</td>
<td>Michaelmas &amp; Lent</td>
</tr>
<tr>
<td>14</td>
<td>Film Music: History and Aesthetics</td>
<td>Marco Ladd</td>
<td>Michaelmas &amp; Lent</td>
</tr>
<tr>
<td>15</td>
<td>British Popular Music from c. 1960 to the Present</td>
<td>Alex Jeffrey</td>
<td>Michaelmas</td>
</tr>
<tr>
<td>16</td>
<td>Decolonizing the Ear</td>
<td>Peter McMurray</td>
<td>Michaelmas &amp; Lent</td>
</tr>
<tr>
<td>17</td>
<td>Exploring Music Psychology</td>
<td>Neta Spiro</td>
<td>Michaelmas</td>
</tr>
<tr>
<td></td>
<td>Composers’ Workshops</td>
<td>Richard Causton</td>
<td>Michaelmas &amp; Lent</td>
</tr>
<tr>
<td></td>
<td>Practising Performance</td>
<td>Margaret Faultless</td>
<td>All terms</td>
</tr>
</tbody>
</table>
Part II Summary of submission deadlines

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

<table>
<thead>
<tr>
<th>Date</th>
<th>Submission Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Friday 18 October 2019</td>
<td>Paper 4 Advanced Performance: Option declaration</td>
</tr>
<tr>
<td></td>
<td>Submit to Faculty Admin Office</td>
</tr>
<tr>
<td>Friday 8 November 2019</td>
<td>Paper 1 Analysis Portfolio: Submission of first abstract</td>
</tr>
<tr>
<td>(Division of Michaelmas Term)</td>
<td>Submit to Faculty Admin Office</td>
</tr>
<tr>
<td>Friday 8 November 2019</td>
<td>Paper 5 Dissertation: Submission of title and abstract</td>
</tr>
<tr>
<td>(Division of Michaelmas Term)</td>
<td>Submit to Faculty Admin Office</td>
</tr>
<tr>
<td>Friday 8 November 2019</td>
<td>Paper 6 Advanced Tonal Skills: Submission of option declaration</td>
</tr>
<tr>
<td>(Division of Michaelmas Term)</td>
<td>Submit to Faculty Admin Office</td>
</tr>
<tr>
<td>Friday 8 November 2019</td>
<td>Paper 8 Advanced Performance Skills: Option declaration – Advanced Keyboard or Choral Performance</td>
</tr>
<tr>
<td>(Division of Michaelmas Term)</td>
<td>Submit to Faculty Admin Office</td>
</tr>
<tr>
<td>Friday 6 December 2019</td>
<td>Paper 4 Advanced Performance: Self-reflection</td>
</tr>
<tr>
<td>(Last day of Full Michaelmas Term)</td>
<td>Submit by email to Director of Studies and Director of Performance</td>
</tr>
<tr>
<td>Friday 17 January 2020</td>
<td>Paper 1 Analysis Portfolio: Submission of second abstract</td>
</tr>
<tr>
<td>(Fourth day of Full Lent Term)</td>
<td>Submit to Faculty Admin Office</td>
</tr>
<tr>
<td>Friday 17 January 2020</td>
<td>Paper 3: Notation and Source Studies Portfolio: Submission of project proposals</td>
</tr>
<tr>
<td>(Fourth day of Full Lent Term)</td>
<td>Submit to Faculty Admin Office</td>
</tr>
<tr>
<td>Thursday 13 February 2020</td>
<td>Paper 4 Advanced Performance: Recital programme</td>
</tr>
<tr>
<td>(Division of Lent Term)</td>
<td>Submit to Faculty Admin Office</td>
</tr>
<tr>
<td>Tuesday 10 March 2020</td>
<td>Paper 2 Composition Portfolio: first submission</td>
</tr>
<tr>
<td>(Last Tuesday of Full Lent Term)</td>
<td>Submit to drop box in Pendlebury Library</td>
</tr>
<tr>
<td>Thursday 12 March 2020</td>
<td>Paper 1 Analysis Portfolio: first submission</td>
</tr>
<tr>
<td>(Last Thursday of Full Lent Term)</td>
<td>Submit to drop box in Pendlebury Library</td>
</tr>
<tr>
<td>Friday 13 March 2020</td>
<td>Paper 4 Advanced Performance: Self-reflection</td>
</tr>
<tr>
<td>(Last day of Lent Term)</td>
<td>Submit by email to Director of Studies and Director of Performance</td>
</tr>
<tr>
<td>Friday 24 April 2020</td>
<td>Paper 2 Composition Portfolio: second and third submissions</td>
</tr>
<tr>
<td>(Fourth day of Full Easter Term)</td>
<td>Submit to drop box in Pendlebury Library</td>
</tr>
<tr>
<td>(Fourth day of Full Easter Term)</td>
<td>Submit to Faculty Admin Office</td>
</tr>
<tr>
<td>Tuesday 28 April 2020</td>
<td>Paper 5 Dissertation</td>
</tr>
<tr>
<td>(Eighth day of Full Easter Term)</td>
<td>Submit to drop box in Pendlebury Library</td>
</tr>
<tr>
<td>Friday 1 May 2020</td>
<td>Paper 1 Analysis Portfolio: second submission</td>
</tr>
<tr>
<td>(Eleventh day of Full Easter Term)</td>
<td>Submit to drop box in Pendlebury Library</td>
</tr>
<tr>
<td>Tuesday 5 May 2020</td>
<td>Paper 3 Notation and Source Studies Portfolio</td>
</tr>
<tr>
<td>(Fifteenth day of Full Easter Term)</td>
<td>Submit to drop box in Pendlebury Library</td>
</tr>
<tr>
<td>Tuesday 5 May 2020</td>
<td>Paper 6 Advanced Tonal Skills Portfolio</td>
</tr>
<tr>
<td>(Fifteenth day of Full Easter Term)</td>
<td>Submit to drop box in Pendlebury Library</td>
</tr>
<tr>
<td>May/June 2020</td>
<td>Paper 8 Advanced Keyboard Skills: Figured bass and song accompaniment takeaway</td>
</tr>
<tr>
<td>(Date to be confirmed at the start of Easter Term)</td>
<td>To be collected from Faculty Admin Office</td>
</tr>
</tbody>
</table>
Paper 1: Analysis Portfolio
Lecturer: Paul Wingfield

<table>
<thead>
<tr>
<th>Teaching hours</th>
<th>90 mins (Introductory lecture)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recommended number of</td>
<td>6</td>
</tr>
<tr>
<td>supervisions</td>
<td></td>
</tr>
<tr>
<td>Term taught</td>
<td>Michaelmas</td>
</tr>
<tr>
<td>Assessment method</td>
<td>Portfolio of two essays</td>
</tr>
</tbody>
</table>
| Key dates                | **Friday 8 November 2019**: Submission of first abstract  
**Friday 17 January 2020**: Submission of second abstract  
**Thursday 12 March 2020**: Submission of first essay  
**Friday 1 May 2020**: Submission of second essay |

**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 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 Michaelmas Term (Friday 8 November 2019); the second abstract must be handed in, via the Music Faculty Office, not later than the fourth day of Full Lent Term (Friday 17 January 2020). 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 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 12 March 2020). 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 pm on the eleventh day of Full Easter Term (Friday 1 May 2020). 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 imposed for late submission.

Minor changes to titles and abstracts must be approved by the supervisor and Director of Studies then submitted to the Course Co-ordinator for final approval. 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
- Eric Wen, Graphic Music Analysis (Lanham, MD, 2019)
- 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 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

<table>
<thead>
<tr>
<th>Teaching hours</th>
<th>Please see equivalent information in Parts IA and IB</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recommended number of supervisions</td>
<td>6</td>
</tr>
<tr>
<td>Terms taught</td>
<td>Michaelmas and Lent</td>
</tr>
<tr>
<td>Assessment method</td>
<td>Portfolio of three compositions</td>
</tr>
</tbody>
</table>
| Key dates | Tuesday 10 March 2020: First submission
Friday 24 April 2020: Second and third submissions |

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; those compositions 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 18 minutes. One piece should be for an ensemble (with or without voices) of no fewer than ten performers (NB: this means ten real parts; in the case of choral works, for example, 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. The notation used should be that most appropriate to the medium (i.e. conventional staff notation for acoustic instruments, comprehensive instructions including graphic elements where required for electro-acoustic submissions). In addition, each candidate will be expected to submit a 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 significant discrepancy between the score of a piece and the submitted recording.

The preliminary pages of the score should include a brief written outline of the piece (one or two paragraphs typically suffice). This might be in essence a programme note, but it may also touch upon technical matters (e.g. compositional processes employed and structural features of the piece).

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 10 March 2020). 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 24 April 2020). The compositions must have been written by the candidate during the current academic year. Each work must have a cover sheet. 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 imposed for late submission.

Audio recordings must be submitted online via Moodle (detailed instructions will be issued by the Faculty closer to the submission deadline). Files must be named using this format:
Moodle will anonymise your submission. It is therefore **essential** that files are named correctly; otherwise, the examiners may not be able to match your recording to the relevant score. Candidates who fail to name their files correctly may incur a penalty.

**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 textbooks 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 Paper 5 of Part IB (Portfolio of Free Compositions).

Students taking this paper are expected to attend the Composers’ Workshops.

**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 18 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; see above for details. 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

<table>
<thead>
<tr>
<th>Teaching hours</th>
<th>3 hours</th>
</tr>
</thead>
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<tr>
<td>Recommended number of supervisions</td>
<td>6</td>
</tr>
<tr>
<td>Term taught</td>
<td>Michaelmas</td>
</tr>
<tr>
<td>Assessment method</td>
<td>Portfolio of three projects</td>
</tr>
</tbody>
</table>
| Key dates | **Friday 17 January 2020**: Submission of project proposals  
**Tuesday 5 May 2020**: Submission of portfolio |

**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 three 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 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. The third lecture, which may be tailored to specific proposals brought up by candidates, will examine various modern editions and assess their usefulness to performers and to scholars.

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 Full Lent Term (Friday 17 January 2020). 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 (Thursday 13 February 2020). 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 5 May 2020). 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 imposed 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) that 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 three 60-minute lectures in 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

<table>
<thead>
<tr>
<th>Teaching hours</th>
<th>Please see below</th>
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</thead>
<tbody>
<tr>
<td>Recommended number of supervisions</td>
<td>10 one-to-one lessons plus classes</td>
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<tr>
<td>Terms taught</td>
<td>Michaelmas and Lent</td>
</tr>
<tr>
<td>Assessment method</td>
<td>Recital</td>
</tr>
<tr>
<td>Key dates</td>
<td></td>
</tr>
</tbody>
</table>
Friday 18 October 2019: Declaration form  
Friday 6 December 2019: Self-reflection  
Thursday 13 February 2020: Programme submission  
Friday 13 March 2020: Self-reflection |

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. NB: 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 (normally to a maximum 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.
• By Friday 18 October 2019 candidates must hand in to the Music Faculty Office a declaration form, signed by their Director of Studies; this should indicate their intention to take this paper, and it should include an indication of the instrument chosen, or the type of voice, and 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 6 December 2019) and Lent term (Friday 13 March 2020) students must write a self-reflection on their studies (including the number of lessons taken and with whom) of c. 200 words, and submit this to their Director of Studies and the Director of Performance Studies.
• By the Division of Lent Term (Thursday 13 February 2020), 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 may 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. If they wish, candidates may prepare further copies of the programme for the benefit of the audience.
• Candidates may also provide programme notes, if they wish; however, these will be not be assessed as part of the examination process.
• Organists must include on the programme the specification of the organ used for their recital.

Suggestions for 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 a 35-minute recital.

**CAMRAM**

Up to 10 students (Part IB or Part II) receive the lesson allocation for Tripos recitals at the Royal Academy of Music (CAMRAM Scheme). This can be an 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](mailto: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.
Paper 5: Dissertation
Lecturer: Katharine Ellis

<table>
<thead>
<tr>
<th>Teaching hours</th>
<th>2 hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recommended number of supervisions</td>
<td>6</td>
</tr>
<tr>
<td>Terms taught</td>
<td>Easter and Michaelmas</td>
</tr>
<tr>
<td>Assessment method</td>
<td>Dissertation (7,000–10,000 words)</td>
</tr>
</tbody>
</table>
| Key dates | **Friday 8 November 2019**: Submission of title and abstract  
**Tuesday 28 April 2020**: Submission of dissertation |

**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 Course 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. Students intending to pursue research with human subjects or with other ethical implications should submit an Ethical Review form with their abstract.

Candidates **must** read and consider fully the University policy on plagiarism to be found at: [www.admin.cam.ac.uk/univ/plagiarism/](http://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 or your Director of Studies 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:
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 8 November 2019) 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
Two copies of 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 28 April 2020). 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 imposed for late submission.

Where the topics are closely connected to audio-visual media (particularly film music), there is scope for including either audio or audio-visual recordings as part of the dissertation submission, on the following conditions:

4. The recording(s) must be relevant to the argument and keyed to the appropriate place in the text
5. The recording(s) must be on a clearly-labelled memory stick or CD
6. The memory stick or CD must be securely attached inside the back cover of each copy of the dissertation

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

<table>
<thead>
<tr>
<th>Teaching hours</th>
<th>6 hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recommended number of supervisions</td>
<td>12 x 30 mins (or 6 x 60 mins)</td>
</tr>
<tr>
<td>Term taught</td>
<td>Michaelmas</td>
</tr>
<tr>
<td>Assessment method</td>
<td>Two-hour exam (one third) and coursework submission (two thirds)</td>
</tr>
<tr>
<td>Key dates</td>
<td><strong>Friday 8 November 2019</strong>: Submission of option declaration <strong>Tuesday 5 May 2020</strong>: Submission of coursework</td>
</tr>
</tbody>
</table>

**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 (those based on the intervals of the second to the seventh 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 tonal idiom;
   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). Candidates must submit to the Faculty Office a declaration of their Section 2 option choice **by the division of Michaelmas Term (Friday 8 November 2019)**.

In their Style Composition submission (options 1 to 8) candidates should demonstrate a detailed understanding of their chosen idiom. Lasting at least 16 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 options 7 and 8 (twentieth-century works), candidates’ explanatory notes must make reference to the tonal (and/or pitch-organisational) practice exhibited by their work (and/or their compositional models), on a local or global level as appropriate. 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 5 May 2020)**. 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 imposed for late submission (as well as for submissions that lack the explanatory note detailed above).

Candidates are also required to submit a recording of one or more movements (or songs) from their composition, amounting to not less than ten minutes of music, performed on conventional instruments. Provided 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, together with a full score.

Audio and video recordings must be submitted online via Moodle (detailed instructions will be issued by the Faculty closer to the submission deadline). Files **must** be named using this format:

Candidate number_title of piece – e.g. 2453K_Film score

Moodle will anonymise your submission. It is therefore **essential** that files are named correctly; otherwise, the examiners may not be able to match your recording to the relevant score. Candidates who fail to name their files correctly may incur a penalty.

**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 four 90-minute lectures in 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 and fourth lectures 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

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<thead>
<tr>
<th>Teaching hours</th>
<th>6 hours</th>
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</thead>
<tbody>
<tr>
<td>Recommended number of supervisions</td>
<td>20 individual supervisions of 30 minutes each</td>
</tr>
<tr>
<td>Term taught</td>
<td>Michaelmas</td>
</tr>
<tr>
<td>Assessment method</td>
<td>4-hour examination (NB)</td>
</tr>
<tr>
<td>Key dates</td>
<td>n/a</td>
</tr>
</tbody>
</table>

**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.

**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 lectures of 60 minutes in 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 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 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

Advanced Skills (i): Advanced Keyboard
Lecturer: Paul Trepte

<table>
<thead>
<tr>
<th>Teaching hours</th>
<th>7.5 hours</th>
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<tbody>
<tr>
<td>Recommended number of supervisions</td>
<td>Up to 8 individual or 12 paired supervisions</td>
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<tr>
<td>Term taught</td>
<td>Michaelmas</td>
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<tr>
<td>Assessment method</td>
<td>Practical Tests</td>
</tr>
<tr>
<td>Key dates</td>
<td><strong>Friday 8 November 2019:</strong> Submission of option declaration form</td>
</tr>
<tr>
<td></td>
<td>Collection of takeaway paper: <strong>to be confirmed at the start of Easter Term</strong></td>
</tr>
</tbody>
</table>

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 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, which lasts 25 minutes, 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 song accompaniment, limited to two semitones up or down. (NB: The vocal line will not be sung in this test.)

The other two components will be given out at least three days before the examination:

(v) 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.
(vi) Accompaniment of a song or short set of songs.

The Faculty will provide the additional musician(s) 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, such as Peter Williams, *Figured Bass Accompaniment*, 2 vols. (Edinburgh University Press, 1970), will be most useful. 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, scheduled to follow on from the seminars in Michaelmas Term. Candidates must hand in to the Music Faculty Office by Friday 8 November 2019 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; this will take place in the first class in Michaelmas Term.
Advanced Skills (ii): Choral Performance
Co-ordinator: Graham Ross

<table>
<thead>
<tr>
<th>Teaching hours</th>
<th>1 x 60-minute introductory session; thereafter 16 hours of seminars spread across the academic year</th>
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</thead>
<tbody>
<tr>
<td>Recommended number of supervisions</td>
<td>8 supervisions / ensemble rehearsals spaced out throughout the academic year</td>
</tr>
<tr>
<td>Terms taught</td>
<td>All terms</td>
</tr>
<tr>
<td>Assessment method</td>
<td>Practical tests</td>
</tr>
<tr>
<td>Key dates</td>
<td>Friday 8 November 2019: Submission of option declaration form</td>
</tr>
<tr>
<td></td>
<td>Friday 24 April 2020: Submission of performing edition</td>
</tr>
</tbody>
</table>

**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 (1a, 1c, 3a & 3b) – will be reinforced by regular choral singing in College choirs alongside the course. 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 passages
   a) a passage from 20th- or 21st-century repertoire, in a one-to-a-part ensemble;
   b) a passage of 16th-century repertoire, with the requirement to sing from historically appropriate clefs in a one-to-a-part ensemble;
   c) a passage from 16th- to mid-18th-century repertoire, with the requirement to transpose (limited 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 a 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 forty 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 full Easter Term (Friday 24 April 2020).

Candidates must hand in to the Music Faculty Office by Friday 8 November 2019 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* (Travis and Emery, 2008), 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).
Paper 9: The Sequence from Notker to the Carmina Burana
Lecturer: Sam Barrett

<table>
<thead>
<tr>
<th>Teaching hours</th>
<th>16 hours</th>
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<tbody>
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<td>Recommended number of supervisions</td>
<td>3 plus 1 revision supervision</td>
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<tr>
<td>Term taught</td>
<td>Lent</td>
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<td>Assessment method</td>
<td>3-hour written examination</td>
</tr>
<tr>
<td>Key dates</td>
<td>n/a</td>
</tr>
</tbody>
</table>

Aims and objectives
- To become familiar with a multifaceted repertory of medieval Latin song.
- To develop an appreciation of the relations between words, melody, and structure within a single type of medieval song.
- To engage critically with scholarly debates surrounding the genesis, historical development and interpretation of a central medieval song repertory.

Description of the course
This course will examine the rich and profoundly varied repertory of the medieval Latin sequence, which encompasses poems on sacred and secular topics, transformed vernacular traditions, love songs, laments, and liturgical poetry of the highest order. The musical tradition is similarly diverse, spanning almost entirely syllabic melodies of restricted range through to extraordinarily virtuosic compositions. Over the course of eight seminars, we will trace the varied history of the sequence from its beginnings through to the Carmina Burana, gaining an appreciation of major developments as well as familiarity with selected collections and authors.

The sequence was arguably the most widely performed genre of medieval Latin song and represents a key development in the history of European lyric. Only a handful of sequences are well known today due to the drastic reduction overseen by the Council of Trent (1543–63), which cut the number of sequences sung in the liturgy to just four. Before this intervention, thousands of sequences were fashioned and sung through the Middle Ages, as witnessed by their preservation in manuscripts dating from the ninth century onwards.

Seminars will address the following discrete themes: the beginnings of the sequence and its relation to secular and liturgical song traditions; Notker of St Gall’s Liber Ymnorum of 884; the creation of new sequence repertories in Paris in the twelfth century; sequences in the Carmina Burana; and the sequences of Hildegard of Bingen (d. 1179). Translations will be provided for all Latin texts considered.

Description of the examination
Students will be asked to answer three questions from a broader choice. The examination will last for three hours.
Suggestions for preliminary study

Students who can read German are strongly recommended to read Lori Kruckenberg’s article, ‘Sequenz’, in the new *MGG2*, Sachtteil 8, cols. 1254–1286 (*Musik in Geschichte und Gegenwart*, 2nd edition, ed. L. Finscher, Kassel, 1998). An English translation of this article will be circulated at the earliest opportunity.

Guidance for students, Directors of Studies and supervisors
This course will consist of eight sessions of two hours each in Lent Term. The first half of each session will take the form of a lecture; 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. There will be one three-hour examination.
Lecturer: David Skinner

<table>
<thead>
<tr>
<th>Teaching hours</th>
<th>18 hours</th>
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<tbody>
<tr>
<td>Recommended number of supervisions</td>
<td>3 plus 1 revision supervision</td>
</tr>
<tr>
<td>Terms taught</td>
<td>Michaelmas and Lent</td>
</tr>
<tr>
<td>Assessment method</td>
<td>3-hour written examination</td>
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<tr>
<td>Key dates</td>
<td>n/a</td>
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**Aims and objectives**
To explore Tudor church music from the reign of Henry VIII to William Byrd (d. 1623), and to 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). The second part 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 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 examination**
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 le Huray’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 3 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 arranged by the Course Lecturer.
Paper 11: After Napoleon: Music and Modernity in the 1820s
Lecturer: Ben Walton

<table>
<thead>
<tr>
<th>Teaching hours</th>
<th>15 hours plus one revision lecture</th>
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<tr>
<td>Assessment method</td>
<td>3-hour written examination</td>
</tr>
<tr>
<td>Key dates</td>
<td>n/a</td>
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Aims and objectives
- To explore the music of the 1820s, and particularly that of Ludwig van Beethoven, Giaochino Rossini and Franz Schubert, in a variety of musical, social and historical contexts.
- To investigate the place of the 1820s in both general and musical historiography.
- To consider the advantages and disadvantages of studying music through a single decade.
- To explore a variety of different approaches to thinking and writing about music history.

Description of the course
As a decade, the 1820s has been configured in various ways in both general and musical history. In political terms, it is most often characterised as era of political conservatism, belatedness and stagnation, following the defeat of Napoleon at Waterloo in 1815. But it was also an age of revolutions, most notably in Greece and across the whole of South America, and the starting point for a new era of globalisation, reflected through an explosion of travel literature and journalism. Some have argued for the 1820s as the birth of a self-conscious romantic modernity; others have cast it as a sort of ‘in-between’ time, caught between the world-shaping reverberations of Napoleonic conquest, and an idea of a ‘real’ (Victorian, bourgeois, imperial) nineteenth century that picks up pace after 1830.

These readings are necessarily shaped by geographical and artistic focus. By the 1820s, for instance, German romanticism as expressed in poetry or literature was already several decades old, yet the decade saw the production of such quintessentially romantic musical works as Weber’s Der Freischütz (1821) or Euryanthe (1823). French romanticism across all the arts, meanwhile, exploded during these years, but in forms markedly different from German conceptions. Italian musical romanticism, by contrast, has tended to be pushed back into the 1830s, with the maturity of Bellini and Donizetti. Such examples underline two key points: first, that a decade is as artificial a construct to consider a period of music history as any other division or periodisation, and second, that one of the challenges of any sort of music history is to work out how to bring together developments across disparate locations; all the more so when those locations begin to expand beyond the places that have traditionally formed the focal points of music historical narratives.

This course will explore these historiographical questions through a consideration of the world, works and reception of the three most canonical composers of the decade – Beethoven, Rossini and Schubert. Specific topics, alongside the study of key repertoire, will include the idea of late style, the historiographical positioning of Beethoven and Rossini as dialectical opposites (with Schubert caught in between), the relationships between music and broader social and political currents, the
beginnings of professional music criticism and operatic globalisation, and the place of the 1820s in present-day musical and musicological culture.

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

**Suggestions for preliminary study**

**On Beethoven**
- Burnham, Scott and Michael P. Steinberg, eds., *Beethoven and His World* (Princeton, 2000)
- Mathew, Nicholas, *Political Beethoven* (Cambridge, 2013)

**On Rossini**

**On Schubert**
- Bodley, Lorraine Byrne and Julian Horton, eds., *Schubert’s Late Music: History, Theory, Style* (Cambridge, 2016)

**General**
- Mathew, Nicholas, and Benjamin Walton, eds., *The Invention of Beethoven and Rossini: Historiography, Analysis, Criticism* (Cambridge, 2013)
- Brown, Matthew and Gabriel Paquette, eds., ‘Introduction: Between the Age of Atlantic Revolutions and the Age of Empire: Europe and Latin America in the Axial Decade of the 1820s’, in *Connections after Colonialism: Europe and Latin America in the 1820s*, ed. Paquette and Brown (Tuscaloosa, 2013)
Guidance for students, Directors of Studies and supervisors

This course consists of 10 sessions of 90 minutes (five in Michaelmas; five in Lent). The course will be supported by three one-hour supervisions, which will be centrally organised by the Course Lecturer. One revision lecture and a revision supervision will be given in Easter Term.
Paper 12: Brahms’s Ein deutsches Requiem in Context
Lecturer: Martin Ennis

**Teaching hours** | 15 hours
---|---
**Recommended number of supervisions** | 3 plus 1 revision supervision
**Terms taught** | Michaelmas (8 lectures) Easter (1 lecture)
**Assessment method** | 3-hour written examination
**Key dates** | n/a

**Aims and objectives**
To study one major work from as many different angles as possible. In the process, we will aim to understand issues relating to the development of a compositional style, in addition to the musical, political and cultural contexts from which the work sprang.

**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 the *Requiem* and to other works that focus on death and mourning – notably, the *Begräbnisgesang*, Op. 13, *Nänie*, 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.

Nineteenth-Century Germany (Cambridge: Cambridge University Press, 2012) and Nicole Grimes’s Brahms’s Elegies: The Poetics of Loss in Nineteenth-Century German Cultures (Cambridge: Cambridge University Press, 2019) 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).

General overviews 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, and further bibliographical details will be distributed at the start of the course.

Guidance for students, Directors of Studies and supervisors
The course will consist of nine 90-minute lectures, eight 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 four supervisions. As noted above, there will be one three-hour examination in which students will be asked to write three essays.
Paper 13: Late Stravinsky
Lecturer: Paul Wingfield

<table>
<thead>
<tr>
<th>Teaching hours</th>
<th>15 hours plus one revision session</th>
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<tbody>
<tr>
<td>Recommended number of supervisions</td>
<td>4</td>
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<tr>
<td>Terms taught</td>
<td>Michaelmas and Lent (plus one revision session in Easter)</td>
</tr>
<tr>
<td>Assessment method</td>
<td>3-hour examination</td>
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<td>Key dates</td>
<td>n/a</td>
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Aims and objectives
To develop an understanding of Stravinsky’s ‘late’ music written in the period 1952–66 from historical, analytical and interpretive perspectives, and in relation to recent debates about ‘late style’ and disability.

Description of the course
In the early 1950s, Stravinsky’s compositional style underwent a rapid transformation. The composer abandoned the neoclassicism that had defined his music for around thirty years and, triggered by his recent study of music by Schoenberg and Webern, he embarked on what Joseph Straus describes as ‘a remarkable voyage of compositional discovery’. The last fifteen years of Stravinsky’s active compositional life yielded twenty works, from Cantata (1951–2) to The Owl and the Pussycat (1966). A number of these pieces are widely regarded as amongst his most strikingly original creations. The focus of this course will be the musical works themselves, and the core of the lectures will cover a broad range of analytical issues ranging from serial technique to text-setting. The works will also be placed in the context of Stravinsky’s earlier music, and of twelve-tone compositions by his predecessors and contemporaries. The first lecture will consider the historical context of Stravinsky composing as an exile in post-War America. In another lecture, recent scholarship on ‘late style’ and disability will be examined, with the aim of assessing the impact of Stravinsky’s ‘chronic stroke disease’ from 1956 onwards on his musical style.

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

Listening
In preparation for the course, listen with the score to as many of the twenty works as you can. Aim at least to have a working knowledge of the following six pieces: Cantata (1951–2), Agon (1953–7), Canticum Sacrum (1954) Movements (1958–9), Variations (1962–3) and Requiem Canticles (1965–6).

Preparatory reading
- Jann Pasler, ed., Confronting Stravinsky (Berkeley and Los Angeles, 1986)
- Edward Said, On Late Style: Music and Literature against the Grain (New York, 2006)
- Joseph Straus, Stravinsky’s Late Music (Cambridge, 2001)
• Richard Taruskin, *Stravinsky and the Russian Traditions* (Berkeley and Oxford, 1996) [particularly the closing chapters of Volume II]
• Arnold Whittall, *Serialism* (Cambridge, 2008)

**Guidance for students, Directors of Studies and supervisors**
The course consists of ten lectures of ninety minutes each (two in Michaelmas Term and eight in Lent Term). In addition, there will be one revision seminar in Easter Term. Detailed bibliographies and listening lists will be issued at each lecture. Supervisions will be delivered by the Course Lecturer; 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. There will be four supervisions in groups of two or three, with the expectation that for each supervision students will write an essay or prepare an oral presentation.
Paper 14: Film Music: History and Aesthetics
Lecturer: Marco Ladd

<table>
<thead>
<tr>
<th>Teaching hours</th>
<th>13.5 hours plus screenings</th>
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<tr>
<td>Recommended supervisions</td>
<td>3 plus 1 revision supervision</td>
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<tr>
<td>Terms taught</td>
<td>Michaelmas (1 lecture); Lent (8 lectures, screenings, 4 supervisions)</td>
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<tr>
<td>Assessment method</td>
<td>3-hour written examination</td>
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<td>Key dates</td>
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**Aims and objectives**
Film is one of the dominant musical media of our day: famous film scores leach into popular culture, and millions seek out soundtrack albums from movies they enjoy. Despite this, film music has a tendency to go ‘unheard’. In the cinema, music competes with narrative, striking images, and other sound effects; after a screening is over, the contributions of music to the cinematic experience are often harder to pinpoint. This course will introduce students to the study of film music on three interconnected levels. Students will come away with: 1) a broad historical overview of the development of music in film, especially in its early decades; 2) an understanding of the key theoretical issues that cinematic music raises; and 3) a toolkit of analytical approaches to help them engage with this repertoire. The aim is to become more attentive to the sonic dimensions of cinema, and to the ways music structures our perception of film as a whole.

**Description of the course**
Eight lectures will take place during Lent Term, supplemented by film screenings and four supervisions, to be arranged by the Lecturer. In addition, a single lecture will be offered in Michaelmas Term to introduce students to the course and its materials, and to provide directions for personal study over the Christmas vacation.

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

**Suggestions for preliminary study**
Claudia Gorbman’s seminal monograph, *Unheard Melodies: Narrative Film Music* (Bloomington: Indiana University Press, 1987), provides a readable (and compact) introduction to several key theoretical issues. A recent historical overview can be found in James Wierzbicki’s *Film Music: A History* (New York: Routledge, 2009). Students may also find two collections of primary source texts useful: Julie Hubbert (ed.), *Celluloid Symphonies: Texts and Contexts in Film Music History* (Berkeley: University of California Press, 2011); and Mervyn Cooke (ed.), *The Hollywood Film Music Reader* (New York: OUP, 2010).

In addition, the lectures will draw on a range of in-depth historical and theoretical studies: see, in particular, Theodor Adorno and Hanns Eisler, *Composing for the Films* (London: The Athlone Press, 1994, first publ. 1947); Rick Altman, *Silent Film Sound* (New York Columbia University Press, 2004);

**Guidance for students, Directors of Studies and supervisors**
The course will consist of nine sessions of 90 minutes (one in Michaelmas and eight in Lent); in addition, four supplementary film screenings will take place in Lent Term alongside the lectures. The course will be supported by three one-hour supervisions in Lent Term and one revision supervision in Easter Term, all to be organised centrally by the lecturer.
Paper 15: British Popular Music from c. 1960 to the Present
Lecturer: Alex Jeffrey

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<th>Teaching hours</th>
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<td>Term taught</td>
<td>Michaelmas</td>
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<tr>
<td>Assessment method</td>
<td>3-hour written examination</td>
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<td>Key dates</td>
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**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.

**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**
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* (Cambridge, 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: 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; this 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 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 (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 hip hop 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* (London: Routledge, 2015) is also highly recommended. 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 US. 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* (Alresford: Zero Books, 1999) is well worth reading.

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 episodes 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.

**Guidance for students, Directors of Studies and supervisors**

This course will consist of eight sessions of two hours each in 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

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<tr>
<th>Teaching hours</th>
<th>15 hours plus 1 revision session</th>
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<tbody>
<tr>
<td>Recommended number of supervisions</td>
<td>3 plus 1 revision supervision</td>
</tr>
<tr>
<td>Terms taught</td>
<td>2 sessions in Michaelmas Term, 8 sessions in Lent Term, 1 revision session in Easter Term</td>
</tr>
<tr>
<td>Assessment method</td>
<td>Three-hour written exam</td>
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<tr>
<td>Key dates</td>
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**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):
- colonialism and its musical regimes, especially in the British Empire
- music and race, especially Paul Gilroy’s idea of ‘Black Atlantic’ (e.g., jazz and hip hop)
the globalization of audio technologies (telegraph, stethoscope, gramophone)
Orientalism and exoticism in music (including opera, blackface minstrelsy)
radio as empire and resistance (North Africa, Caribbean)
music, sound and Apartheid
the history of ‘world music’
musical appropriation (from Mozart to Madonna)
notions of sonic resistance in the Black radical tradition, especially free jazz
queer sonic counterpublics

No previous familiarity with sound studies or postcolonial studies is 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
To start
• Novak, David and Matt Sakakeeny, eds. 2015. *Keywords in Sound*. Durham: Duke University Press. (Choose 2–3 essays to read; recommendations include Weidman, Ochoa Gautier, Sterne.)
• Said, Edward. 1993. *Culture and Imperialism*, especially ‘Overlapping Territories, Intertwined Histories’ (Ch. 1) and ‘Consolidated Vision’ (Ch. 2). New York: Vintage.

Next level

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

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<th>Teaching hours</th>
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<tr>
<td>Recommended supervisions</td>
<td>4 plus 1 revision supervision</td>
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<td>Terms taught</td>
<td>Michaelmas (8 sessions), Easter (2 sessions)</td>
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<td>Assessment method</td>
<td>3-hour written examination</td>
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<tr>
<td>Key dates</td>
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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 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 study
• Any article from *Nature Neuroscience*, 2003, vol. 6, no. 7.

**Guidance for students, Directors of Studies and supervisors**
This course will consist of ten 2-hour lectures/seminars spread over 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](mailto: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; it runs through Michaelmas and Lent Terms. There will be a number of strands of activity, including presentations by visiting, resident and student composers relating to 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 running through Michaelmas and Lent Terms. It is expected that students taking Composition at all levels attend these sessions.

Practising Performance Classes
Co-ordinator: Margaret Faultless

The Practising Performance programme consists of a series of workshops and masterclasses held in the Recital Room most Thursday afternoons during term. They are intended to complement both one-to-one lessons and the vast array of practical music-making that takes place in Cambridge. They can also challenge preconceived ideas about performance and performing.

Typically, the programme includes workshops and masterclasses for singers, wind players, string players, pianists (for both solo playing and in chamber groups) and conductors. Seminar topics often include practice and preparation, performance anxiety, jazz, continuo, Baroque dance, Alexander Technique, Feldenkrais and yoga.

The series is curated by Margaret Faultless, Director of Performance, and she welcomes suggestions for other events.

The series for each term will be announced in advance and students, including those not reading Music, who wish to take an active part are invited to email Maggie on mf413@cam.ac.uk.

All Practising Performance events are free and open to the public.