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Welcome

Welcome to the Cambridge Faculty of Music! Whether you are arriving or returning, on behalf of the Faculty I wish you a fulfilling and memorable year ahead.

This Handbook gives you an insight into the way the Faculty works, introduces you to the core administrative and teaching staff, and gives information on the resources and support you can access. It also contains crucial information about courses and deadlines. It will be your best starting point when you have queries, so do please familiarise yourself with its contents.

We look forward to helping you make the most of the opportunities on offer, so that throughout the year you will reap rich intellectual, musical and social rewards.

Professor Katharine Ellis
Chair, 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. The Administration Offices are currently closed to visitors except by appointment. The Offices are currently staffed 09.15-16.30.

- **Director of Undergraduate Studies**: Dr Sam Barrett (Pembroke) [dugs@mus.cam.ac.uk](mailto: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](mailto: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](mailto:admin@mus.cam.ac.uk)
The Administration Assistant deals with general enquiries, practice-room bookings and the teaching timetable.

- **Custodians**: Dave Plimmer, Darren Douglas – [custodians@mus.cam.ac.uk](mailto: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](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.

- This year, you may only attend in-person lectures for which you registered. Please refer to each Paper’s Moodle page for details of students registered for the Paper and of teaching groups where applicable. You may review lecture recordings online via Moodle if you are unable to attend in person.
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.
Although all lectures will be recorded this year, the Faculty of Music does not permit the personal 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.

Recorded materials

Accessing Recordings/Livestreams
Recordings will be uploaded to the relevant Moodle page as soon as possible. Lectures and classes that are being livestreamed will be accessed via a Panopto link which will be sent to you by the lecturer in advance of the session.

Permitted Use
Where teaching sessions are recorded, you will be able to access these as required to support your studies. However, you may not share or disseminate the recording or material from it, including excerpts, in any format or media. Breaches may be subject to disciplinary action.

Participation in Recordings
Where your contribution is expected for part or all of a course (e.g. seminars), your lecturer will ask you for your consent to be recorded in the first session. If you would prefer not to be recorded, your contributions will be muted in the recording for live sessions or you will be invited to switch off your camera/microphone for online teaching.

If you would like further information, a more detailed student information sheet which includes a link to the full recording policy is available.

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 review relevant lecture courses online via Moodle, 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 will be delivered online or in person.

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://2020-21.timetable.cam.ac.uk/
Please note that the teaching weeks in Cambridge run from Thursday to Wednesday.

Students can compile 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 including lecture recordings. Most Tripos courses have their own Moodle page. You will be enrolled on any compulsory Papers and these pages will appear automatically on your Dashboard: https://www.vle.cam.ac.uk/my/ (Raven login required). You can self-enrol on the Moodle pages of optional Papers by using the Search function to locate the relevant course and then clicking the Enrol me button.
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 during the first year; Part IB during the end of the second year; Part II during 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](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/](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](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 up to two weeks in advance for use by individuals and small groups when the Faculty is open. Full information is available in the Faculty’s Room Booking Policy.

Booking requests should be made using the Online Room Booking form. On the day requests can be made over the phone to the Admin/Concert Hall office on 01223 763481 or 01223 335184. Please use these numbers if you need to cancel a booking so another student can use the room. For NHS Test and Trace purposes, you must not swap your booking with anyone else. The office is generally open Monday to Friday, 0930-1700.

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 usually 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 normally be booked, subject to availability, by any student of the University at a heavily discounted hire rate. For 2020-21, however, the Concert Hall’s main purpose will be for teaching. 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 normally available for student use. The scheme is currently on pause but we hope to relaunch later into the academic year and will make further information available to students as soon as possible. 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).

Instrument Hire
Many of our string, wind and brass instruments are available for students to hire at a small cost per term but due to the current pandemic there are restrictions in place. Please contact the Director of Performance, Maggie Faultless for more information.

Instruments from Non-Western Traditions
As reflects its pioneering role in the study of ethnomusicology, the University has been the recipient of instruments from many different cultural traditions, including a sitar and a Javanese Gamelan.

Gamelan Dutâ Laras
Outstanding among the Faculty’s collection of instruments from outside the Western tradition is the Gamelan Dutâ Laras. This is a complete Javanese bronze gamelan, which can be played in both slendro and pelog scales, consisting of keyed metallophones, gongs, drums, suling, and rebab. It was presented to the University of Cambridge by the government of the Republic of Indonesia in 1983, and is normally in regular use by the Cambridge Gamelan Society. The current pandemic may affect access to the Gamelan.

IT
There are two main computing spaces in the Faculty. The Centre for Music and Science houses the main computer room (with six computers currently available, to comply with social distancing rules). It 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. This will be restricted to one user at a time when the library reopens for in-person use during Michaelmas Term 2020.

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 (centred on the Anderson Room), and some college libraries also have excellent music holdings.
Access to the library and resources is likely to be very different for 2020-21. For up-to-date information, please see the Music LibGuide https://libguides.cam.ac.uk/music, in particular the COVID-19 tab.

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.

Cambridge University Libraries Music Collections

We have extended our online music offer and are currently prioritizing purchasing electronic formats where possible.

The Pendlebury Library is preparing click-and-collect, book a study space and book and browse options from the start of Michaelmas Term. Depending on how the COVID-19 situation evolves services we are able to offer may vary throughout term. If we cannot deliver all options, zero-contact services such as click-and-collect will take priority over booking library spaces.

Click-and-collect: you can request items through our webform. Once the items are ready for collection library staff will contact you by email and you will able to make a booking to pick up the items from the Pendlebury Library. Links will be available on the Music Libguide.

Book and browse: if you require access to the open shelves, you can check for available bookable slots. This will give you access to open shelf items that are borrowable through self-issue. Links will be available on the Music Libguide.

Book a study space: should you wish to study in the library to consult reference only items, you can check for available bookable slots. This will give you the opportunity to study in the library and access specific items. This does not include access to the open shelves. Links will be available on the Music Libguide.

Library chat: book a slot for an online meeting with a member of the library team about your information needs, or anything you need to know about the library.

Scan and deliver: the Pendlebury Library is providing support for scanning for teaching (Moodle). Scans for individual study and research can be requested through the University Library Scan and Deliver service.

The University Library is offering a range of services that will enable you to either borrow or consult music items. The Anderson Room (the music reading room) is not yet open to readers so if you are looking for materials that are only listed in the card catalogues, or that may be in our uncatalogued printed or archival collections, please contact the music team directly on music@lib.cam.ac.uk

Most recent updates on Cambridge University Library services can be found on: https://www.lib.cam.ac.uk/using-library/

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) provides organisational support for Performance events at the Faculty.

All performers must follow the protocols for performance at the Faculty, which may be consulted here: https://www.mus.cam.ac.uk/intranet/health_safety/resources/faculty-performance-protocols

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, Myles Eastwood. Inductions and surgeries in the studio will be operating remotely for the time being. 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.

Safety, Security and Emergencies

Information on safety is provided in the General Information/Policy Documents section of the Faculty website (https://www.mus.cam.ac.uk/current-students/policies-and-information/HealthSafetyPolicy2018.pdf.)

Covid-19 Safety Measures & Guidance

The Faculty has carefully reviewed the ways in which buildings are normally occupied and put specific measures in place to ensure the safety of all individuals, in accordance with the relevant up
to date guidance. The first part of this section outlines actions we need you (and all users of the buildings) to take to ensure your own health and well-being as well as your fellow students and Faculty staff. The second gives you an overview of the actions we have taken to make the Faculty a COVID secure venue.

University guidance around COVID-19 for students during the academic year 2020-21 can be found on Stay Safe Cambridge Uni web: https://www.cam.ac.uk/coronavirus/stay-safe-cambridge-uni

**Actions you need to take**

During this transition back to working in University buildings, it is important that we all make adjustments and adapt to new ways of working to ensure the safety of us all. You can view a video of current arrangements here. You are asked to take the following actions to ensure your own health and well-being, as well as encourage colleagues to do the same.

This year we ask that you only come to the Faculty if you have a specific reason to be there, e.g. teaching or a booked study or practice session. We also ask that you arrive no more than 10 minutes in advance of any taught sessions in the Faculty to reduce crowding in the Foyer.

**Please make sure to wear to warm clothing** as doors and windows are likely to be open more than usual to keep fresh air circulating.

### SICKNESS

It is vital that if you are showing symptoms, (the onset of a new continuous cough, a high temperature and/or a loss of taste) however mild, you **must not** come to the Faculty and should self-isolate, following University Guidance on self-isolation and symptomatic testing (see the Stay Safe Cambridge Uni web pages for further information). In the unlikely event that you develop symptoms whilst in the Faculty and are able to do so, you should return to your College room immediately, avoiding contact with other people, strictly following handwashing and respiratory hygiene guidelines as you exit and enter buildings. You should then follow the guidance outlined above. We strongly encourage all students to participate in the University’s **asymptomatic testing scheme**.

### SOCIAL DISTANCING

Stay at least 2m away from anyone else, at all times, whether outside or inside. Advise other students and staff politely if you see they are not maintaining social distancing; accept feedback about your social distancing from others. When visiting the Faculty for teaching and Faculty events, please note that **household bubbles will not apply** and you should maintain a consistent 2m distance at all times from all building users.

### HAND WASHING

Wash your hands more often than usual, using soap and hot water for at least 20 seconds, or use a hand sanitiser - when you arrive or leave the Faculty and during the day, when you eat or handle food, before eating, before and after using shared equipment and after using the toilet. Soap and hot water continues to be available in washrooms/kitchens and hand sanitiser is be provided throughout the building. Touching of the face should be avoided.
FACE COVERINGS
The University expects all staff, students and visitors to provide and wear a face covering inside buildings in all communal areas and where it is not possible to maintain social distancing of at least two metres

Although it will be possible to maintain social distancing of at least two metres in most areas of the Faculty of Music, building users are required to wear face coverings in all communal areas of the building, including all areas of the Pendlebury Library. You may be invited to remove these for taught sessions if you are comfortable to do so.

The University expects members of its community to exercise sensible and responsible judgement on when they need to wear a face covering during the course of their day. Guidance on making a cloth face covering can be found at: https://www.gov.uk/government/publications/how-to-wear-and-make-a-cloth-face-covering/how-to-wear-and-make-a-cloth-face-covering

RESPIRATORY HYGIENE
If you cough or sneeze, cover your mouth and nose with a tissue, or your sleeves (not your hands) if you do not have a tissue, and throw the tissue in a bin immediately. Then wash your hands or use a sanitising gel.

EQUIPMENT
Alcohol wipes and specialist materials for keyboards are provided in all Faculty rooms and you are invited to clean/wipe your own workstation surfaces and equipment (e.g. keyboards, mice, music stands), disposing of cleaning materials in the bins provided. Specialist materials and guidance for sanitising piano keyboards is available in relevant locations. The Faculty is providing more frequent cleaning for communal surfaces like door handles/buttons and taps.

FOOD AND DRINK
There will be no food or drink available in the Faculty, including our water dispenser which we have had to take out of use pending a refit. We encourage you to eat and drink primarily offsite but you may however bring food and drink into the Faculty if you need to, ensuring all waste is disposed of appropriately in the bins provided.

ADJUSTMENTS TO ACCESS ARRANGEMENTS
Please note that a number of changes have been made to access arrangements and equipment use in the building such as changes to opening hours, seating and equipment arrangements. These are being put in place for everyone’s safety to reduce the risks of transmission in the Faculty by limiting the number of people that any given individual comes into contact with regularly. Please also bring as few personal belongings into the Faculty as possible and keep these with you at all times.

SUPPORT
If you are concerned about your own wellbeing or the wellbeing of others; please speak to your Course Administrator the Faculty Manager or the Faculty Board Chair immediately. Please also feel free to make use of the wellbeing and mental health provisions of the University whenever you wish.
TRACK AND TRACE
To comply with Government Test and Trace requirements, details of all Concert Hall users outside of core teaching and learning must be kept. Data for students attending scheduled lecture hours and students attending teaching is collected separately. If you attend the Concert Hall at any other time you must register your presence using the NHS smartphone app and QR codes will be clearly displayed for each and every visit.

Actions taken by the Faculty

SOCIAL DISTANCING
- Only those with an immediate need to enter the buildings (e.g. for work or study) should do so. In particular, the Old House is open only to staff and invited visitors and signage is displayed outside and just inside the building to highlight this along with directions to the Custodians desk and a telephone number for the Administration Team.
- Signage is displayed throughout the buildings, reminding all building users of the need to maintain an appropriate social distance from others at all times.
- Building users are not to congregate inside communal spaces and existing seating in the foyer has been removed.
- Building users will be directed around the West Road Concert Hall building including via a one-way system to reduce / minimise passing foot traffic.
- Some of our regular teaching programme will be delivered online through a combination of pre-recorded lectures and live interactive broadcast sessions to reduce the overall number of building users (see course timetable and Moodle sites for details).
- Maximum occupancy levels for each teaching/meeting room have been assessed and rooms laid out accordingly. Maximum occupancy levels will be clearly displayed inside and outside each room.
- Students have given course choices in advance of the start of term with rooms allocated according to group size/capacity. Students are only permitted to physically attend taught sessions for courses they are registered for, though they may audit online material for any course.
- Start times for teaching in lecture spaces have been staggered to reduce the number of users simultaneously arriving/departing.
- The Pendlebury Library will be offering zero-contact services including Moodle scanning, click-and-collect and online library instruction materials. Services that involve the use of library spaces will be available through a booking system.
- An indication of maximum capacities for washrooms will be posted outside each facility but as it is not always clear how many users there are, building users are expected to exercise sensible and responsible judgement and to wear a face covering.
- Building users are expected and encouraged to politely challenge any other user not adhering to distancing requirements.
- Seating in the Concert Hall will be marked to identify which seats are in and out of use.
- Seating in the Recital Room will be laid out for taught sessions and must not be adjusted from this configuration.

CLEANING
- The Faculty is professionally cleaned each day with regular inspections and spot checks carried out by Faculty Custodians and colleagues from the University Estates Division.
- The Faculty’s cleaning contractor has been issued with new protocols for their work by the Estates Division Facilities Management Team.
Throughout the day, Custodians will undertake additional cleaning of “high-touch” areas such as door handles and kitchen equipment, though this is no substitute for regular handwashing.

For shared equipment (e.g. photocopiers, CMS computer room, studio, teaching equipment and pianos), appropriate cleaning materials will be provided with specific guidance displayed for sanitising before and after use alongside additional hand sanitiser.

All building users are invited to alert Custodians to cleaning issues requiring attention by email at custodians@mus.cam.ac.uk

HAND WASHING
- Access to hot water and soap is provided in all washrooms with signage encouraging regular and effective use.
- Wall-mounted hand sanitiser pumps have been installed around the building including all entrances and exits with signage encouraging use.
- All building users are invited to alert Custodians by email at custodians@mus.cam.ac.uk if hand sanitiser or soap dispensers are empty.

FACE COVERINGS
- All staff and students are expected to provide their own face covering and to wear them in all communal areas of the building.
- Protocols for the use of all offices and teaching spaces in the Faculty have been designed to enable a minimum social distance for all users of two metres and face coverings are not therefore required. Building users are, however, always welcome to wear them and their right to do so will be respected.
- Although most spaces in the Faculty allow for a minimum social distance of two metres, all users are required to wear face coverings in communal spaces.
- All visitors to the Pendlebury Library will be required to wear face coverings at all times.

Faculty Culture

The Faculty is intended to be a stimulating space that is also welcoming and inclusive. Students and staff should feel at home here whatever their backgrounds or identities. We do not tolerate racism, bullying, harassment or discrimination of any kind within our walls or within our sphere of influence. We work actively to prevent inappropriate conduct among and between students and staff, so that everyone in our community can work to their full potential in an environment where freedom of speech works hand in hand with a collective duty of care. Where we fall short, we commit to tackling problems swiftly and candidly, and to learning from our mistakes.
IMPLICIT BIAS REFERS TO THE HIDDEN ATTITUDES OR STEREOTYPES THAT AFFECT OUR UNDERSTANDING, ACTIONS, AND DECISIONS.

These biases, which encompass both favourable and unfavourable assessments, are activated involuntarily. They cause us to have feelings and attitudes about other people based on characteristics such as race, ethnicity, age, and appearance.

HOW MIGHT IMPLICIT BIASES AFFECT TEACHING?

- How suitable we think a student is for a particular course
- How well we think a student will perform on a course
- Who we make time for and show an interest in
- Which students we encourage to speak and focus attention on
- Whom we listen to more and whose judgement we endorse in class
- The reasons we give for a student performing well or badly
- How much effort we perceive a student to be making
- The language and focus of our feedback and reports

WHAT CAN YOU DO TO MITIGATE IMPLICIT BIAS?

- Find out about your own biases
- Look for contextual explanations, in preference to a person’s characteristics, to explain behaviour
- Visualise people who demonstrate a stereotype to be wrong
- Treat people from out-groups as individuals
- Does the language of your reports—especially ‘standout’ compliments as opposed to ‘grindstone’ compliments—map onto student characteristics? Change your descriptors if necessary.
- Examine your reading lists: are they imbalanced (gender, race)? Seek out unfamiliar voices.
Student feedback and representation

The Faculty is committed to receiving and responding to feedback; this enables us to address problems and celebrate successes. If you have a problem that we can 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 representatives 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

**Chair’s Open Office Hour**
In place of a weekly “open office hour” this year, you are welcome to contact the Chair of the Faculty Board, Prof Katharine Ellis, via email (chair@mus.cam.ac.uk); and regular online sessions will be scheduled to give you the opportunity talk face to face.

**Anonymous Feedback and Informal Complaints form**
Forms are available outside the Pendlebury Library or can be 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/

Information on reporting harassment can be found on the Faculty’s website here (harassment and sexual misconduct) and here (racial harassment).

If you need any help working out what to do or how to report an incident, you can talk to the Faculty’s Equality, Diversity and Inclusivity Officers, Alex Drury or Min Yen Ong, in confidence. You can email to set up a meeting (acgd2@cam.ac.uk, myo21@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.

Any requests to change Paper should be made to undergraduate@mus.cam.ac.uk and in-person sessions should not be attended until approval of the request is received.

Referencing conventions
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. 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 online via the relevant Moodle Paper page 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.

Examination timetable

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

Written examinations this year have been replaced by takeaway papers which will all be scheduled during Easter Term 2021. These will be open book exam papers released and submitted on Moodle. The schedule will be made available to you by the start of the Easter vacation.

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

Examinations for the Music Tripos are usually held in the Music Faculty. All takeaway papers will be released and submitted via Moodle during the examination period. Further instructions will be provided closer to the time.
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 2021, Wednesday 16 or Thursday 17 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.

PLEASE NOTE THAT ALL THE FOLLOWING INFORMATION, INCLUDING MODES OF COURSE PRESENTATION, IS SUBJECT TO CHANGE AT SHORT NOTICE ACCORDING TO GOVERNMENT/UNIVERSITY GUIDANCE RELATED TO COVID-19.
PART IA

Candidates for Part IA offer six papers:

- Paper 1 will consist of a 32-hour takeaway 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 56-hour takeaway examination.
- Papers 5 and 6 will be examined through a 28-hour takeaway examination (counting for two-thirds of the marks for Paper 5), a further 28-hour takeaway examination (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/Sam Barrett Margaret Faultless Richard Causton Peter McMurray/Sam Barrett</td>
<td>Michaelmas &amp; Lent Michaelmas &amp; Lent Michaelmas &amp; Lent</td>
</tr>
<tr>
<td></td>
<td>Performance Workshops</td>
<td></td>
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<tr>
<td></td>
<td>Composition</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>Extended Essay</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Music History I (Early Modern Period c. 1580–1750)</td>
<td>Bettina Varwig</td>
<td>Lent</td>
</tr>
<tr>
<td>3</td>
<td>Music History II: Studies in Western Art Music from 1770 to 1914</td>
<td>Martin Ennis/Stefano Castelvecchi</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>5 &amp; 6</td>
<td>Tonal Skills I: Counterpoint</td>
<td>Andrew Arthur</td>
<td>Michaelmas &amp; Lent</td>
</tr>
<tr>
<td></td>
<td>Tonal Skills II: Harmony</td>
<td>Tim Watts</td>
<td>Michaelmas &amp; Lent</td>
</tr>
<tr>
<td></td>
<td>Practical Skills and Aural</td>
<td>Daniel Trocmé-Latter</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>Michaelmas &amp; Lent</td>
</tr>
</tbody>
</table>
Part IA Summary of submission deadlines

- Submissions must be made by 5.00pm 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>Due for</th>
</tr>
</thead>
<tbody>
<tr>
<td>Friday 30 October 2020</td>
<td>Paper 1 Music and Musicology Today: Composition, Extended Essay or Performance – Option declaration</td>
</tr>
<tr>
<td></td>
<td>Submit in the relevant folder on the Paper 1 Moodle page</td>
</tr>
<tr>
<td>Friday 4 December 2020</td>
<td>Paper 1 Music and Musicology Today: Recital self-reflection</td>
</tr>
<tr>
<td>(Last day of Michaelmas Term)</td>
<td>Submit by email to Director of Studies and Director of Performance</td>
</tr>
<tr>
<td>(Fourth day of Full Lent Term)</td>
<td>Submit in the relevant folder on the Paper 1 Moodle page</td>
</tr>
<tr>
<td>Friday 12 February 2021</td>
<td>Paper 1 Music and Musicology Today: Recital programme</td>
</tr>
<tr>
<td>(Division of Lent Term)</td>
<td>Submit in the relevant folder on the Paper 1 Moodle page</td>
</tr>
<tr>
<td>Friday 19 March 2021</td>
<td>Paper 1 Music and Musicology Today: Recital 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 30 April 2021</td>
<td>Paper 6 Practical Skills: Option declaration for jazz or melody instrument</td>
</tr>
<tr>
<td>(Fourth Day of Full Easter Term)</td>
<td>(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)</td>
</tr>
<tr>
<td></td>
<td>Submit in the relevant folder on the Paper 6 Practical Skills Moodle page</td>
</tr>
<tr>
<td>Friday 7 May 2021</td>
<td>Paper 1 Music and Musicology Today: Composition</td>
</tr>
<tr>
<td>(Eleventh day of Full Easter Term)</td>
<td>Submit in the relevant folder on the Paper 1 Moodle page</td>
</tr>
<tr>
<td>Friday 7 May 2021</td>
<td>Paper 1 Music and Musicology Today: Extended Essay</td>
</tr>
<tr>
<td>(Eleventh day of Full Easter Term)</td>
<td>Submit in the relevant folder on the Paper 1 Moodle page</td>
</tr>
</tbody>
</table>
Paper 1: Music and Musicology Today
Co-ordinators: Peter McMurray & Sam Barrett (Lecture Course and Extended Essay), Margaret Faultless (Performance) and Richard Causton (Composition)

<table>
<thead>
<tr>
<th>Teaching hours</th>
<th>Lecture course: 8 sessions (45-min lecture, 15-min discussion sessions), plus introductory session/overview of options; additional lectures/workshops for Composition and Performance options</th>
</tr>
</thead>
</table>
| Recommended number of supervisions | Lecture course: 4 (all students) plus 1 revision supervision  
Composition/Extended Essay: 3 (with option for 4th from discretionary lecture supervision)  
Recital: at least 6 hours of one-to-one instrumental/vocal lessons plus classes |
| Terms taught | Lecture course: Michaelmas Term (introductory session) and Lent Term (8 sessions) |
| Assessment method | Two questions to be completed in a 32-hour takeaway paper with answers totalling no more than 2,000 words, plus either a Recital or a Composition or a 3,500-word Extended Essay |
| Key dates | **Friday 30 October 2020**: Submission of option declaration  
**Friday 4 December 2020**: First recital self-reflection  
**Friday 22 January 2021**: Submission of Extended Essay title and abstract  
**Friday 12 February 2021**: Submission of Recital programme  
**Friday 19 March 2021**: Recital self-reflection  
**Friday 7 May 2021**: Submission of Composition/Extended Essay |

**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 does music make meaning in society today?

1. A series of lectures (with a related set of supervisions) will explore answers to this question by considering a number of contemporary musical practices and introducing some of the tools of musicology to reflect on how meaning is made in those musics. We place particular emphasis on the
relational nature of music: How might we understand music as a process, rather than a product (i.e., ‘musical works’)? How does musical practice both reflect and shape societies? What kinds of social, bodily, and political encounters—including contestations—does music make possible? In exploring these questions, the lectures will focus on three key thematic/cultural spaces:

- **Musics of the ‘Black Atlantic’:** blues, jazz, hip hop
- **Listening to the Malay Archipelago:** gamelan, Islamic recitation, dangdut (Indonesian pop)
- **Cyberspace and its Circulations:** Old Music in new spaces, New Music/sound art

Within each of these cultural spaces, we will specifically pursue questions of sonic encounter, including appropriation, community-making, and remixing, as well as the limitations of such approaches. In addition to considering the repertoires of these thematic areas, we will also use them as a way to consider key approaches in musicology, including brief introductions to improvisation studies, ethnomusicology, critical musicology (i.e., questions of power/identity), performance, philosophy, and music/science.

2. Students will also produce an independent supervised study from the following options: a performance, a composition, or an extended essay. Students will 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 32-hour takeaway paper in which candidates will complete two questions with answers totalling no more than 2,000 words.

**Suggestions for preliminary study**
These readings will give you a sense for the general scope of the lecture portion of the course. In cases where they are excerpts of full books (Small, Clayton et al, McClary), we encourage you to read beyond just those chapters if the material interests you.


**Guidance for students, Directors of Studies and supervisors (General)**
The course consists of a series of general lectures for all students: one in Michaelmas as an introduction (including short presentations about each of the three options), and eight in Lent. Assessment will be based on a takeaway examination and the student’s selected option. For the exam, students will answer two questions (1,000 words each) from a selection of questions.
There will be four supervisions in Lent Term: three on a centrally-organised set of topics related to course sessions, with the fourth allowing for further exploration from a selection of topics, including music education, music and disability, and jazz, as well as an option for an additional composition supervision for students taking that option. All supervisions will be organised by coordinated by the lecturers. A revision supervision will also be given in Easter Term. Directors of Study planning to make alternative arrangements should inform the course lecturers in advance.

**Option A: Performance (Margaret Faultless)**

Some classes may take place online. 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 in Michaelmas Term 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 series. These focus on areas of performance through masterclasses and other sessions.

Students are also encouraged 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 assessment procedure outlined below does not take account of any government or University restrictions that may impact on the ability of the Faculty to hold live recitals. Students should be aware that they may be required to submit a video recording in place of a live recital.

The assessed recital shall consist of an instrumental or vocal recital of at least 12 minutes of music and not more than 15 minutes on stage. In addition to the examiners, the recitals may be open to an invited audience. Students will be informed if this is permitted. Please note that entrance, exit, tuning, spoken introductions and times between pieces or songs etc. form part of the 15 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.

**By Friday 30 October 2020** recitalists must submit a declaration form (signed by their Director of Studies) indicating their intention to take the Recital option, their instrument or voice type and the name of their teacher(s).

Following consultation with the Director of Performance, organists will be informed about the choice of instrument by the end of Michaelmas Term.
By the last day of Michaelmas Term, Friday 4 December 2020, and by the last day of Lent Term, Friday 19 March 2021, students must submit a self-reflection of 200 – 300 words to their Director of Studies and the Director of Performance.

By the mid-point of Lent Term, Friday 12 February 2021, recitalists must submit details of the complete programme (signed by the DoS) for approval by the Chairman of Examiners and Director of Performance.

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.
- Organists must include the specification of the organ used for their recital (a full list of stops and couplers etc.)
- Candidates may also provide programme notes, if they wish; however, these will be not be assessed as part of the examination process.

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 the supervision equivalent. Tuition is to be arranged by students themselves or through their Colleges (to a minimum of £420, where not otherwise covered) with advice from the Director of Performance, where relevant.

Option B: Composition (Richard Causton)

This option includes both lectures and individual supervisions beyond the general course lectures. There will be eight pre-recorded 45-minute lectures coupled with 45-minute online Q&A sessions, 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.

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 relevant folder on the Paper’s Moodle page, to the Chairman of Examiners, by Friday 7 May 2021.

The piece must be submitted in the form of a score using conventional notation. An audio recording of the piece may be submitted online via Moodle, but due to difficulties caused by the COVID crisis, this is not required. The quality of performance will not affect the mark. Detailed instructions on
how to submit 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).

Option C: Extended Essay (Peter McMurray & Sam Barrett)
The Extended Essay option consists of an essay of no more than 3,500 words (excluding abstract, bibliography and appendices, but including footnotes) on a topic approved by the Course Co-ordinators and related to musicology broadly. Students are encouraged but not required to write on themes discussed in the course. 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 relevant folder on the Paper’s Moodle page by Friday 7 May 2021. Students choosing to undertake the Extended Essay option should also submit to the Paper’s Moodle page, by Friday 22 January 2021, a proposed title together with an abstract of about 150 words for the Course Co-ordinators' 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 (via undergraduate@mus.cam.ac.uk) for approval by the Course Co-ordinators 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-ordinators 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: Bettina Varwig

<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>56-hour takeaway paper</td>
</tr>
<tr>
<td>Key Dates</td>
<td>n/a</td>
</tr>
</tbody>
</table>

**Aims and objectives**
This course aims 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 practices that shaped Western music making between ca. 1580 and 1750, from the beginnings of opera to the instrumental concerto, from the French court at Versailles to the Catholic musical establishments of early modern colonial Manila and Mexico. We will explore some methods of studying primary source materials alongside covering a broad selection of relevant secondary literature. Students will be expected to acquaint themselves with a wide range of repertoire.

**Description of the examination**
The exam will be a 56-hour takeaway examination. Candidates will be required to answer three questions from a larger selection, with answers totalling no more than 3,000 words.

**Suggestions for preliminary study**


**Guidance for students, Directors of Studies and supervisors**
The course consists of ten lectures of 60 minutes, with additional online tasks and activities. Supervisions will be organised centrally by the course leader. There will be six one-hour supervisions in groups of two to four students. The most important functions of the supervisions will be to extend the students’ knowledge of the repertoire, to encourage critical engagement with some of the relevant musicological literature, and to develop essay-writing skills. All new supervisors are strongly encouraged to attend the lectures.
**Paper 3: Music History II: Studies in Western Art Music from 1770 to 1914**

Lecturers: Martin Ennis and Stefano Castelvecchi

<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 &amp; Lent</td>
</tr>
<tr>
<td>Assessment method</td>
<td>56-hour takeaway paper</td>
</tr>
<tr>
<td>Key Dates</td>
<td>n/a</td>
</tr>
</tbody>
</table>

**Description of the course**

This course will aim to familiarise students with a broad range of Western art 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 56-hour takeaway paper. Students will be asked to answer three questions from a broader selection; each essay will be equally weighted, and the total number of words should not exceed 3,000.

**Suggestions for preliminary study**

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

The course consists of ten lectures spread over Michaelmas Term and the first part of Lent Term, followed by one revision lecture. Each lecture is made up of two parts – a pre-recorded element that will be made available online, and a live element that, depending on circumstances, will be presented in person or virtually. The live element will last no more than an hour, and the total of the two parts will not exceed 90 minutes. The live elements will be recorded and made available for a limited period after the relevant lectures. As noted above, there will be one three-day examination in which students will be asked to write three essays. The Faculty recommends six one-hour supervisions over the course of Michaelmas and Lent Terms in groups of two to four students. The most important functions of the supervisions will be to extend students’ knowledge, both of the repertoire and of the related musicological literature, and to develop essay-writing skills.

N.B: Supervisors are reminded that supervisions should be scheduled so as to follow the lectures on the respective topics. All supervisors, especially those new to teaching this course, are strongly encouraged to contact the lecturers 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

Teaching hours: 8 x 60-minute lectures; 4 x 90-minute classes
Recommended number of supervisions: 12
Terms taught: Michaelmas (lectures); Lent (classes)
Assessment method: 56-hour take-away paper; two questions to be answered to a total of 2,500 words
Key dates: n/a

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 online via Moodle. These should be downloaded and printed out as paper scores for annotation during and after lectures. 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 consist of a 56-hour take-away paper; candidates will be required to answer two questions, one from each section, to a total of 2,500 words.

For the 2020–21 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 60-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>
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</thead>
<tbody>
<tr>
<td>Recommended number of sessions</td>
<td>Please see below for details</td>
</tr>
<tr>
<td>Terms taught</td>
<td>Michaelmas and Lent (Harmony, Counterpoint, Practical); Michaelmas, Lent and Easter (Aural)</td>
</tr>
<tr>
<td>Assessment method</td>
<td>Two 28-hour takeaway papers (Harmony and Counterpoint) 1-hour examination (Aural) 10-minute Practical tests</td>
</tr>
<tr>
<td>Key dates</td>
<td>Friday 30 April 2021: Option Declaration for Practical test</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 a series of online lectures/presentations made available each week during the Michaelmas Term (which will include opportunities to practise a variety of techniques). It is hoped that an in-person session at the start of Lent Term will prove possible during which questions from students, submitted in advance, can be discussed. **Two further online revision presentations will be released early in Easter Term.**

(ii) The **Harmony** elements will be taught through a series of online lectures/presentations made available each week during the Michaelmas Term (which will include opportunities to practise a variety of techniques). It is hoped that an in-person session at the start of Lent Term will prove possible during which questions from students, submitted in advance, can be discussed. **One further online revision presentation will be released early 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 1½ 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 paper 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** lecture will be given at the beginning of Michaelmas Term to introduce the skills to be studied. Individual supervisions are organised by Directors of Studies; **two supervisions in jazz improvisation at the keyboard or on an instrument will be given** 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) **One 28-hour take-away paper**, 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 further 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, modulation, and bass-line recognition;
   - 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, they should contact the Faculty of Music Office at the earliest opportunity. Candidates intending to take this option on a melody instrument will need to hand in, to the Faculty of Music Office, a completed declaration form by the fourth day of Full Easter Term, Friday 30 April 2021; failure to do so will disqualify candidates from taking this option.
   - 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 a guitar or melody instrument. Percussion instruments are not permitted. If in doubt, please contact the leader of this strand. Candidates intending to take the jazz improvisation 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 30 April 2021; failure to do so will disqualify candidates from taking this option.

3) The second section of the second 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 EITHER four-part string ensemble OR a trio sonata combination of two solo instruments and basso continuo (with figuring included) in Baroque style; continuation of a given opening for string quartet in Classical style (c. 28–40 bars in length) in rounded-binary form; completion of a lead sheet (see guidance below).

Lead sheets
- a suitable text and an initial chord progression (c.2 bars) will be provided;
- the text should be set to produce a 32-bar* song form (AABA or ABAC) in a style based on jazz standards/representatives of the ‘American Songbook’ from the first half of the twentieth century (Harold Arlen, Duke Ellington, George Gershwin, Jerome Kern, Thelonious Monk, Cole Porter etc.);
- the harmonisation should be indicated using any widely encountered set of jazz conventions, and these should be consistently applied.

* a small modification may be made to the number of bars if needed, for example, the addition of an extra bar to the ‘middle 8’ of the sort found in Gershwin’s I Loves You Porgy.

Resources
There are a variety of different ‘real books’, each containing different song selections, but with a significant degree of overlap; most examples to be studied in the lectures can be found in the edition below:
Chuck Sher (Ed.), The Standards Real Book, Sher Music, 2000

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 Composition* (London, 1962), and Thomas Benjamin’s *Craft of Modal Counterpoint* (New York, 2005). For Harmony, Anna Butterworth’s *Harmony in Practice* (ABRSM, 1999) provides a good introduction; Walter Piston’s *Harmony*, 2nd ed., rev. Mark DeVoto (London, 1978) is also recommended, as is Edward Aldwell and Carl Schachter, *Harmony and Voice Leading* (available in various editions).

For the lead sheet option, there are a variety of different ‘real books’, each containing different song selections, but with a significant degree of overlap; most examples to be studied in the lectures can be found in Chuck Sher (Ed.), *The Standards Real Book* (Sher Music, 2000). See below for suggested jazz theory books (in relation to keyboard skills).

For Aural skills, all students will be given access to the Auralia software and are expected to use the practice facilities it offers to achieve a basic level of attainment before the course begins. Other preparatory work includes listening to passages of works without a score, then attempting to reproduce and remember as much of them as possible; working on interval recognition and the memorisation of rhythms. As an aid towards the acquisition of good aural skills, *Ear Training* by Jørøn Jersild (Copenhagen 1966, reprinted by Chester Music) is strongly recommended, as is *Aural Skills in Context* by Evan Allan Jones (OUP, 2014).

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 online presentations 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 supervisions in Aural Skills in addition to the Faculty classes. This is recommended for less able students who would clearly benefit from small-group teaching; between one and three extra supervisions per term are recommended for these students. Such additional teaching, where given, should be designed to meet specific needs. Directors of Studies are welcome to contact the paper Co-ordinator to discuss these needs and for help finding supervisors.

The general recommendation for Practical Skills supervision is for eight half-hour supervisions, spread across the academic year; however, between six and as many as twenty supervisions may prove necessary to cover the requirements for the course, depending on students’ level of ability at the beginning of the year. Supervisors are strongly advised to set a mock examination for their students during the period leading up to the examination.

All supervisors, especially those new to teaching these papers, are welcome to attend the lectures.
Composers’ Workshops
Lecturer: Richard Causton

This programme is open to students from all years of the undergraduate course as well as to masters and doctoral students; 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 online 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 on 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 preparing. Classes include 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. Live classes may be open to the public. 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 mf413@cam.ac.uk.

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

The series for Michaelmas Term 2020 will be online via Zoom. Each class will last between 75 - 90 minutes, and will include Q&A. Students and staff will need to register to attend. A timetable can be found here: https://www.mus.cam.ac.uk/events/practising-performance/overview

Please submit questions for the ‘In Conversation’ sessions to mf413@cam.ac.uk.

Most Practising Performance events are free and open to the public.
## PART IB

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 (Western Art Music since 1900)</td>
<td>Marina Frolova-Walker</td>
<td>Michaelmas &amp; Lent</td>
</tr>
<tr>
<td>2</td>
<td>Analysis (19th Century)</td>
<td>Martin Ennis (Convenor), James Olsen, Paul Wingfield Kim Ashton, Jeremy Thurlow</td>
<td>All terms</td>
</tr>
<tr>
<td>3</td>
<td>Applied Tonal Skills – Style Composition</td>
<td>Tim Watts</td>
<td>Michaelmas</td>
</tr>
<tr>
<td></td>
<td>Option A: Fugue (also Part II)</td>
<td>Gareth Wilson</td>
<td>Michaelmas</td>
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<tr>
<td></td>
<td>Option B: Orchestration</td>
<td>Tim Watts</td>
<td>Michaelmas</td>
</tr>
<tr>
<td></td>
<td>Option C: Film Score</td>
<td>Michael Ladouceur</td>
<td>Michaelmas &amp; Lent</td>
</tr>
<tr>
<td>4</td>
<td>Introduction to Performance Studies</td>
<td>John Rink</td>
<td>Lent</td>
</tr>
<tr>
<td></td>
<td>i) Essay</td>
<td>Margaret Faultless</td>
<td>Michaelmas &amp; Lent</td>
</tr>
<tr>
<td></td>
<td>ii) Recital</td>
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<tr>
<td>5</td>
<td>Composition Portfolio Seminars (also Part IA)</td>
<td>Richard Causton</td>
<td>Michaelmas &amp; Lent</td>
</tr>
<tr>
<td>6</td>
<td>Dissertation (also Part II)</td>
<td>Katharine Ellis</td>
<td>Michaelmas &amp; Easter</td>
</tr>
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<td>7</td>
<td>Notation</td>
<td>James Burke</td>
<td>Michaelmas &amp; Lent</td>
</tr>
<tr>
<td>8</td>
<td>Keyboard Skills</td>
<td>Graham Ross</td>
<td>Michaelmas</td>
</tr>
<tr>
<td>9</td>
<td>Introduction to Ethnomusicology</td>
<td>Min Yen Ong</td>
<td>Michaelmas &amp; Lent</td>
</tr>
<tr>
<td>10</td>
<td>Elective Topics I</td>
<td>Susan Rutherford Delphine Mordey</td>
<td>Michaelmas</td>
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<td></td>
<td>i) Women and Music</td>
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<td>Michaelmas (Lang)</td>
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<td></td>
<td>ii) <em>Carmen</em> in Context (with language element)</td>
<td></td>
<td>&amp; Lent (Lectures)</td>
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<tr>
<td>11</td>
<td>Elective Topics II</td>
<td>Ariana Phillips-Hutton/Peter McMurray Francesca Vella</td>
<td>Michaelmas</td>
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<tr>
<td></td>
<td>i) Popular Music and Media</td>
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<td>Lent</td>
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<tr>
<td></td>
<td>ii) From Silent Films to HD Simulcasts: Opera on Screen</td>
<td></td>
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<tr>
<td>12</td>
<td>Introduction to Music and Science</td>
<td>Peter Harrison</td>
<td>Michaelmas &amp; Lent</td>
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<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>Michaelmas &amp; Lent</td>
</tr>
</tbody>
</table>
## Part IB Summary of submission deadlines

- Submissions must be made by 5.00 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>
<th>Folder and Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Friday 16 October 2020</td>
<td>Paper 4 Introduction to Performance Studies: Option declaration</td>
<td>Submit in the relevant folder on the Paper 4 Moodle page</td>
</tr>
<tr>
<td>Friday 13 November 2020</td>
<td>Paper 6 Dissertation: Submission of title and abstract</td>
<td>Submit in the relevant folder on the Paper 6 Moodle page</td>
</tr>
<tr>
<td>Friday 4 December 2020</td>
<td>Paper 4 Introduction to Performance Studies: Recital self-reflection</td>
<td>Submit by email to Director of Studies and Director of Performance</td>
</tr>
<tr>
<td>Friday 12 February 2021</td>
<td>Paper 4 Introduction to Performance Studies: Recital programme</td>
<td>Submit in the relevant folder on the Paper 4 Moodle page</td>
</tr>
<tr>
<td>Thursday 4 March 2021</td>
<td>Paper 3 Applied Tonal Skills: Film score</td>
<td>Film clip to be released via Moodle by Faculty Admin Office</td>
</tr>
<tr>
<td>Tuesday 16 March 2021</td>
<td>Paper 5: Composition Portfolio: first submission</td>
<td>Submit in the relevant folder on the Paper 5 Moodle page</td>
</tr>
<tr>
<td>Thursday 18 March 2021</td>
<td>Paper 3 Applied Tonal Skills: first submission</td>
<td>Submit in the relevant folder on the Paper 3 Moodle page</td>
</tr>
<tr>
<td>Friday 19 March 2021</td>
<td>Paper 4 Introduction to Performance Studies: Recital self-reflection</td>
<td>Submit by email to Director of Studies and Director of Performance</td>
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<tr>
<td>Friday 30 April 2021</td>
<td>Paper 4 Introduction to Performance Studies: Extended Essay</td>
<td>Submit in the relevant folder on the Paper 4 Moodle page</td>
</tr>
<tr>
<td>Friday 30 April 2021</td>
<td>Paper 5 Composition Portfolio: second and third submissions</td>
<td>Submit in the relevant folder on the Paper 5 Moodle page</td>
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<tr>
<td>Friday 7 May 2021</td>
<td>Paper 6 Dissertation</td>
<td>Submit in the relevant folder on the Paper 6 Moodle page</td>
</tr>
<tr>
<td>Wednesday 12 May 2021</td>
<td>Paper 9 Introduction to Ethnomusicology: Coursework</td>
<td>Submit in the relevant folder on the Paper 9 Moodle page</td>
</tr>
<tr>
<td>Friday 14 May 2021</td>
<td>Paper 3 Applied Tonal Skills: second and third submissions</td>
<td>Submit in the relevant folder on the Paper 3 Moodle page</td>
</tr>
<tr>
<td>May/June 2021</td>
<td>Paper 8 Keyboard Skills: Continuo test</td>
<td>To be released via Moodle by Faculty Admin Office</td>
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</table>
Paper 1: Historical Studies (Western Art Music since 1900)
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>
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<tr>
<td>Terms taught</td>
<td>Michaelmas and Lent</td>
</tr>
<tr>
<td>Assessment method</td>
<td>56-hour takeaway paper</td>
</tr>
<tr>
<td>Key dates</td>
<td>n/a</td>
</tr>
</tbody>
</table>

Description of the course
The scope of the course is so broad that a standard chronological survey in ten lectures would not suffice. There are too many composers, trends, aesthetic and technical issues that are still of vital relevance to us today, so for this reason, the course is instead organised by topics rather than by time periods. The ten lectures will offer different cross-sections of the art music of the past 120 years, based on different conceptions of what music ought to be or what function it should perform. We will also look at music on the borderlines, considering fusions with other genres and musical cultures. In conjunction with each lecture is a playlist of ten-to-twelve musical works, which will be examined in their historical, aesthetic and social contexts; the political background and developments in the other arts will be given close attention. In comparison with previous years, the new playlists are more diverse and their geography has been widened wherever possible. It is to be hoped that each student will modify and expand the playlist-repertoire further, since the exam questions will not be tied to particular works.

The topics are as follows:
1 Music as Transcendence
2 Music within an Artistic Synthesis
3 Expression and Non-Expression
4 Music as Construction
5 Music for the People
6 Music as Conceptual Art
7 Music as Trance
8 Music as an Acoustic Phenomenon
9 Nationalisms and Cultural Fusions
10 Classical Plus/ Plus Classical

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
Assessment will be by a 56-hour takeaway paper; the students will be asked to write three essays, the total word count not exceeding 3,500 words.
Paper 2: Analysis (19th and 20th Century)

Lecturers: Martin Ennis, James Olsen and Paul Wingfield (19th century); Kim Ashton and Jeremy Thurlow (20th century)

<table>
<thead>
<tr>
<th>Teaching hours</th>
<th>18 hours plus 1 revision lecture</th>
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</thead>
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<tr>
<td>Recommended number of</td>
<td>12</td>
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<tr>
<td>supervisions</td>
<td></td>
</tr>
<tr>
<td>Terms taught</td>
<td>All terms</td>
</tr>
<tr>
<td>Assessment method</td>
<td>56-hour takeaway paper</td>
</tr>
<tr>
<td>Key dates</td>
<td>n/a</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 in the Western art music tradition. 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 their intrinsic interest. Students are encouraged to listen to the works discussed before the relevant lecture.

Description of the examination

The examination, which will consist of a 56-hour takeaway paper, is divided into two sections. The first section will contain two unseens from the period 1830–1914; the second will contain two unseens from the period 1900 to the present day. Candidates must answer two questions, one from each section, the total word count not exceeding 3,500 words.

Suggestions for preliminary study


Guidance for students, Director of Studies and supervisors

The course consists of twelve lectures running through Michaelmas and Lent Terms, plus one revision lecture in Easter Term. Each lecture is made up of two parts – a pre-recorded element of up to 45 minutes in duration that students must listen to in advance, and a live element that, depending
on circumstances, will be presented in person or virtually; the latter will last no more than one hour. As noted above, there will be one takeaway examination in which students will be asked to write two essays. 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 any of the works set for the examination. 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); Michael Ladouceur (Film Score)

<table>
<thead>
<tr>
<th>Teaching hours</th>
<th>Please see below for details</th>
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</thead>
<tbody>
<tr>
<td>Recommended number of sessions</td>
<td>Please see below for details</td>
</tr>
<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>
</tbody>
</table>
| Key dates | **Thursday 4 March 2021:** Release of Film Score film clip  
**Thursday 18 March 2021:** first submission  
**Friday 14 May 2021:** second and third submissions |

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
Four introductory lectures will be available on Moodle from the beginning of Michaelmas Term. These will draw on examples of many (though not all) of the styles, genres and forms, from which submissions may be drawn. However, the series is primarily focused on the creative process from initial ideas, through to elaboration and development. The relationship between analytical study, repertoire knowledge and compositional creativity is also explored in detail. It is expected that all students, regardless of the choices they ultimately make, will view 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

The score of one of the three submissions must be submitted, via the relevant folder on the Paper’s Moodle page, to the Chairman of Examiners so as to arrive not later than 5.00 pm on the last Thursday of Full Lent Term (Thursday 18 March 2021). The scores of the two further submissions must be submitted, via the relevant folder on the Paper’s Moodle page, to the Chairman of Examiners so as to arrive not later than 5.00 pm on the eighteenth day of Full Easter Term (Friday 14 May 2021).

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.

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 ritorneo 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.

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 online lectures, consisting of pre-recorded and live presentations, 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 the exemplary teaching and learning models, you are advised to examine works by a wide selection of eighteenth-century composers, especially those fugues that contain a regular countersubject. The course materials will also give some consideration to fugal models from beyond the 18th-century Western-European framework in order to show how influential the technique has been globally and throughout later history.


**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 during the examination period. 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)**

Four introductory lectures will be made available through the Michaelmas Term. The course is also taught through four one-hour supervisions in small groups or individually. 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 view the lectures.
Section C: Film Score
Lecturer: Michael Ladouceur

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 on Moodle by the Faculty of Music Office at 10.00 am on the Thursday two weeks before the end of Full Lent Term (Thursday 4 March 2021).

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

Guidance for students, Directors of Studies and supervisors (Film score)
The course is taught through four 90-minute lectures in Michaelmas Term, as well as four one-hour supervisions in small groups which are organised centrally by the Faculty. 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: John Rink  
Performance Co-ordinator: Margaret Faultless

<table>
<thead>
<tr>
<th>Teaching hours</th>
<th>12 hours plus performance classes for Recital option</th>
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</thead>
<tbody>
<tr>
<td>Recommended number of supervisions</td>
<td>3 (plus 3 further for essay option; at least 8 hours of one-to-one instrumental/vocal lessons for recital option)</td>
</tr>
<tr>
<td>Term taught</td>
<td>Lent (Lectures/Classes); Michaelmas &amp; Lent (Recital)</td>
</tr>
</tbody>
</table>
| Assessment method | 32-hour takeaway paper, plus:  
  *Either* a recital or a 3,500-word essay |
| Key dates |  
  **Friday 16 October 2020:** Option declaration  
  **Friday 4 December 2020:** Recital self-reflection  
  **Friday 12 February 2021:** Recital programme submission  
  **Friday 19 March 2021:** Recital self-reflection  
  **Friday 30 April 2021:** Essay submission |

**Aims and objectives**

This course aims:

1. to offer an introduction to some of the main topics that comprise contemporary music performance studies, and to the key scholarly texts that represent three broad areas within 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 students’ aesthetic horizons 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 the 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 recent research in 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; and
5. developed skills in critical thinking and writing.
**Course description**

This course will consider in some critical detail three main areas defining contemporary music performance studies, namely historical performance, psychology of performance, and analysis and performance. It will introduce key texts/research from each area, focusing on their implications for the practice of performance in a range of contexts. Specifically, the three broad areas to be explored will address such topics as: the performer’s relationship with the musical score, the process of interpretation, expressive playing, contingencies of live performing, stylistic norms and expectations, social contexts 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 the quest for an individual artistic voice in contemporary culture.

In addition, **by Friday 16 October 2020** 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 30 April 2021**. In addition, students must hand in to the Music Faculty Office **by Friday 16 October 2020** 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**

Some classes may take place online.

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 series. These focus on areas of performance through masterclasses and other sessions. Students are also expected to take part in ensembles and other performance activities (including outreach projects) within the Faculty, Colleges and University.

They are expected to have at least eight hours of vocal/instrumental lessons (as outlined below) 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 standard.
**Description of the examination**

**Written paper**
32-hour takeaway paper requiring the submission of one essay of c.1,750 words on a topic to be chosen by candidates from a number of possible topics provided by the course convenor.

**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 30 April 2021**. This assessed essay will be worth 50% of the total mark for this course.

**Recital (only for students taking the Recital option)**
The assessment procedure outlined below does not take account of any government or University restrictions that may impact on the ability of the Faculty to hold live recitals. Students should be aware that they may be required to submit a video recording in place of a live recital.

The assessed recital shall consist of an instrumental or vocal recital of at least 17 minutes of music and not more than 20 minutes on stage. In addition to the examiners, the recitals may be open to an invited audience. Students will be informed if this is permitted. Please note that entrance, exit, tuning, spoken introductions, and times between pieces or songs etc. form part of the 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 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.

**By Friday 16 October 2020** recitalists must submit a declaration form (signed by their Director of Studies) indicating their intention to take the Recital option, their instrument or voice type and the name of their teacher(s).

Following consultation with the Director of Performance, organists will be informed about the choice of instrument by the end of Michaelmas Term.

**By the last day of Michaelmas Term, Friday 4 December 2020, and by the last day of Lent Term, Friday 19 March 2021**, students must submit a self-reflection of 200 – 300 words to their Director of Studies and the Director of Performance.

**By the mid-point of Lent Term, Friday 12 February 2021**, recitalists must submit details of the complete programme (signed by the DoS) for approval by the Chairman of Examiners and Director of Performance.

**Additional examination requirements (Recital option)**
- 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.
• Organists must include the specification of the organ used for their recital (a full list of stops and couplers etc.) in the programme for the examiners.
• Candidates may provide programme notes, if they wish; however, these will be not be assessed as part of the examination process.
• Repertoire performed by the same candidate in a previous University examination may not be repeated.

Guidance for students, Directors of Studies and supervisors (Recital option)
For students taking the Recital option, Colleges should provide an equivalent of at least eight hours of vocal/instrumental lessons as the supervision equivalent. Tuition is to be arranged by students themselves or through their Colleges (to a minimum of £560, where not otherwise covered), with advice from the Director of Performance, where relevant.

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 above. As with other supervisions, they are paid for by individual Colleges, but in this case via the Academy. All recipients are expected to take an active role in Faculty performance-related activities such as the Practising Performance series.

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 (Oxford University Press, 2013).

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.

A concise introduction to some of the important issues in the psychology of music performance is provided by Eric Clarke in his chapter titled ‘Understanding the psychology of performance’ (in J. Rink, ed., Musical Performance: A Guide to Understanding, pp. 59–72; Cambridge University Press, 2002). Students who are interested in the topic of expression in performance, which constitutes one of the largest research areas within psychology of performance, should read Mine Doğantan-Dack’s 2014 chapter titled ‘Philosophical reflections on expressive music performance’ (in D. Fabian, R. Timmers & E. Schubert, eds., Expressiveness in Music Performance: Empirical Approaches Across Styles and Cultures, pp. 3–21; Oxford University Press, 2014).

Nicholas Cook’s chapter ‘Analysing performance, performing analysis’ (in N. Cook & M. Everist, eds., Rethinking Music, pp. 239–61; Oxford University Press, 1999) is recommended as an introduction to some of the main issues concerning the relationship between music analysis and performance.

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

This course consists of:

- eight lectures of 90 minutes running through Lent Term into the start of Easter Term, consisting of 30-minute online introductions plus 60-minute in-person sessions;
- 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 takeaway examination for all candidates.

**Supervisions will be organised by the Course Lecturer.** There will be three one-hour supervisions, normally in groups of 3–5 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.
Paper 5: Portfolio of Compositions

Lecturer: Richard Causton

<table>
<thead>
<tr>
<th>Teaching hours</th>
<th>12 hours</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 16 March 2021: first submission  
Friday 30 April 2021: second and third submissions |

**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**

There will be eight pre-recorded 45-minute lectures coupled with 45-minute online Q&A sessions, 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 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 may submit a recording of at one or more of the three pieces, but due to difficulties caused by the COVID crisis this is not required. 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**

One of the three compositions must be submitted, via the relevant folder on the Paper’s Moodle page, to the Chairman of Examiners so as to arrive not later than 5.00pm on the last Tuesday of Full Lent Term (Tuesday 16 March 2021). The two further compositions must be submitted, via the relevant folder on the Paper’s Moodle page, to the Chairman of Examiners so as to arrive not later than the fourth day of Full Easter Term (Friday 30 April 2021). The compositions must have been written during the current academic year. 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 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. The Music Faculty Board recommends that this course be supervised in six individual supervisions, usually spaced out through the academic year.
Paper 6: Dissertation
Lecturer: Katharine Ellis

<table>
<thead>
<tr>
<th>Teaching hours</th>
<th>2 hours + opt-in Work in Progress Presentation session</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 (5,000–7,000 words)</td>
</tr>
</tbody>
</table>
| Key dates | **Friday 13 November 2020**: Title and abstract submission  
**Friday 7 May 2021**: Dissertation submission |

**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, tables and captions), 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.

Students are asked to through-number the pages, to use standard-size margins and to select 11- or 12-point font for the main text. There will be an opt-in presentations session at the end of Lent Term where students speak for 10 minutes and answer questions from fellow students.

**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. There is no 10% leeway above the 7,000-word limit or below the 5,000-word limit. 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-conventions

For citing audiovisual materials, the Faculty recommends the guidelines issued by the British Universities Film and Video Council which are available for download from their website:
http://bufvc.ac.uk/avcitation/guidelines

Suggestions for preliminary study
During the summer vacation preceding your second year, begin defining a general (and, if possible, a more specific) area for your dissertation, having had initial discussions with your Director of Studies (and, if possible, with a potential supervisor). Some dissertations might involve a considerable amount of preparatory work. The summer vacation offers an opportunity to make a start.

Submission of title for approval
The title of the dissertation must be submitted, via the relevant folder on the Paper’s Moodle page, to the Chairman of Examiners so as to arrive not later than 5.00pm on Friday 13 November 2020; 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 (via undergraduate@mus.cam.ac.uk) for approval by the Chairman of Examiners at least one week before the final submission deadline. The approved abstract must be included with the final submission.

Submission of the dissertation
The dissertation must be submitted via the relevant submission folder on the Paper’s Moodle page to the Chairman of Examiners so as to arrive not later than the eleventh day of Full Easter Term (Friday 7 May 2021). Dissertations must be word-processed, unless previous permission has been obtained from the Chairman of Examiners to present the dissertation in manuscript. 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 clearly-labelled and submitted online via Moodle (please contact undergraduate@mus.cam.ac.uk for further information)
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). Towards the end of Lent Term there will be a Work in Progress session at which students may opt to give a 10-minute presentation on their work, followed by questions from students, supervisors and the course convenor. The date(s) will be organised towards the end of Michaelmas Term. 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

<table>
<thead>
<tr>
<th>Teaching hours</th>
<th>12 plus 1 revision lecture</th>
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</thead>
<tbody>
<tr>
<td>Recommended number of supervisions</td>
<td>4</td>
</tr>
<tr>
<td>Terms taught</td>
<td>Michaelmas &amp; Lent</td>
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<tr>
<td>Assessment method</td>
<td>56-hour takeaway paper</td>
</tr>
<tr>
<td>Key dates</td>
<td>n/a</td>
</tr>
</tbody>
</table>

Aims and objectives
1. to explore how mensural notation functions (note-values; rests; ligatures; mensuration; imperfect; alteration; 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 56-hour takeaway paper in the Easter Term. The examination will involve:

1. transcription of music from a source provided in facsimile (from a choice of three options)
2. transcription of music from a source provided in facsimile (from a choice of the remaining two options)
3. Short commentaries on three sources provided in facsimile (from a choice of four options)

Suggestions for preliminary study

Notation

The best short introduction to notation in this period is:

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

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


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

Willi Apel, The Notation of Polyphonic Music (Cambridge, Mass.: Mediaeval Academy of America, 1949)

Ruth de Ford, Tactus, Mensuration and Rhythm in Renaissance Music (Cambridge: Cambridge University Press, 2015)

Thomas Forrest Kelly, Capturing Music: The Story of Notation (New York: W. W. Norton, 2015)

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:


Some useful information on Elizabethan sources may be found in:

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

**Formats**

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

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

Other reference tools like *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* (EECM) editions – available in the University Library, the Pendlebury Library, and several college libraries. You can also see some sample pages of specific works in this edition series at https://stainer.co.uk/category/choral-music/digital-print/eecm/.

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

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


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

The course is delivered via 12 lecture-seminars, each of 60 minutes, spread over the Michaelmas and Lent terms. Most will end with a short session of guided transcription.

There will be four one-hour supervisions, which are arranged and administered centrally by the course lecturer. Rather than produce an essay for each supervision, students will produce a short transcription or commentary from a source given in facsimile.

A two-hour revision session will be offered at the start of the Easter term.
Paper 8: Keyboard Skills
Lecturer: Graham Ross

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<th>9 hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recommended number of supervisions</td>
<td>8</td>
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<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: <em>date to be confirmed at the start of Easter Term</em></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**
Some classes may take place online.
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 assessment procedure outlined below does not take account of any government or University restrictions that may impact on the ability of the Faculty to hold live examinations. Students should be aware that they may be required to submit a video recording for certain elements 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,

(i) **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, to be split into 60-minute in-person and 30-minute online sessions. 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>
</tr>
</thead>
<tbody>
<tr>
<td>Recommended number of supervisions</td>
<td>5 plus 1 revision supervision</td>
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<tr>
<td>Terms taught</td>
<td>Michaelmas</td>
</tr>
<tr>
<td>Assessment method</td>
<td>3,500 word essay (40%) OR 15-20 mins podcast (40%); 32-hour takeaway paper (60%)</td>
</tr>
<tr>
<td>Key dates</td>
<td>Wednesday 12 May 2021: Coursework 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 (among others):
- 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 assessment**

Assessment for this course consists of either an essay of no more than 3,500 words on a designated topic related to the course, **OR** a 15-20 minute podcast, **AND** a written takeaway examination. The coursework is to be submitted, via the relevant folder on the Paper’s Moodle page, to the Chairman of Examiners so as to arrive not later than 5.00 pm on the **sixteenth day of Full Easter Term (Wednesday 12 May 2021)**. This assessed essay or podcast will be worth 40% of the total mark for this course. The written examination will be a 32-hour takeaway paper. Candidates will be required to answer **two** questions from a broader choice, totalling 2,000 words for the paper. The examination will be worth 60% of the total mark for this course.

**Suggestions for preliminary study**


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

This course consists of eight lectures of 90 minutes in Michaelmas Term. There will be two one-hour supervisions centrally organised by the lecturer. In addition, there will be three supervisions either individually or as a group for the assessed essay. A revision lecture and a revision supervision will be given in Easter Term.
Paper 10: Elective Topics I
Candidates choose one of the following options: (i) Women and Music; (ii) Carmen in Context (Language element)

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

<table>
<thead>
<tr>
<th>Teaching hours</th>
<th>8 x 1hr seminars (in person); 8 x 45min lectures (online), plus 1 x 90min revision lecture (in person during Easter term)</th>
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<tbody>
<tr>
<td>Recommended supervisions</td>
<td>4 x 1hr, plus 1 revision supervision (Easter term)</td>
</tr>
<tr>
<td>Term taught</td>
<td>Michaelmas</td>
</tr>
<tr>
<td>Assessment method</td>
<td>56-hour takeaway paper (2 essays)</td>
</tr>
<tr>
<td>Key dates</td>
<td>n/a</td>
</tr>
</tbody>
</table>

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 Joan Armatrading 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? What part does not only gender but sexuality, ethnicity and ableism play in determining professional opportunities for women in music? 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 consist of a 56-hour takeaway paper, with an overall word limit of 3,500. Candidates will be required to answer two questions from a broader choice.

**Suggestions for preliminary study**

**Listening**

All the following can be found on YouTube, and are just some of the works that we’ll be listening to on the course:


**Reading**

I’ve restricted the list below to works that are accessible online.

Browsing through the *Grove* Music entry on ‘Women in Music’ by Judith Tick, Margaret Ericson and Ellen Koskoff would provide a reasonably comprehensive overview (but note that the 18 years since it was last updated have produced much more scholarship).

Sampling a chapter or two from any of the following four books would be useful. For the broader historical context, see Ruth Solie (ed.), *Musicology and Difference: Gender and Sexuality in Music Scholarship* (Berkeley: University of California Press, 1993); on popular music, see Sheila Whiteley, *Women and Popular Music: Sexuality, Identity, and Subjectivity* (London: Routledge, 2000); for opera, see Rachel Cowgill and Hilary Poriss (eds.), *The Arts of the Prima Donna in the Long Nineteenth Century* (Oxford University Press, 2012); and for analysis of contemporary practices in the music industry, see Christina Scharff’s *Gender, Subjectivity and Cultural Work: The Classical Music Profession* (Abingdon: Routledge, 2018).

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 60-minute seminars (in person) and eight 45-minute lectures (online) 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.
**E lective Topics I (ii): *Carmen in Context (with language element)*
Lecturers: Jackie Bow (MT, language), Delphine Mordey (LT)

<table>
<thead>
<tr>
<th>Teaching hours</th>
<th>Up to 8 x 90-minute language classes and 8 x 90-minute lectures, plus 1 revision lecture</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recommended supervisions</td>
<td>4 supervisions in Lent plus 1 revision supervision in Easter</td>
</tr>
<tr>
<td>Terms taught</td>
<td>Michaelmas Term (language) and Lent Term</td>
</tr>
<tr>
<td>Assessment method</td>
<td>56-hour takeaway paper (2 questions)</td>
</tr>
<tr>
<td>Key dates</td>
<td>n/a</td>
</tr>
</tbody>
</table>

**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. Through an exploration of the interaction between the libretto, its musical setting, and other key primary sources, including the novella on which the opera is based, the course also encourages and develops skills in the study of operas in their original language.

**Prerequisites**
Before starting the course, students should ideally have French reading skills approximating to at least GCSE standard, however those with little or no French who wish to take the course will be accommodated (see the course description below).

**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 two-part course will thus approach *Carmen* from multiple angles, beginning, in Michaelmas Term, with a series of language classes: these will be staggered, starting with classes to allow beginners and those with limited French to develop basic skills, before moving on to classes for all levels that will explore aspects of the work’s libretto and the novella on which it is based.

In the second part of the course, we will begin by investigating the opera’s genesis, 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, all of which interact with the original libretto and novella, as well as with each other, in diverse ways, creating a tangled web of intertextuality.
Description of the examination

The assessment will take the form of a 56-hour takeaway paper. Candidates will be required to answer two questions, from a broader choice. The total word limit for the two answers combined will be 3,500 words.

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-sung operas. Editions of this latter version of Carmen are the most common. The best available edition of the Opéra-Comique version of the work is the Vocal Score of Carmen (with English translation), edited by Richard Langham-Smith, and published by Peters in 2013. Bizet: Carmen, ENO Opera Guide 13 (Calder Publications, 1982), contains a useful literal translation of the Opéra-Comique version of the libretto. For more on the issues surrounding the various editions of this opera, see Lesley A. Wright, ‘Introduction: Looking at the Sources and Editions of Bizet’s Carmen’, in Mary Dibbern, Carmen: A Performance Guide (Pendragon Press, 2000), pp. ix-xxi.

In addition to becoming familiar with the music and libretto of the opera, students should read the novella on which the opera is based, and which is widely available: Prosper Merimée, Carmen (1845). The recommended English translation is that by Andrew Brown for 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 up to eight 90-minute language classes in Michaelmas Term (all via Zoom), and eight 90-minute lectures in Lent Term, plus one revision lecture in Easter Term. Each lecture in
the Lent and Easter Terms will be split into a 60-minute in-person session, and 30 minutes of online resources. Students should expect to receive four supervisions in Lent and Easter Terms, plus one revision supervision in Easter Term. Students will usually be asked to write three supervision essays for this course and to give one presentation. Supervisions will not be required in Michaelmas Term, during the language classes. Directors of Studies are encouraged to contact Delphine Mordey (dmm36) directly to arrange supervisions.
Paper 11: Elective Topics II
Candidates choose one of the following options: (i) Popular Music & Media; (ii) From Silent Films to HD Simulcasts: Opera on Screen

Elective Topics II (i): Popular Music & Media
Lecturer: Ariana Phillips-Hutton and Peter McMurray

<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>3 course supervisions, 1 revision supervision; plus 1 additional hour individual supervision for students writing an extended essay</td>
</tr>
<tr>
<td>Terms taught</td>
<td>Michaelmas Term (8 sessions, 60-min lectures and 30-min discussion)</td>
</tr>
<tr>
<td>Assessment method</td>
<td>EITHER a 56-hour takeaway paper (answer three questions, 3,500 words) OR a 3,500 word essay (50%) and a 32-hour takeaway paper (answer two questions, 2,000 words) (50%)</td>
</tr>
<tr>
<td>Key dates</td>
<td>Friday 13 November 2020: Option declaration Friday 29 January 2021: Title and 150-word abstract submission (for those choosing essay option) Monday 10 May 2021: Essay submission (for those choosing essay option)</td>
</tr>
</tbody>
</table>

Aims and objectives
- To introduce students to the central questions of popular music studies and media/screen studies
- To deepen students’ knowledge of key repertoires in popular music studies, with emphasis on the past 50 years, including rock, hip hop, reggae, and global genres (kwaito, K-pop)
- To explore alternative approaches within musicology, including music sociology/critical theory, pop music analysis, psychoanalysis, film musicology, and media archaeology

Course description
In his 1941 essay, ‘On Popular Music’, Theodor Adorno (in)famously claimed that there are two spheres of music: serious and popular. He was dead wrong, of course. Building on decades of subsequent musicology since Adorno, this course considers popular music as a serious object of study, both for its particular musical practices and its role in society, including its function as an ongoing source of inspiration for Western art music. We will construct a history of the idea of popular music and its place in musicology, tracing its early connections to folk musics and other forms of popular entertainment, often bound up with particular ideologies of race and class. We then proceed to some of the major genres of the twentieth century, including the blues, jazz, musicals, rock ‘n roll, film music, and the emergence of a more generalised notion of ‘pop music’, as well as a variety of musical subcultures. We also consider musical genres like reggae, hip hop, and punk, as well as ‘global pop’ scenes like K-Pop and kwaito. This course will explore these musical repertoires in their own right, as well as the musicological and sociological questions they raise about music’s connection to capitalism and commerce, performance, ‘middlebrow’ taste and aesthetics, identity (especially race, class, gender, sexuality), appropriation, and politics (understood
broadly). Additionally, these music genres and practices circulate as media objects, whether we encounter them live in concert, on an LP record (google it), streaming on Spotify, or on your friend’s TikTok. Drawing especially on film music, as well as later audiovisual media like music videos, we will repeatedly consider the ways popular music and their media are inseparable. In other words, popular—and serious.

**Description of the examination**
Students may choose one of the following:

**EXAM ONLY:** Answer three questions in a 56-hour takeaway examination with answers totalling no more than 3,500 words.

**ESSAY + EXAM:** Submit a 3,500-word extended essay on a topic related to the course (in consultation with lecturers), to be submitted via Moodle no later than 5.00pm on the fourteenth day of Full Easter Term by (Monday 10 May 2021), and answer two questions in a shorter 32-hour takeaway paper with answers totalling no more than 2,000 words.

**Suggestions for Preliminary Study**

**General Background**


**Select Topics**


**Preliminary Listening**

- Little Richard, *Here’s Little Richard* (1957)
- Angélique Kidjo, *Remain in Light* (2018 - note: re-interprets Talking Heads album of same name, which itself is influenced by 1970s Afrobeat music)
• Stormzy, *Heavy is the Head* (2019)

**Preliminary Viewing**

• Bill Morrison/Michael Gordon, *Decasia* (2001, excerpts on YouTube or moodle)
• Gene Kelly/Arthur Freed/Nacio Herb Brown, *Singin’ in the Rain* (1952)

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

This course consists of eight sessions of 90 minutes in Michaelmas Term (60-min lecture, 30-min discussion sessions). There will be three one-hour supervisions centrally organised by the lecturers. Students choosing the essay option will receive one additional hour of individual supervision (to be divided into two 30-min meetings as a default). A revision lecture and a revision supervision will be given in Easter Term.
Elective Topics II (ii): From Silent Films to HD Simulcasts: Opera on Screen
Lecturer: Francesca Vella

<table>
<thead>
<tr>
<th>Teaching hours</th>
<th>12 hours plus 1 revision seminar</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>Lent (8 lectures, 3 seminars); Easter (1 seminar)</td>
</tr>
<tr>
<td>Assessment method</td>
<td>56-hour takeaway paper (2 questions, 3,500 word limit)</td>
</tr>
<tr>
<td>Key dates</td>
<td>n/a</td>
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</table>

**Aims and objectives**
- to introduce you to opera’s various interactions with screen media, with a focus on Europe and the USA from ca. 1900 to the present
- to help you engage with key theoretical debates in film and new media studies
- to provide you with an analytical toolkit that will allow you to critically evaluate screen adaptations of operatic works and operatic topoi in an independent way.

**Description of the course**
From silent films to TV broadcasts, from DVDs to HD simulcasts and video games, opera has for the past 120 years provided inspiration for a growing number of different screen media. This unit will introduce you to opera’s successive encounters with video from ca. 1900 to the present through examination and discussion of different types of mediatised stagings. Aside from exploring selected filmed opera productions and video adaptations, we will consider the larger aesthetic, cultural and political implications that opera’s ongoing ‘screenification’ raises. The medial configurations that we will cover include: silent film adaptations of operatic works; telecasts of staged operas; opera-films; DVD releases; live streamings of opera performances from ‘authentic’ locations; HD simulcasts; YouTube videos; videogames and art installations featuring operatic music and scenes of staged opera. One seminar will be devoted to discussing how surtitles and audio description can enhance accessibility to opera among the blind and Deaf communities.

**Description of the examination**
There will be a 56-hour takeaway paper during the exam period. You will be asked to answer two questions chosen from a choice of three; the overall word count will be 3,500. Citations will be mandatory and included in the word count.

**Suggestions for preliminary study**

**Reading:**
- Kreuzer, Gundula, ‘Flat Bayreuth: A Genealogy of Opera as Screened’, in *Screen Genealogies: From Optical Device to Environmental Medium*, ed. Craig Buckley, Rüdiger Campe and Francesco Casetti (Amsterdam, 2019), 237-68

Resources for listening/viewing:
• operaonvideo.com
• operavision.eu
• heartbeatopera.org
• osopera.org
• YouTube

Guidance for students, Directors of Studies and supervisors
The course will be delivered through 8 pre-recorded lectures and 4 in-person seminars.*

Each pre-recorded lecture will be accompanied by audiovisual materials to be watched/listened to online. Each online session will last no more than 70 minutes. The lectures and accompanying materials will be distributed weekly during the Lent Term.

The in-person seminars will last 60 minutes and will be held in small groups at the Faculty. Three seminars will take place during the Lent Term and one revision seminar during the Easter Term. The seminars will be an opportunity for you to ask questions and engage in discussion about the weekly readings with your peers and the Course Co-ordinator.

The course will be supported by four 60-minute supervisions in the Lent Term and one revision supervision in the Easter Term. Supervisions will be organised centrally by the Course Co-ordinator.

*NB: Should the student number allow, some of the pre-recorded lectures will be replaced with in-person sessions.
Aims and objectives
This course introduces musicians to a scientific perspective on music. This scientific perspective sees music as a human capacity that derives from complex interactions between the physics of sound, the biology of the human auditory system, the psychology of the human mind, and the dynamics of human society. Studying these interactions allows us to explore fundamental questions about the nature of music, such as “why did musical abilities evolve?”, “how does music evoke such strong emotions in listeners?”, “where do traditional voice-leading rules come from?”, and “how deep is the connection between music and language?”.

By the end of course, the participant will develop a new appreciation for the physical, biological, psychological, and societal origins of music. They will also develop an initial awareness of the different kinds of scientific methods that can contribute to music understanding, for example psychoacoustic experiments, perceptual experiments, developmental studies, neuroimaging, corpus analyses, and computational modelling.

Description of the course
The course begins by examining the scientific method as applied to the study of music, and introducing the many different disciplines of musical science research: psychophysics, cognitive science, neuroscience, corpus studies, music education, and so on. The course then continues with lectures on the following topics:

- The psychoacoustics of pitch, loudness, timbre, and consonance
- Auditory scene analysis and its implications for voice leading
- Rhythm and meter
- Music, probability, and expectation
- Emotion
- The evolutionary origins of music

Description of the examination
The course will be assessed by a 56-hour takeaway paper with a word limit of 3,500 words. Students must answer three questions from a broader choice.

Suggestions for preliminary study
The primary content of the course is covered by the readings listed below. Students may find it helpful to explore some of these readings in advance.


• Harrison, P. M. C., & Pearce, M. T. (2020). Simultaneous consonance in music perception and composition. (2020). (the reader is recommended to read up to and including ‘Current Evidence’; the remainder is optional).


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

This course consists of eight 60-minute lectures running in Lent term, each of which is followed by a 45-minute asynchronous practical session which the student completes in their own time. There will also be a 60-minute revision lecture in Easter term. The course is assessed by one takeaway paper. Students will receive eight supervisions in Lent term, which will be organised centrally by the lecturer.
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 online 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 on 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. Classes include 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. Live classes may be open to the public. 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 mf413@cam.ac.uk.

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

The series for Michaelmas Term 2020 will be online via Zoom. Each class will last between 75 - 90 minutes, and will include Q&A. Students and staff will need to register to attend. A timetable can be found here: https://www.mus.cam.ac.uk/events/practising-performance/overview

Please submit questions for the ‘In Conversation’ sessions to mf413@cam.ac.uk.

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

Candidates for Part II shall offer six papers in total. 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 2021, *Wednesday 16 or Thursday 17 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>
</tr>
</thead>
<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</td>
</tr>
<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 Option i) Advanced Keyboard</td>
<td>Nigel Yandell</td>
<td>Michaelmas</td>
</tr>
<tr>
<td></td>
<td>Option ii) Choral Performance</td>
<td>Graham Ross</td>
<td>Michaelmas &amp; Lent</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>10</td>
<td>Aesthetics of Music</td>
<td>Martin Parker Dixon</td>
<td>Michaelmas &amp; Lent</td>
</tr>
<tr>
<td>11</td>
<td>Late Stravinsky</td>
<td>Paul Wingfield</td>
<td>Michaelmas &amp; Lent</td>
</tr>
<tr>
<td>12</td>
<td>Brahms’s <em>Ein deutsches Requiem</em> in Context</td>
<td>Martin Ennis</td>
<td>Michaelmas</td>
</tr>
<tr>
<td>13</td>
<td>Beethoven: The Late String Quartets</td>
<td>Nicholas Marston</td>
<td>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>Pop, Politics and Protest</td>
<td>Min Yen Ong</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>Music Psychology: From Theory to Practice</td>
<td>Katie Rose Sanfilippo</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>Michaelmas &amp; Lent</td>
</tr>
</tbody>
</table>
Part II Summary of submission deadlines

- Submissions must be made by 5.00 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 of Submission</th>
<th>Course/Portfolio</th>
</tr>
</thead>
<tbody>
<tr>
<td>Friday 16 October 2020</td>
<td>Paper 4 Advanced Performance: Option declaration Submit in the relevant folder on the Paper 4 Moodle page</td>
</tr>
<tr>
<td>Monday 9 November 2020  (Division of Michaelmas Term)</td>
<td>Paper 1 Analysis Portfolio: Submission of first abstract Submit in the relevant folder on the Paper 1 Moodle page</td>
</tr>
<tr>
<td>Monday 9 November 2020  (Division of Michaelmas Term)</td>
<td>Paper 6 Advanced Tonal Skills: Submission of option declaration Submit in the relevant folder on the Paper 6 Moodle page</td>
</tr>
<tr>
<td>Monday 9 November 2020  (Division of Michaelmas Term)</td>
<td>Paper 8 Advanced Performance Skills: Choral Performance – Option declaration Submit in the relevant folder on the Paper 8 Moodle page</td>
</tr>
<tr>
<td>Friday 13 November 2020</td>
<td>Paper 5 Dissertation: Submission of title and abstract Submit in the relevant folder on the Paper 5 Moodle page</td>
</tr>
<tr>
<td>Friday 4 December 2020  (Last day of Full Michaelmas Term)</td>
<td>Paper 10 Aesthetics of Music: Submission of title and abstract Submit in the relevant folder on the Paper 10 Moodle page</td>
</tr>
<tr>
<td>Friday 4 December 2020  (Last day of Full Michaelmas Term)</td>
<td>Paper 4 Advanced Performance: Self-reflection Submit by email to Director of Studies and Director of Performance</td>
</tr>
<tr>
<td>Friday 22 January 2021  (Fourth day of Full Lent Term)</td>
<td>Paper 1 Analysis Portfolio: Submission of second abstract Submit in the relevant folder on the Paper 1 Moodle page</td>
</tr>
<tr>
<td>Friday 22 January 2021  (Fourth day of Full Lent Term)</td>
<td>Paper 3: Notation and Source Studies Portfolio: Submission of project proposals Submit in the relevant folder on the Paper 3 Moodle page</td>
</tr>
<tr>
<td>Friday 12 February 2021  (Division of Lent Term)</td>
<td>Paper 4 Advanced Performance: Recital programme Submit in the relevant folder on the Paper 4 Moodle page</td>
</tr>
<tr>
<td>Tuesday 16 March 2021  (Last Tuesday of Full Lent Term)</td>
<td>Paper 2 Composition Portfolio: first submission Submit in the relevant folder on the Paper 2 Moodle page</td>
</tr>
<tr>
<td>Thursday 18 March 2021  (Last Thursday of Full Lent Term)</td>
<td>Paper 1 Analysis Portfolio: first submission Submit in the relevant folder on the Paper 1 Moodle page</td>
</tr>
<tr>
<td>Friday 19 March 2021  (Last day of Lent Term)</td>
<td>Paper 4 Advanced Performance: Self-reflection Submit by email to Director of Studies and Director of Performance</td>
</tr>
<tr>
<td>Friday 19 March 2021  (Last day of Lent Term)</td>
<td>Paper 17 Music Psychology – From Theory to Practice: Research Proposal Submit in the relevant folder on the Paper 17 Moodle page</td>
</tr>
<tr>
<td>Tuesday 27 April 2021  (First day of Easter Term)</td>
<td>Paper 10 Aesthetics of Music: Essay Submit in the relevant folder on the Paper 10 Moodle page</td>
</tr>
<tr>
<td>Wednesday 28 April 2021  (Second day of Easter Term)</td>
<td>Paper 4 Advanced Performance: Recording submission Submit in the relevant folder on the Paper 4 Moodle page</td>
</tr>
<tr>
<td>Friday 30 April 2021  (Fourth day of Full Easter Term)</td>
<td>Paper 2 Composition Portfolio: second and third submissions Submit in the relevant folder on the Paper 2 Moodle page</td>
</tr>
<tr>
<td>Monday 3 May 2021  (Seventh day of Full Easter Term)</td>
<td>Paper 8 Advanced Skills: Choral Performance – Performing edition Submit in the relevant folder on the Paper 8 Moodle page</td>
</tr>
<tr>
<td>Wednesday 5 May 2021  (Ninth day of Full Easter Term)</td>
<td>Paper 1 Analysis Portfolio: second submission Submit in the relevant folder on the Paper 1 Moodle page</td>
</tr>
<tr>
<td>Friday 7 May 2021  (Eleventh day of Full Easter Term)</td>
<td>Paper 6 Advanced Tonal Skills Portfolio Submit in the relevant folder on the Paper 6 Moodle page</td>
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<tr>
<td>Date</td>
<td>Exam/Assignment Description</td>
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<tr>
<td>Tuesday 11 May 2021</td>
<td>Paper 3 Notation and Source Studies Portfolio Submit in the relevant folder on the Paper 3 Moodle page</td>
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<tr>
<td>(Fifteenth day of Full Easter Term)</td>
<td></td>
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<tr>
<td>Friday 14 May 2021</td>
<td>Paper 5 Dissertation Submit in the relevant folder on the Paper 5 Moodle page</td>
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<tr>
<td>(Eighteenth day of Full Easter Term)</td>
<td></td>
</tr>
<tr>
<td>May/June 2021 (Date tbc at the start of Easter Term)</td>
<td>Paper 8 Advanced Keyboard Skills: Figured bass and song accompaniment takeaway To be released via Moodle by Faculty Admin Office</td>
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Paper 1: Analysis Portfolio
Lecturer: Paul Wingfield

<table>
<thead>
<tr>
<th>Teaching hours</th>
<th>90 mins (Introductory lecture)</th>
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<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 two essays</td>
</tr>
</tbody>
</table>

Key dates
- **Monday 9 November 2020**: Submission of first abstract
- **Friday 22 January 2021**: Submission of second abstract
- **Thursday 18 March 2021**: Submission of first essay
- **Wednesday 5 May 2021**: 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, 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 separate 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 relevant folder on the Paper’s Moodle page, not later than the division of Michaelmas Term (Monday 9 November 2020); the second abstract must be handed in, via the relevant folder on the Paper’s Moodle page, not later than the fourth day of Full Lent Term (Friday 22 January 2021). 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 relevant folder on the Paper’s Moodle page, to the Chairman of Examiners so as to arrive not later than 5.00pm on the last Thursday of Full Lent Term (Thursday 18 March 2021). The second portfolio essay must be submitted via the relevant folder on the Paper’s Moodle page to the Chairman of Examiners so as to arrive not later than 5.00pm on the ninth day of Full Easter Term (Wednesday 5 May 2021). 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 (via undergraduate@mus.cam.ac.uk) 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. In addition, all students may have, subject to approval from their Directors of Studies, an individual one-hour consultation session or two half-hour sessions with the Course Director to discuss their plans. Students taking this option
are strongly recommended to avail themselves of this opportunity. 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>
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<tbody>
<tr>
<td>Recommended number of</td>
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<td>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>Tuesday 16 March 2021: First submission</td>
</tr>
<tr>
<td></td>
<td>Friday 30 April 2021: Second and third submissions</td>
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</tbody>
</table>

**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 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 may submit a recording of at one or more of the three pieces, but due to difficulties caused by the COVID crisis this is not required. 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**
One of the three compositions must be submitted, via the relevant folder on the Paper’s Moodle page, to the Chairman of Examiners so as to arrive not later than 5.00pm on the last Tuesday of Full Lent Term (Tuesday 16 March 2021). The two further compositions must be submitted, via the relevant folder on the Paper’s Moodle page, to the Chairman of Examiners so as to arrive not later than 5.00pm on the fourth day of Full Easter Term (Friday 30 April 2021). 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:
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 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 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. 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>
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<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>Portfolio of three projects</td>
</tr>
</tbody>
</table>
| Key dates | Friday 22 January 2021: Submission of project proposals  
Tuesday 11 May 2021: 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, and the different approaches to editing a piece of music. It is examined by submission of a portfolio.

**Description of the portfolio**
Candidates are required to submit three projects involving the study of notations and of original source material, 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. Lectures will be delivered online, as well as in person if practicable. 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, as well as providing an overview of ways of finding source-materials through specialist catalogues and databases. 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 relevant folder on the Paper’s Moodle page, 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 22 January 2021). 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 (Tuesday 18 February 2021). The finished portfolio must be uploaded in PDF format via Moodle so as to arrive with the Chairman of Examiners not later than the fifteenth day of Full Easter Term (Tuesday 11 May 2021). 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 (via undergraduate@mus.cam.ac.uk) 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:

- Friedemann Sallis, Music Sketches (Cambridge, 2015)

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>
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<th>Teaching hours</th>
<th>Please see below</th>
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<tbody>
<tr>
<td>Recommended number of supervisions</td>
<td>10 hours of one-to-one lessons plus classes</td>
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<tr>
<td>Terms taught</td>
<td>Michaelmas &amp; Lent</td>
</tr>
<tr>
<td>Assessment method</td>
<td>Recital or Recital plus recording</td>
</tr>
</tbody>
</table>
| Key dates | **Friday 16 October 2020:** Declaration form  
**Friday 4 December 2020:** Self-reflection  
**Friday 12 February 2021:** Programme submission  
**Friday 19 March 2021:** Self-reflection  
**Wednesday 28 April 2021:** Deadline for submitted recordings |

#### Description of the course

Some classes may take place online.

This paper gives the opportunity to demonstrate technical and musical ability on an instrument or as a singer, (or as a conductor for the recorded element of Option 2) 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. Termly performance workshops taken by the Director of Performance Studies or others, will address technical, historical, analytical, psychological and other issues surrounding performance, alongside advice about programming and presentation. The Director of Performance is also available for one-to-one consultations.

**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 focus on areas of performance through masterclasses and other sessions. Students are also expected 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 standard.

#### Description of the examination

The assessment procedure outlined below does not take account of any government or University restrictions that may impact on the ability of the Faculty to hold live recitals. Students should be aware that they may be required to submit a video recording in place of a live recital.

**Option 1)** An 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 27 minutes of music and not more than 35 minutes on stage.
Option 2) An assessed recital shall consist of an instrumental or vocal recital of at least 17 minutes of music and not more than 20 minutes on stage. PLUS a video recording of between 20 and 30 minutes’ duration from a performance of solo, concerto, or one-to-a-part chamber ensemble repertoire performed and recorded since 1 October 2020. This includes conducting. The recording must be submitted via Moodle so as to arrive with the Chairman of Examiners not later than 5.00pm on the second day of Full Easter Term (Wednesday 28 April 2021).

In addition to the examiners, the recitals may be open to an invited audience. Students will be informed if this is permitted. Please note that entrance, exit, tuning, spoken introductions and times between pieces or songs etc. form part of the allotted maximum time on stage for the live recital. 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 (and, if selected, the submitted recording) will be assessed as a whole, including presentation, overall artistic impression, and technical and musical factors. Please consult the Marking Criteria for further information.

The live recitals 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 16 October 2020 recitalists must submit a declaration form (signed by their Director of Studies) indicating their intention to take Option 1) or Option 2) and their instrument or voice type and the name of their teacher(s).

Following consultation with the Director of Performance, organists will be informed about the choice of instrument by the end of Michaelmas Term.

By the last day of Michaelmas Term, Friday 4 December 2020, and by the last day of Lent Term, Friday 19 March 2021, students must submit a self-reflection of 300 – 400 words to their Director of Studies and the Director of Performance.

By the mid-point of Lent Term, Friday 12 February 2021, recitalists must submit details of the complete programme (signed by the DoS) for approval by the Chairman of Examiners and Director of Performance.

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.
- Organists must include the specification of the organ used for their recital (a full list of stops and couplers etc.) in the programme for the examiners.
• Candidates may provide programme notes, if they wish; however, these will be not be assessed as part of the examination process.

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

**Suggestions for preliminary study**
See Introduction to Performance (Part IB).

**Guidance for students and Directors of Studies**
Colleges should provide an equivalent of at least ten hours of vocal/instrumental lessons as the supervision equivalent. 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 Director of Performance, where relevant. **Examination** is by a 35-minute recital or a 20-minute recital plus a 20-30 minute recording.

**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 above. As with other supervisions, they are paid for by individual Colleges, but in this case via the Academy. 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>
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<th>Teaching hours</th>
<th>2 hours + opt-in Work in Progress Presentation session</th>
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<tbody>
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<tr>
<td>Terms taught</td>
<td>Easter and Michaelmas</td>
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<tr>
<td>Assessment method</td>
<td>Dissertation (7,000–10,000 words)</td>
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</tbody>
</table>
| Key dates | **Friday 13 November 2020**: Submission of title and abstract  
**Friday 14 May 2021**: 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, tables and captions), 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.

Students are asked to through-number the pages, to use standard-size margins and to select 11- or 12-point font for the main text. There will be an opt-in presentations session at the end of Lent Term where students speak for 10 minutes and answer questions from fellow students.

**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. There is no 10% leeway above the 10,000-word limit or below the 7,000-word limit. 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: 
http://www.plagiarism.admin.cam.ac.uk/resources-and-support/referencing/referencing-conventions

For citing audiovisual materials, the Faculty recommends the guidelines issued by the British Universities Film and Video Council which are available for download from their website: 
http://bufvc.ac.uk/avcitation/guidelines

Suggestions for preliminary study
During the summer vacation preceding your final year, begin defining a general (and, if possible, a more specific) area for your dissertation, having had initial discussions with your Director of Studies (and, if possible, with a potential supervisor). Some dissertations might involve a considerable amount of preparatory work. The summer vacation offers an opportunity to make a start.

Submission of title for approval
The title of the dissertation must be submitted, via the relevant folder on the Paper’s Moodle page, to the Chairman of Examiners so as to arrive not later than 5.00pm Friday 13 November 2020; 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 (via undergraduate@mus.cam.ac.uk) for approval by the Chairman of Examiners at least one week before the final submission deadline. The approved abstract must be included with the final submission.

Submission of the dissertation
The dissertation must be submitted via the relevant submission folder on the Paper’s Moodle page to the Chairman of Examiners so as to arrive not later than 5.00pm on the eighteenth day of Full Easter Term (Friday 14 May 2021). Dissertations must be word-processed, unless previous permission has been obtained from the Chairman of Examiners to present the dissertation in manuscript. 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 clearly-labelled and submitted online via Moodle (please contact undergraduate@mus.cam.ac.uk for further information)
**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). Towards the end of Lent Term there will be a Work in Progress session at which students may opt to give a 10-minute presentation on their work, followed by questions from students, supervisors and the course convenor. The date(s) will be organised towards the end of Michaelmas Term. 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>
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<tbody>
<tr>
<td>Recommended number of supervisions</td>
<td>12 x 30 mins (or 6 x 60 mins)</td>
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<tr>
<td>Term taught</td>
<td>Michaelmas</td>
</tr>
<tr>
<td>Assessment method</td>
<td>56-hour takeaway exam (one third) and coursework submission (two thirds)</td>
</tr>
<tr>
<td>Key dates</td>
<td>Monday 9 November 2020: Submission of option declaration Friday 7 May 2021: Submission of coursework</td>
</tr>
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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 56-hour takeaway 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 (Monday 9 November 2020).

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 5.00pm on the eleventh day of Full Easter Term (Friday 7 May 2021). 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 wishing to submit a MIDI or computer-generated audio file this year (in lieu of a recording) are welcome to do so, although this is not a requirement. 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 six 60-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

<table>
<thead>
<tr>
<th>Teaching hours</th>
<th>6 hours</th>
</tr>
</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>56-hour takeaway paper</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 is by a 56-hour takeaway paper. Candidates are required to compose a fugue in not more than four parts from a choice of subjects. 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 Wohltemperierte Clavier* provide the exemplary teaching and learning models, you are advised to examine works by a wide selection of eighteenth-century composers, especially those fugues that contain a regular countersubject. The course materials will also give some consideration to fugal models from beyond the 18th-century Western-European framework in order to show how influential the technique has been globally and throughout later history.


**Guidance for students, Directors of Studies and supervisors**
This course consists of six lectures of 60 minutes in Michaelmas Term, and one 56-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: Nigel Yandell

<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 (4) &amp; Lent (1)</td>
</tr>
<tr>
<td>Assessment method</td>
<td>Practical Tests</td>
</tr>
<tr>
<td>Key dates</td>
<td>Release of takeaway paper: to be confirmed at the start of Easter Term</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 90-minute online seminars and lectures, run by the Faculty, and supervisions, organised by the Colleges. **Students will need to have access to a keyboard during the online sessions.** Two specific periods of figured-bass accompaniment will be considered in the seminars: Italian music 1650–1700, and French music 1700–1750. Teaching is expected to be a mixture of seminars/lectures and possible online sessions, as appropriate.

**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 explore 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. 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.

Students taking this Paper must complete an induction before using instruments in the Cudworth Room if they have not already. This will be arranged as necessary.
Advanced Skills (ii): Choral Performance
Co-ordinator: Graham Ross

<table>
<thead>
<tr>
<th>Teaching hours</th>
<th>1 x 60-minute introductory session; number of seminars will vary depending on the options chosen</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recommended number of supervisions</td>
<td>8 supervisions / ensemble rehearsals spaced out throughout the academic year</td>
</tr>
<tr>
<td>Term taught</td>
<td>Michaelmas &amp; Lent</td>
</tr>
<tr>
<td>Assessment method</td>
<td>Practical Tests</td>
</tr>
<tr>
<td>Key dates</td>
<td><strong>Monday 9 November 2020</strong>: Submission of option declaration form <strong>Monday 3 May 2021</strong>: Submission of performing edition</td>
</tr>
</tbody>
</table>

Description of the course
Some classes may take place online.
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, and conducting skills – will be reinforced by regular choral singing in College choirs alongside the course, though this need not be a pre-requisite for taking this paper. Certain elements of the course (historic notations) are taught as new skills.
A 60-minute introductory seminar for this Paper will be given at the start of Michaelmas Term.

Description of the examination
The assessment procedure outlined below does not take account of any government or University restrictions that may impact on the ability of the Faculty to hold live examinations. Students should be aware that they may be required to submit a video recording for certain elements of the examination.

Candidates will opt to take three out of a possible four possible Options:

OPTION 1: CONDUCTING
Candidates will conduct a small a cappella choral ensemble in an assessed 12-minute programme in Easter Term, comprising of three set works (out of a possible six), announced by the examiners in the examination.

Candidates will form a choral ensemble during the Lent Term (augmented by additional external voices as necessary, organised by the Faculty), and work regularly with each other in 8 x 60 minute supervised choral conducting seminars in Lent Term.

OPTION 2: PREPARED PASSAGES
Candidates will be assessed on the performance of two prepared passages, sung either in a one-to-a-part ensemble or as a solo voice (depending on government guidelines):
a passage from 20th- or 21st-century repertoire;
b) a passage of 16th-century repertoire, with the requirement to sing from historically appropriate clefs;

2 x 60-minute seminars will be given for (a), 1 in Michaelmas and 1 in Lent.
2 x 60-minute seminars will be given for (b), 1 in Michaelmas and 1 in Lent.

OPTION 3: HISTORIC NOTATIONS
Candidates will be assessed on the performance of two historic notations:
a) to sing (solo) a passage of Gregorian chant from neumatic notation;
b) to sing a passage of Renaissance polyphony from facsimile, sung either in a one-to-a-part
ensemble or as a solo voice (depending on government guidelines).

2 x 60-minute seminars will be given for (a), 1 in Michaelmas and 1 in Lent, and attendance is
expected at 4 open rehearsal sessions in Lent Term.
6 x 60-minute seminars will be given for (b), 3 in Michaelmas and 3 in Lent

**OPTION 4: PERFORMING EDITION**
Candidates will be assessed on the ability to:
a) 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) rehearse the piece for ten minutes as a performing member of a vocal ensemble, government
restrictions permitting.

The performing edition (Option 4), which will be assessed as part of the examination process, should
be submitted to the relevant Moodle folder by 5.00pm on the seventh day of full Easter Term
(Monday 3 May 2021).

1 x 60-minute supervision per student in groups of 3 will be given for (a) in Lent Term.
3 x 60-minute seminars will be given for (b) in Lent Term.
For candidates taking Option 2 and/or Option 3, there will be twenty minutes’ perusal time
immediately before the examination allotted for each question. Candidates will have access to a
keyboard during the perusal time.

Candidates must submit (online via the relevant Moodle Paper page) by Monday 9 November 2020
a declaration form stating their chosen Options.

**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
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. Details of the seminars will be posted on the Moodle site for the course. Eight 60-
minute conducting seminars will take place throughout Lent Term for candidates who have selected
Option 1. Repertories to be studied under Option 4 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. Candidates who select Option 1 will conduct a 12-minute
choral conducting examination in Easter Term. Examinations for Options 2, 3 and 4 will take place in
Easter Term (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>16.5 hours</th>
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<tr>
<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>
</tr>
<tr>
<td>Assessment method</td>
<td>56-hour takeaway paper</td>
</tr>
<tr>
<td>Key dates</td>
<td>n/a</td>
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</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 weekly sessions, 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**

The examination will consist of a 56-hour takeaway paper, with an overall word limit of 4,000. Candidates will be required to answer two or three questions from a broader choice.

**Suggestions for preliminary study**

The best survey of the liturgical sequence in the Middle Ages written in English is now Lori Kruckenberg, ‘Sequence’, in The Cambridge History of Medieval Music, ed. Mark Everist & Thomas Forrest Kelly, Cambridge: Cambridge University Press, 2018, 2 vols., vol. I, 300-356. This article is

*Guidance for students, Directors of Studies and supervisors*

This course will consist of eight live 1-hour seminars supported by 30 minutes of recorded material for these weeks, with 3 additional 90-minute recorded lectures as supplements. Three supervisions plus one revision supervision will be given alongside the course. Supervisions will be organized centrally by the Course Lecturer.
Aims and objectives

Aims:
This course aims to cultivate thoughtful and questioning responses to music and culture. We will read a variety of philosophical discourses on art and music as kinds of 'creative non-fiction'. In line with Gilles Deleuze's position, we will not treat aesthetic concepts as though they are pre-given and eternal – or as 'universal descriptions' – but as the result of a specific fashioning: philosophising is a constructive task with a strategic purpose. This approach will also deepen our appreciation of the role of writing, and social and material interactions, in affecting and creating concepts and knowledge.

Objectives:
- To identify and invent problems with a philosophical character.
- We will read texts with a view to discovering how novel philosophical perspectives are produced.
- We will develop the capacity to pose questions and explore their ramifications in creative ways, using dialogue, argumentation and 'language-games'.
- We will learn ways of constructing convincing argumentative prose which engages definition, proof, refutation, exemplification and counter-positioning.

Description of the course

“A philosophical problem has the form: I don’t know my way about.” (Wittgenstein) The discussion of the canon of aesthetic concepts – feeling, expression, form, value, the work concept, originality, the new, the judgement of beauty, and the sublime – will serve as the backbone of our investigation. Our orientation will be post-Wittgensteinian, i.e., we will try to “find our way” with concepts and discover their meaning through their use and application in specific contexts. For example, what does one actually do when one values a work of music? By what means can one persuade another of the validity of a personal (or subjective) ‘aesthetic response’? While this is not an historical survey course, we will touch upon some aspects of long heritage of aesthetic thought including Platonic
dialogue and Socratic irony; 18th century aesthetic ideas, especially Hume and Kant; 19th century idealism; and 20th century modernism.

**Description of the examination**
Candidates will be required to sit a 32-hour takeaway paper comprising of a range of essay problems from which they will be required to answer two (60% weighting, totalling 2,400 words). There will also be a coursework component consisting of an unsupervised extended essay on a topic of the candidate’s choosing (40% weighting, no more than 3,500 words). The essay title will be subject to the approval of the lecturer. The title of the essay must be submitted, via the relevant folder on the Paper’s Moodle page so as to arrive not later than 5.00pm **Friday 4 December 2020**. Accompanying the title should be an abstract of the essay, of up to 150 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 (via undergraduate@mus.cam.ac.uk) for approval at least one week before the final submission deadline. The approved abstract must be included with the final submission. The essay must be submitted via the relevant submission folder on the Paper’s Moodle page to the Chairman of Examiners so as to arrive not later than 5.00pm on **the first day of Full Easter Term (Tuesday 27 April 2021)**.

**Suggestions for preliminary study**
Further Reading, Stanford Encyclopedia of Philosophy:

https://plato.stanford.edu/entries/plato-aesthetics/
https://plato.stanford.edu/entries/aristotle/#RheArt

https://plato.stanford.edu/entries/augustine/
https://plato.stanford.edu/entries/boethius/

https://plato.stanford.edu/entries/hume-aesthetics/
https://plato.stanford.edu/entries/kant-aesthetics/
https://plato.stanford.edu/entries/schelling/

https://plato.stanford.edu/entries/hegel-aesthetics/
https://plato.stanford.edu/entries/kierkegaard/

https://plato.stanford.edu/entries/bergson/
https://plato.stanford.edu/entries/arendt/
https://plato.stanford.edu/entries/beauvoir/

https://plato.stanford.edu/entries/music/
https://plato.stanford.edu/entries/aesthetics-18th-german/
https://plato.stanford.edu/entries/aesthetics-18th-british/
https://plato.stanford.edu/entries/aesthetics-19th-romantic/

**Wider reading:**


*Guidance for students, Directors of Studies and supervisors*

Students should expect to receive four supervisions spread over Lent and Easter Terms. There will be a revision lecture and a revision supervision in Easter Term. The supervisions will be organised centrally and be given by the lecturer.
Paper 11: 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>56-hour takeaway paper</td>
</tr>
<tr>
<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 examination will be in the form of a 56-hour takeaway paper. Candidates will be required to answer either two or three questions from a broader choice. The total word limit for the examination is 4,000.

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 seven pieces: Cantata (1951–2), Agon (1953–7), Canticum Sacrum (1954), Threni (1957-8) Movements (1958–9), Variations (1962–3) and Requiem Canticles (1965–6).

Preparatory reading
- Jann Pasler, ed., *Confronting Stravinsky* (Berkeley and Los Angeles, 1986)
- Joseph Straus, *Stravinsky’s Late Music* (Cambridge, 2001)

**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 12: Brahms’s *Ein deutsches Requiem* in Context
Lecturer: Martin Ennis

<table>
<thead>
<tr>
<th>Teaching hours</th>
<th>15 hours</th>
</tr>
</thead>
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<tr>
<td>Recommended number of supervisions</td>
<td>3 plus 1 revision supervision</td>
</tr>
<tr>
<td>Terms taught</td>
<td>Michaelmas</td>
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<tr>
<td>Assessment method</td>
<td>56-hour takeaway paper (3 questions; 4,000 words)</td>
</tr>
<tr>
<td>Key dates</td>
<td>n/a</td>
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</table>

**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 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 56-hour takeaway paper, and students will be asked to answer three questions from a broader selection; each essay will be equally weighted, and the total number of words should not exceed 4,000.

**Suggestions for preliminary study**
Students might usefully begin by familiarising themselves with Brahms’s biography and oeuvre. Particular attention should be paid to Op. 45 and to other works that focus on death and mourning – notably the *Begräbnisgesang*, Op. 13, *Nánie*, 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.

2019) and Virginia Hancock’s *Brahms’s Choral Compositions and his Library of Early Music* (Ann Arbor: UMI Research Press, 1983) also address issues that lie at the heart of the course.


A very general overview of music and death can be found in Alec Robertson’s *Requiem: Music of Mourning and Consolation* (London: Cassel, 1967) and Paul S. Minear’s *Death set to Music: Masterworks by Bach, Brahms, Penderecki, Bernstein* (Atlanta: John Knox Press, 1987), though parts of these volumes are now outdated (and/or irrelevant). Robert Chase’s *Dies Irae: A Guide to Requiem Music* (Lanham, MD: Scarecrow Press, 2003) is helpful, though readers should be wary of its frequent errors, large and small.

The most penetrating studies of the field tend to be scattered among journals and collections of essays; individual study is recommended, though further bibliographical details will be distributed at the start of the academic year.

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

The course consists of nine lectures spread over Michaelmas Term and the first part of Lent Term, followed by one revision lecture in Easter Term. Each lecture is made up of two parts – a pre-recorded element of up to 45 minutes in duration that students must listen to in advance, and a live element (that, depending on circumstances, will be presented in person or virtually); the latter will last no more than one hour. As noted above, there will be one three-day examination in which students will be asked to write three essays. The Course Director will organise supervisions for the course centrally. There are likely to be four supervisions in total delivered in groups of two to four students; they will be spread over the course of the academic year. 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.
**Paper 13: Beethoven: The Late String Quartets**

Lecturer: Nicholas Marston

<table>
<thead>
<tr>
<th>Teaching hours</th>
<th>16 hours</th>
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<tr>
<td>Recommended number of</td>
<td>n/a</td>
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<tr>
<td>supervisions</td>
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<tr>
<td>Terms taught</td>
<td>Lent</td>
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<tr>
<td>Assessment method</td>
<td>56-hour takeaway paper. Candidates will be required to answer either two or three questions at their discretion from a broader choice, to a total of 4000 words.</td>
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<tr>
<td>Key dates</td>
<td>n/a</td>
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**Aims and objectives**

The string quartets op. 127, 130, 131, 132, 133 (*Grosse Fuge*, the original finale of op. 130), and 135 were Beethoven’s last major compositions, written between 1824 and late 1826. Beethoven did not live to see them all published; nor did he hear – whatever that may have meant for him by this time – all of them performed. The range of perspectives from which these works may be studied is legion. Compositional genesis, reception, and notions of ‘late style’ will all be investigated in this course, but permanently at the centre will be musical analysis of specific movements and entire quartets.

**Description of the course**

The course will be taught as a series of eight seminars of up to 2 hours. Directors of Studies are not required to arrange supervisions independently. A reading knowledge of French and German will be advantageous, though not essential.

**Description of the examination**

The examination will consist of a 56-hour takeaway paper. Candidates will be required to answer either two or three questions at their discretion from a broader choice, to a total of 4000 words.

**Suggestions for preliminary study**

Close familiarity with the music will be taken for granted: the aim of the course is to enrich and extend understanding through discussion rather than to provide an introduction *ab initio*. The most authoritative scores are currently those edited by Rainer Cadenbach (op. 130/133 and 135) and Emil Platen (op. 127, 131, 132) in the Henle *Studien-Edition* (HN 9740–9744); those taking the course are strongly advised to acquire their own copies.

The bibliography is daunting; the following intentionally excludes periodical literature, and makes no attempt at comprehensiveness:


Brandenburg, Sieghard (ed.), *Ludwig van Beethoven: Briefwechsel: Gesamtausgabe*, 7 vols (Munich, 1996-)


Kinderman, William (ed.), *The String Quartets of Beethoven* (Urbana and Chicago, 2006)

Kohler, Karl-Heinz, and others (eds), *Ludwig van Beethovens Konversationshefte*, 11 vols (1968-)


Lenn, Wilhelm von, *Beethoven et ses trois styles* (St Petersburg, 1852; repr. New York, 1980)


Painter, Karen, and Thomas Crow (eds), *Late Thoughts: Reflections on Artists and Composers at Work* (Los Angeles, 2006)


Riethmüller, Albrecht, Carl Dahlhaus, and Alexander L. Ringer (eds), *Beethoven: Interpretationen seiner Werke*, 2 vols (Laaber, 1994)


Spitzter, Michael, *Music as Philosophy: Adorno and Beethoven’s Late Style* (Bloomington and Indianapolis, 2006)


Wallace, Robin, *Beethoven’s Critics: Aesthetic Dilemmas and Resolutions During the Composer’s Lifetime* (Cambridge, 1986)


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

Directors of Studies are not required to arrange supervisions for this course.
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 can often go ‘unheard’. In the cinema, music competes with striking images and other sound effects; after a screening is over, the contributions of music to the cinematic experience can often be hard 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, primarily in Europe and North America; 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
An initial 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. Eight core lectures will then take place during Lent Term, supplemented by four supervisions to be arranged by the Lecturer. Finally, a concluding lecture will be offered in Easter Term, as well as a drop-in revision Q&A to be conducted over Zoom.

Description of the examination
The exam will take the form of a 56-hour takeaway paper. Candidates will be required to answer two questions. The total word limit for the examination is 4,000.

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,
Aims and objectives
This course will consider fundamental questions about the social location of popular musics and their role in forming and responding to social and political issues.

Description of the course
This course will explore the role of popular music in society. It will introduce students to key concepts and issues within popular music, with a specific focus on race and gender equality, and how music is mobilised for propaganda, resistance and protest. Covering a range of genres (rock and roll, rock, Motown, soul, funk, punk, hip hop culture) and the modes of representation (radio, television, music videos and the Internet), this course will uncover how music has been used as a catalyst to overcome boundaries and break social norms and codes. These musics will be investigated by considering structures that have shaped their development (from political organisations to the entertainment industries), to the various actors involved (such as marginalised groups and communities and celebrity activists). From anti-war songs to campaign songs, to the mobilising power that music has had in social movements, such as the Civil Rights Movement, Black Lives Matter, and Me Too, this course will chart the potency of how music provides a means for solidarity around shared causes as well as its limitations. By examining notions of collective and individual identity, emotion and space – whether through a physical presence or via social media platforms – this course will heighten our awareness of the role music plays in challenging and advocating for social justice and political issues as we analyse popular music culture in and beyond the US and the UK.

Description of the examination
The written examination will be a 56-hour takeaway paper. Candidates will be required to answer two questions from a broader choice. The total word limit for the examination is 4,000.

Suggestions for preliminary study


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

This course consists of eight lectures of 90 minutes in Michaelmas Term. There will be three one-hour supervisions centrally organised by the lecturer. A revision lecture and a revision supervision will be given in Easter Term.
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):
- Orientalism, postcolonial studies and decoloniality
- sound studies, “deep listening,” and power
- music, sound, and the Black radical tradition
- blackface minstrelsy and other forms of musical exoticism (Rameau, Mozart, Verdi)
- musical appropriation (Stravinsky, Cage, Reich, Ligeti)
- colonialism and its musical regimes, especially in the British Empire
- music of the “Black Atlantic”
the globalization of audio technologies (telegraph, stethoscope, gramophone)
(pirate) radio as resistance (North Africa, Australia, London/grime)
queer counterpublics as audible communities
the history of “world music”

No previous familiarity with sound studies or postcolonial studies required.

Description of the examination
The exam will be a 56-hour takeaway paper. Students will be required to answer three questions from a broader choice. Answers should total no more than 4,000 words (in total for the paper).

Suggestions for preliminary study


Guidance for students, Directors of Studies and supervisors
This course consists of 10 sessions of 90 minutes (two initial lectures in Michaelmas, eight seminars in Lent), all of which will include lecture and discussion. 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: Music Psychology: From Theory to Practice
Lecturer: Katie Rose Sanfilippo

Teaching hours | 20 hours
---|---
Recommended supervisions | 4 plus 1 revision supervision
Terms taught | Michaelmas
Assessment method | 32-hour takeaway paper (60%) and 2,500 Research proposal (40%)
Key dates | Friday 19 March 2021: Coursework submission

Aims and objectives
What do we know about the way music affects our brain, our body and our behaviour? How can we apply what we know about music psychology to help address certain needs within society such as loneliness, mental health or even global health? 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 lectures/seminars followed by one revision seminar in Easter term. It will also consist of four supervisions spaced throughout the academic year and one revision supervision.

We will investigate a range of topics from music psychology research and research methods across the lectures/seminars. They will include topics such as:

- Music and emotion
- Synchrony and social bonding
- Music, health and therapy
- Research methods

Our exploration of the field will be through critical reading of existing theoretical and experimental papers. We will also explore different research methods used within music psychology research. This will be done through class demonstrations, the preparation of a research lab report and a research proposal. You will be expected to present your views on research papers you have read in at least one session.

You are expected to be familiar and engage regularly with Moodle (https://www.vle.cam.ac.uk/), especially as the format of teaching will be drastically different in response to the ongoing Covid-19 pandemic. If at any moment you need more support due to the pandemic please get in touch.

The course will follow a flipped classroom model. Students will be asked to prepare for each lecture/seminar by completing the course reading and by watching a 30 – 45 minute video lecture prepared by the lecturer on the topic for that week. The video lectures, course reading materials and lecture slides will be accessible though Moodle. Students will then meet for a zoom seminar (either all together or in small groups) to discuss the reading and lecture and partake in class discussions and demonstrations. These in zoom sessions will last 45 – 60 minutes. For only two weeks within this
course will these seminars be in person rather than zoom: Week 1 seminar and Week 8. These class discussions will be recorded and accessible on Moodle.

Students will receive four supervisions spaced throughout the academic year (two within the Michaelmas term and two within the Lent term). They will also receive one revision supervision in the Easter term. Students are expected to prepare three or four supervision assignments for this course. These supervisions will be held in person or on zoom depending on the supervisor. Students who cannot meet in person will have the ability to meet over video conferencing with the supervisors.

**Description of the assessment**
For the final examination, candidates will be required to complete two essays (2,400 words in total) in a 32-hour takeaway paper on the theoretical components of the course. This will count for 60% of your final grade.

In addition to the final examination, student will be assigned coursework to be completed by the end of the Lent term. This will count for 40% of your final grade.

For this coursework assignment you will complete a research proposal (around 2500 words). This assignment is designed to allow you to explore an area of music psychology research in more depth and use the practical skills and knowledge developed throughout the course to design a music psychology research study of your own. You will have to think of your own research question, come up with a research design and analysis plan and show that you have thought about key issues important in conducting research.

Details for this assignment will all be covered within the seminars/supervisions and more information will be posted on Moodle.

**Suggestions for preliminary study**

**Guidance for students, Directors of Studies and supervisors**
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.
**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 online sessions running through Michaelmas and Lent Terms. It is expected that students taking Composition at all levels attend these sessions.

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**Practising Performance Classes**  
Co-ordinator: Margaret Faultless

The Practising Performance programme consists of a series of workshops and masterclasses on 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. Classes include 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. Live classes may be open to the public. 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 mf413@cam.ac.uk.

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

The series for Michaelmas Term 2020 will be online via Zoom. Each class will last between 75 - 90 minutes, and will include Q&A. Students and staff will need to register to attend. A timetable can be found here: https://www.mus.cam.ac.uk/events/practising-performance/overview

Please submit questions for the ‘In Conversation’ sessions to mf413@cam.ac.uk.

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