



UNIVERSITY OF
CAMBRIDGE
Faculty of Music

2021-22

Music Undergraduate Handbook



Faculty of Music

11 West Road

CB3 9DP

www.mus.cam.ac.uk

Contents

Welcome	7
Handbook guide	7
Communication and contacts	7
Tripos teaching	8
a. Faculty teaching	8
b. Supervisions	9
c. Timetable.....	10
d. Moodle	11
Tripos structure and regulations	11
Overall degree classification	11
Language Centre	12
Support and advice	14
Faculty Resources	14
Practice Rooms	14
West Road Concert Hall	14
Historical instruments.....	15
Use of instruments.....	15
Instruments from Non-Western Traditions	15
Gamelan Dutå Laras	15
IT	15
Pendlebury Library.....	16
Cambridge University Libraries Music Collections.....	16
Outreach	16
Performance	17
Studio.....	17
Safety, Security and Emergencies.....	18
Covid-19 Safety Measures & Guidance	18
Actions you need to take	Error! Bookmark not defined.
Faculty Culture	21
Student feedback and representation	23
Student representatives	23
Committees.....	23
Lecture questionnaires	24
Chair’s Open Office Hour	24
Anonymous Feedback and Informal Complaints form	24

Student Complaints Procedure.....	24
Assessment	25
Exam enrolments	25
Guidance for Essay Submissions	25
Submission of coursework	26
Examination timetable.....	27
Specimen and past exam papers	27
Examiners' reports	27
Marking and classification criteria	27
Vivas	28
Results.....	28
Transcripts.....	28
Appeals and complaints.....	28
Feedback	28
Prizes	28
The Music Tripos	30
PART IA	31
Part IA Summary of submission deadlines.....	32
Paper 1: Music in Contemporary Societies	33
Paper 2: Western Music History I	35
Paper 3: Music Analysis I:	39
Paper 4: Tonal Skills I	43
Paper 5: General Musicianship	46
Paper 6: Performance	50
Paper 7: Composition	52
Paper 8: History Workshop	54
Paper 9: Extended Essay	56
Composers' Workshops	58
Practising Performance Classes	58
PART IB	59
Part IB Summary of submission deadlines.....	60
Paper 1: Historical Studies (Western Art Music since 1900)	62
Paper 2: Analysis (19th and 20th Century)	64
Paper 3: Applied Tonal Skills	66
Section A: Style Composition	67
Section B: Orchestration	69

Section C: Film Score	71
Paper 4: Introduction to Performance Studies	72
Option 1: Essay	73
Option 2: Recital	73
Paper 5: Portfolio of Compositions	77
Paper 6: Dissertation	79
Paper 7: Notation	81
Paper 8: Keyboard Skills	84
Paper 9: Introduction to Ethnomusicology.....	86
Paper 10: Elective Topics I	88
Elective Topics I (i): <i>Carmen</i> in Context (with language element)	88
Elective Topics I (ii): Introduction to Popular Music.....	91
Paper 11: Elective Topics II.....	93
Elective Topics II (i): Purcell and the English Imagination	93
Elective Topics II (ii): Music and Global History	95
Paper 12: Introduction to Music and Science.....	97
Composers' Workshops.....	99
Practising Performance Classes.....	99
PART II	100
Part II Summary of submission deadlines.....	101
Paper 1: Analysis Portfolio.....	103
Paper 2: Portfolio of Compositions	106
Paper 3: Notation and Source Studies Portfolio	108
Paper 4: Advanced Performance.....	110
Paper 5: Dissertation	113
Paper 6: Advanced Tonal Skills	115
Paper 7: Fugue	118
Paper 8: Advanced Skills.....	120
Advanced Skills (i): Advanced Keyboard	120
Advanced Skills (ii): Choral Performance	122
Paper 9: Parisian Polyphony	124
Paper 10: The Cyclic Mass from Machaut to Monteverdi	126
Paper 11: Early Modern Music, Bodies, Emotions.....	128
Paper 12: Brahms's <i>Ein deutsches Requiem</i> in Context.....	130
Paper 13: Singers and Singing in the Twentieth Century (and Beyond)	132
Paper 14: The Music of Olivier Messiaen, 1949-1964: Experiment and Regeneration	134

Paper 15: Pop, Politics and Protest	136
Paper 16: Decolonizing the Ear	138
Paper 17: Music Psychology in Practice	140
Composers' Workshops.....	142
Practising Performance Classes.....	142

Welcome

A warm welcome to the Cambridge Faculty of Music. For those of you arriving for the first time, I hope you will settle in swiftly and very soon feel at home. For those of you returning, it's good to have you back!

This Handbook gives you an insight into how the Faculty works, introduces you to the core administrative and teaching staff, and gives you information about the facilities and resources you can access during your time with us. There is crucial information about detail—courses and deadlines—and about more general but equally important matters such as the inclusivity of Faculty culture we promote and the ways we support that culture for the benefit of all. This Handbook 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 your studies you reap rich intellectual, musical and social rewards. Whether you are arriving or returning, on behalf of the Faculty I wish you a fulfilling and memorable year ahead.

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@mus.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. Please continue to [make room bookings online](#) and contact the Faculty administration offices by email in the first instance. If you would like to speak to someone specific (e.g. the Undergraduate Administrator) in person, please do get in touch to arrange an appointment. If you have a more general (and urgent enquiry), you are welcome to visit the Faculty Office on the First Floor of the Old House between 9.30am – 2.30pm, Monday to Friday during Full Term. The Offices are currently staffed 09.15-16.30.

- *Director of Undergraduate Studies:* Dr Sam Barrett (Pembroke) dugs@mus.cam.ac.uk
The Director of Undergraduate Studies oversees the Tripos, provides a link between the Faculty and Directors of Studies, and deals with teaching-related matters and queries from students.
- *Undergraduate Administrator:* Juliet Margerison – undergraduate@mus.cam.ac.uk
The Undergraduate Administrator provides administrative support to Tripos staff and students, particularly in relation to teaching and examinations.
- *Administration Assistant:* Helen Sutton – admin@mus.cam.ac.uk
The Administration Assistant deals with general enquiries, practice-room bookings and the teaching timetable.
- *Custodians:* Darren Douglas – custodians@mus.cam.ac.uk
The Custodians have responsibility for the Faculty buildings and facilities. Their office is located on the ground floor of the Old House. The Custodians can give you access to booked rooms and hired instruments; they are also your first point of contact for any building-related and maintenance matters.
- *Staff directory:*
A full list of Faculty staff and their contact details is available on the website; see: <https://www.mus.cam.ac.uk/directory>

Tripes 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://2021-22.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.

Tripes 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.

Statutes and Ordinances (the University regulations for the Tripos) are available here: <http://www.admin.cam.ac.uk/univ/so/2018/chapter04-section29.html>

Overall degree classification

The University has moved to an overall degree classification with effect for students who matriculated in Michaelmas 2020. This move was to address a concern that the previous process - whereby students received a class for each year but not an overall class for their degree - was often not understood by potential employers or admitting bodies of other Universities. An overall degree class provides a clearer picture of a student's performance and brings Cambridge into line with the rest of the sector.

The first and second years of the Music Tripos have no weighting, which means that the assessment marks achieved in these years do not contribute to your overall class. Your third year will be weighted at 100%.



The graphic features a dark blue header with the University of Cambridge crest and name on the left, and the title 'Language Centre' on the right. The main body has a green background with faint text and silhouettes of two faces. Four white callout boxes provide details about various language programs. The footer is dark blue with the year '2021-22' on the left and the website 'www.langcen.cam.ac.uk' on the right.

UNIVERSITY OF CAMBRIDGE

Language Centre

Cambridge University Language Programmes (CULP)
(delivered online for 2021-22)

- Courses in 16+ languages, at a wide range of levels
- Programmes for specific purposes

Academic Development and Training for International Students (ADTIS)
(delivered in person and online for 2021-22)

- In-sessional Programme: workshops, supervisions, coaching and vocal training
- Bespoke provision for individual Departments and Colleges

Language Learning Advice & Independent Learning
(delivered in person and online for 2021-22)

- 1:1 advice on opportunities and language learning strategies
- Learning resource centre with 180+ languages
- Conversation Exchange, Conversation Hours, Friends without Frontiers

Online learning: LC Online

- Wide range of online learning resources developed in-house

2021-22

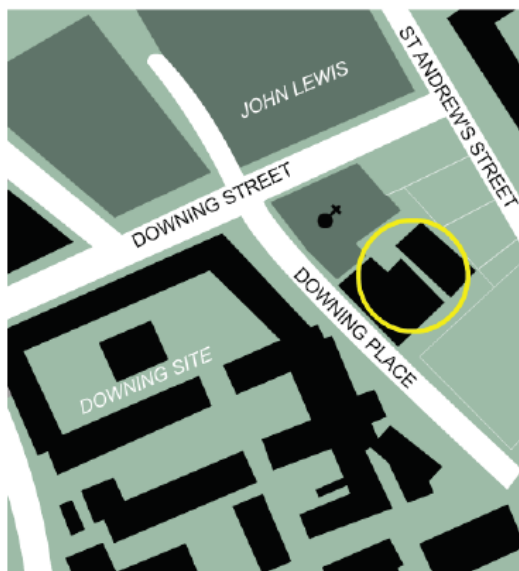
www.langcen.cam.ac.uk



UNIVERSITY OF
CAMBRIDGE

Language Centre

Opportunities to acquire and develop languages skills for academic, professional & personal reasons



ACCESS INFORMATION

The Language Centre is fully accessible to wheelchair users. If you would like to discuss any other access requirements, please contact us using the details below.

John Trim Centre Opening Times:

Please see our website for details.

Or contact us at:

Language Centre

Downing Place

Cambridge CB2 3EL

Telephone: 01223 335058

Email: enquiries@langcen.cam.ac.uk

For more information, visit: www.langcen.cam.ac.uk

All students & staff of the Collegiate University are welcome to use the Language Centre

2021-22

www.langcen.cam.ac.uk

Support and advice

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

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

The Student Wellbeing website offers a wealth of information about support available across the University; see:

<https://www.studentwellbeing.admin.cam.ac.uk/>

Funding

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

For information about examination awards, see page 12.

Faculty Resources

Practice Rooms

Lecture rooms are available for practice in the Faculty on a first-come, first-served basis; some have grand pianos and others have uprights. These rooms can be booked 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. 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 array of visiting artists. Many student ensembles also perform regularly in the Concert Hall. For 2021-22 the Concert Hall will be also be used for Tripos teaching. All students taking the Performance paper in Part II of the Tripos will perform their final recital 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.

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, [Laura Howorth](#).

Historical instruments

The Faculty hosts an excellent collection of historical instruments available for student use. A list of instruments and hire information is available on the Faculty website:

<https://www.mus.cam.ac.uk/about/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).

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 Dutå Laras

Outstanding among the Faculty's collection of instruments from outside the Western tradition is the Gamelan Dutå 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, that 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. The Faculty's COVID safety arrangements - which determine safe numbers of users for both during Michaelmas Term 2021 and beyond - are being reviewed once every two weeks.

Mustafa Beg, Computer Officer (helpdesk@mus.cam.ac.uk), is responsible for system administration and general computing 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 2021-22. 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, James Luff – Temporary Senior Library Assistant, Robert Leonard – Library Assistant) can be contacted at pendlebury@mus.cam.ac.uk or 01223 335182.

Cambridge University Libraries Music Collections

Cambridge University Libraries continue to adapt in response to the circumstances created by the coronavirus pandemic and is offering a blend of online, zero-contact and bookable in-person services.

The Pendlebury Library is open for walk-in access, enabling you to study, browse and borrow. Please continue to follow guidance around use of space and adhere to the maximum occupancy levels as indicated in the library. The Pendlebury Library Bookdrop is available during Music Faculty opening times. We also continue our support for scanning for teaching (Moodle). Scans for individual study and research can be requested through the University Library [Scan and Deliver](#) service. Full details of library services, opening times etc. can be found in the [Music LibGuide](#).

The University Library is offering a range of [services](#) that will enable you to either borrow or consult music items. The Anderson Room is currently accessible through [Browse, borrow and read](#). This service will provide you access to our card catalogues and the reference items located in the music reading room. For consulting non-borrowable items from the closed stacks you can [Book to consult material](#). The music team can be contacted via [email](#). We are also available through the [virtual reading room](#).

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>

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, Ros Boswell, at outreach@mus.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> Chloë Davidson (Performance Co-ordinator – cnd26@cam.ac.uk) provides organisational support for Performance events at the Faculty. Students are also welcome to contact the Director of Performance, Maggie Faultless mf413@cam.ac.uk for advice about any aspects of performance.

In August 2021, the University of Cambridge launched the Centre of Music Performance (CMP) and we are very excited about the opportunities it will bring. It sits at the heart of the University and supports, teaches and mentors students from the beginner to the very highest levels of excellence. The CMP establishes new affiliations and networks within the university and forges links with national and international artists and organisations. For talented musicians studying a wide range of subjects, the CMP supports them to achieve excellence, and by supporting a broad range of musical genres the CMP creates a creative environment in which innovative and minority musical endeavours can flourish. The CMP is based in the Faculty of Music and for further information please contact Chloë Davidson cnd26@cam.ac.uk.

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. Induction and support for a range of audio-based projects from cognitive psychology experiments to recording performances and compositions is provided by our Technical Specialist, Myles Eastwood. Inductions and surgeries in the studio will be operating remotely where possible, and with masks and at social distance by appointment. The Studio is set up to allow users to record performances in both the Concert Hall and Recital Room as well as both rooms in the Studio itself. Resources range from basic video cameras and portable recording kits which are available to students for recording their work outside the Faculty, to industry standard microphones and audio software including Melodyne, Izotope RX Advanced and Altiverb.

Please contact our Technical Specialist, Myles Eastwood, at mjfe2@cam.ac.uk for more information.

Safety, Security and Emergencies

The Faculty [Health and Safety policy](#) is available in the [Policies and Information](#) section of Faculty website.

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. University guidance for students around COVID-19 can be found at Stay Safe Cambridge Uni: <https://www.cam.ac.uk/coronavirus/stay-safe-cambridge-uni>

Actions you need to take

As we transition back to working more regularly 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 are asked to take the following actions to ensure your own health and well-being, as well as encourage others to do the same.

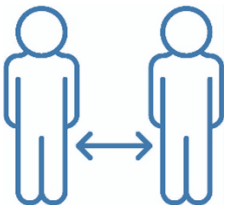
VENTILATION



Wherever possible, you should ensure that doors and windows remain open as far as possible to maximise natural ventilation in the spaces you are using. As the weather cools, students are advised to dress appropriately and bring additional layers to keep warm while maintaining ventilation, even at limited levels. If windows must be closed, doors should remain fully open and the maximum duration specified for the space should be reduced with the room ventilated well before return.

Students should abide by the maximum occupancy/duration advised for each room as well as any other guidance provided on use of the space.

SOCIAL DISTANCING



Maintain a degree of social distancing from others in all communal spaces and be mindful that others may feel more comfortable with a larger space between themselves and others. Advise others politely if you would like more space and accept feedback about your social distancing from others. Please also note the advisory maximum capacity limits for Faculty rooms which will be displayed as you enter.

FACE COVERINGS

The Faculty requires all staff, students and visitors to provide and wear a suitable face covering in all communal areas of the buildings including all areas of the Pendlebury Library, unless they are exempt from doing so. Participants in lectures and seminars in the Faculty are encouraged to wear a face covering throughout. Where participants find this a barrier to participation, they may consider removing their face covering to contribute before replacing and we ask that all participants are considerate of others. Face coverings continue to be required for all public events staged in the West Road Concert Hall.



When attending small group supervisions or other sessions with small numbers, students may be invited to remove face coverings if all involved are comfortable. Those involved concerned should discuss and agree what would make the comfortable which may include:

- confirmation of full vaccination status
- regular and/or recent asymptomatic testing undertaken
- maintenance of comfortable levels of social distancing and good ventilation
- maximum occupancy of the space

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 get home or into work, 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 will continue to be available in washrooms/kitchens and hand sanitiser is provided throughout the buildings.



CLEANING

Suitable cleaning materials will continue to be provided throughout the building and you are asked to ensure that shared equipment (photocopiers, kitchen facilities, workstations etc) is sanitised after use in addition to washing/sanitising hands both before and after.

The Faculty continues to offer frequent cleaning for communal surfaces like door handles and communal areas like bathrooms and kitchens but this is not a substitute for good hand hygiene.



VACCINATION AND TESTING

All staff who are able to be vaccinated are strongly encouraged to do so as soon as possible. Further advice and guidance is available at

<https://www.nhs.uk/conditions/coronavirus-covid-19/coronavirus-vaccination/>



We encourage all staff to participate in the government's asymptomatic testing scheme, taking self-administered rapid lateral flow tests twice-weekly and before large events to help identify any possible infection at the earliest stages. Further advice is available at

<https://www.nhs.uk/conditions/coronavirus-covid-19/testing/regular-rapid-coronavirus-tests-if-you-do-not-have-symptoms/>

Should staff have symptoms of COVID-19, they must immediately report their symptoms and book a test. Guidance on reporting and the University testing service can be found at <https://www.cam.ac.uk/coronavirus/stay-safe-cambridge-uni/report-symptoms-and-get-a-test>



FOOD AND DRINK

In addition to washing your hands before using the kitchen and sanitising surfacing and equipment between uses, all building users should wash and dry any shared equipment and utensils provided before and after use.

SICKNESS

It is vital that if you are showing [COVID-19 symptoms](#), however mild, you must not come to the Faculty and should follow government guidance on self-isolation and testing.



In the highly unlikely event that you develop symptoms whilst in the Faculty, you should return home immediately if you are able to do so safely, avoiding touching anything unnecessarily and strictly following handwashing and respiratory hygiene guidelines. You must then follow guidance on self-isolation and not return to the Faculty until the period of self-isolation has been completed.

If you should have a positive test or be self-isolating for any reason, you must complete the [University's online COVID Monitoring Form](#).

Guidance on COVID-19 symptoms, the University's testing service and links to other useful information can be found at <https://www.cam.ac.uk/coronavirus/stay-safe-cambridge-uni/report-symptoms-and-get-a-test>



TRAVEL FOR STUDY

When travelling to work, think about how and when you travel. To reduce demand on the public transport network, you should walk or cycle wherever possible. If you do have to use public transport, you should wear a face covering.



SUPPORT

If you are concerned about your own wellbeing or the wellbeing of others, please speak to your College Tutor and/or Faculty Supervisor as soon as possible. Please also make use of the [wellbeing and mental health provisions](#) of the University whenever you wish.



TRACK AND TRACE

Although no longer a requirement, the Concert Hall will continue to display track and trace QR codes for use by visitors and audiences. There is no expectation for students or staff using the buildings during to register.

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, within our sphere of influence, or online.** 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.

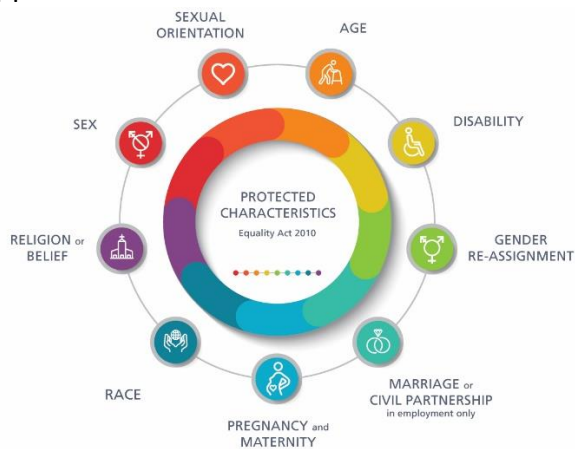
The University runs Race Awareness sessions and students are invited to register their interest in the event via one of the past events if they would like to take part in a future session:
<https://www.training.cam.ac.uk/event/3878587>

IMPLICIT BIAS

- Is pervasive
- Does not necessarily align with our declared beliefs or even reflect stances we would explicitly endorse
- Generally favours our own in-group
- Is malleable and can be unlearned

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?	WHAT CAN YOU DO TO MITIGATE IMPLICIT BIAS?
<ul style="list-style-type: none"> • 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 	<ul style="list-style-type: none"> • 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 • Analyse patterns in your teaching: who speaks most? Who do you allow to speak most? Who do you interrupt? Who do you allow to be interrupted? Change your practice if necessary. • 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 Postgraduate Studies (dops@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>

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

Students are welcome to drop in and meet with the Faculty Chair, Prof Katharine Ellis, during her regular open office hour from 9-10am each Thursday during Full Term.

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).

Students can report inappropriate behaviour by other students or staff using the Report + Support tool: <https://reportandsupport.cam.ac.uk/>

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 (from Lent 2022), 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, proposals, 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.

Guidance for Essay Submissions

The following general guidance applies to IA Extended Essay, IB/II Dissertation and all coursework submissions in essay form. Specific word limits and any further requirements for individual papers are listed under the relevant entries for particular courses.

Choosing a Topic

Students are discouraged from choosing subjects that are likely to involve extra costs, such as travel costs, and will normally be allowed only to choose subjects for which appropriate supervision is available. The weight of the essay should be directed towards a musical topic – this is especially important for topics proposed for general papers, such as IA Extended Essay and IB/II Dissertation. Students intending to pursue research with human subjects or with other ethical implications should submit an Ethical Review form. All students are strongly advised to discuss their chosen subject with their supervisor or Director of Studies before submitting it for approval.

Word Limits

Both upper and lower word limits are absolute. They are intended to encourage the formulation of concise, neatly defined topics. Beware of suggesting a subject so broadly defined that it would need a book to do it justice, or one so specialist as to require either mastery of new skills or access to sources that are not normally available to undergraduates.

When determining word count, a 'word' is defined as anything found between two spaces. Everything that lies between the beginning of the Introduction and the end of the Conclusion is regarded as falling within the word count, including all footnotes, tables, captions, etc. Everything outside the main body of the essay or dissertation is considered to fall outside the word count, e.g.,

title page, contents page, acknowledgments, abbreviations, abstract, appendices, bibliography etc. Words appearing within musical examples are not included within a word count.

References

The Music Faculty recommends that students use either the Harvard referencing system or that 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/referencingconventions>

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>

Presentation

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. Text lines should be set in either double or one-and-a-half spacing.

Plagiarism

Candidates must read and consider fully the University policy on plagiarism to be found at:

www.admin.cam.ac.uk/univ/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 proposals, 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 will all be scheduled during Easter Term 2021. Some of these will be in-person examinations and some will be open book exam papers released and submitted on Moodle. Further instructions will be provided closer to the time. 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>

In-person examinations for the Music Tripos are usually held in the Music Faculty.

Specimen and past exam papers

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

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

Specimen papers for new Tripos courses are usually made available in Lent Term via the Faculty website at the above link 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 2022, Wednesday 15 or Thursday 16 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.

Music Tripos Course Guide 2021–22

The Music Tripos

The Music Tripos consists of three parts: Part IA, Part IB and Part II; normally, 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 Part IA you take Papers 1-4, plus three half-papers from Papers 5 to 9, of which Paper 5 is compulsory and two are chosen from Papers 6 to 9; 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 basic disciplines – critical thinking, historical study, 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 Papers 1-4, plus three half-papers. Of the half-papers, Paper 5 is compulsory and two are chosen from Papers 6 to 9.

- Papers 1 and 2 will each consist of a 3-hour in-person written examination.
- Paper 3 will consist of a 5-hour online written examination.
- Paper 4 will consist of two 28-hour takeaway examinations.
- Paper 5 (short course) will consist of a 10-minute practical test (Practical Musicianship) and a 2-hour online aural examination (Aural).
- Paper 6 will consist of an instrumental or vocal recital.
- Paper 7 will consist of a composition.
- Paper 8 will consist of an extended takeaway paper.
- Paper 9 will consist of an extended essay on an approved musical subject.
- The Faculty of Music expects a student workload to consist of c. 40 hours per week, plus additional time for listening and practice.

Paper number	Course title	Lecturer	Terms taught
1	Music in Contemporary Societies	Peter McMurray (MT) & Alisha Jones (LT)	Michaelmas & Lent
2	Western Music History I	Sam Barrett & Edward Wickham (MT); Katharine Ellis (LT)	Michaelmas & Lent
3	Music Analysis I	Alan Howard (Convenor) & David Trippett (MT); Sam Barrett & Chloë Allison (LT)	Michaelmas & Lent
4	Tonal Skills I	Tim Watts (Harmony); Andrew Arthur (Counterpoint)	Michaelmas, Lent & Easter
5	General Musicianship	Daniel Trocmé-Latter (Practical Musicianship); Gareth Wilson (Convenor), Nigel Yandell & Louisa Denby (Aural)	Michaelmas & Lent Michaelmas, Lent & Easter
6	Performance	Margaret Faultless	Michaelmas & Lent
7	Composition	Richard Causton	Michaelmas & Lent
8	History Workshop	Danielle Padley with Benjamin Walton	Lent
9	Extended Essay	Sam Barrett	Michaelmas
	Composers' Workshops	Richard Causton	Michaelmas & Lent
	Practising Performance	Margaret Faultless	Michaelmas & Lent

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.**

Tuesday 9 November 2021 (Division of Full Michaelmas Term)	Declaration of Optional Papers (two of Papers 6-9) Submit via online form (link to be provided on the Part IA Induction Moodle page)
Friday 3 December 2021 (Last day of Full Michaelmas Term)	Paper 6: Recital self-reflection Submit by email to Director of Studies and Director of Performance
Friday 28 January 2022 (Eleventh day of Full Lent Term)	Paper 9 Extended Essay: Submission of title and proposal Submit via online form (link to be provided on Paper 9 Moodle page)
Tuesday 1 March 2022 (Tuesday two weeks before the end of Full Lent Term)	Paper 6 Performance: Recital programme Submit via online form (link to be provided on Paper 6 Moodle page)
Friday 11 March 2022 (Friday one week before the end of Full Lent Term)	Paper 8 History Workshop: Release of takeaway paper Paper to be <u>released</u> via Moodle by Faculty Admin Office
Friday 18 March 2022 (Last day of Full Lent Term)	Paper 6 Performance: Recital self-reflection Submit by email to Director of Studies and Director of Performance
Friday 29 April 2022 (Fourth day of Full Easter Term)	Paper 9 Extended Essay submission Submit in the relevant folder on the Paper 9 Moodle page
Monday 2 May 2022 (Seventh Day of Full Easter Term)	Paper 8 History Workshop takeaway paper submission Submit in the relevant folder on the Paper 8 Moodle page
Friday 6 May 2022 (Eleventh day of Full Easter Term)	Paper 7 Composition submission Submit in the relevant folder on the Paper 7 Moodle page

Paper 1: Music in Contemporary Societies

Course Leaders: Peter McMurray & Alisha Jones

Teaching hours	15 hrs lectures, 1 required hands-on session (gamelan) plus 1 revision lecture
Recommended number of supervisions	6 supervisions plus 1 revision supervision
Terms taught	Lecture course: Michaelmas Term (5 lectures + gamelan session) and Lent Term (5 lectures); additional optional hands-on sessions may be offered
Assessment method	3-hour written examination
Key dates	n/a

Aims and objectives

- To give students tools to reflect critically on what music is and how we make meaning from it by considering different possibilities for understanding music and listening in contemporary societies, complementing the technical, practical, and historical components of the first-year curriculum.
- To introduce students to a limited but varied sample of key 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, questions of identity, etc.

Description of the course

This paper focuses on a central, broad question: How does music make meaning in contemporary societies today? In seeking to answer this question, we focus on a range of particular musicological debates and approaches, while considering key musical repertoires that exemplify and challenge the positions in those debates. A guiding notion throughout will be the linking of *listening and power*. In doing so, we hope to emphasize a broad range of ways of engaging with musical communities, going beyond composer-centric narratives to include listening as a key practice. We also aim to think about how practices and institutions of power, from musical patronage and record labels to norms of concert-going and societal expectations about identity, have long shaped music and other sonic arts. Some themes we will discuss include: definitions of 'music' and their limitations; musical practice, broadly understood (e.g., 'musicking' and musical communities); music and identity (including race, gender, sexuality, class, and disability); audiovisual media and circulation; music and religion; music/sound and violence; and areas of music studies such as ethnomusicology, popular music studies, music psychology, ecocritical musicology and music education that complement the approaches taught in other first-year papers. Key repertoires for this course will include jazz, hip hop, sound art, reggae, go-go, gamelan and music/sound in religious settings (e.g., Gospel music, Islamic recitation).

Description of the exam

This paper will be assessed with a 3-hour exam, in which students will answer three questions from a broader choice.

Suggestions for preliminary study

Reading

- Brooks, Daphne. 2014. 'Toward a Black Feminist Intellectual Tradition in Sound', in *Liner Notes for the Revolution: The Intellectual Life of Black Feminist Sound*. Cambridge, MA: Harvard University Press.
- Chang, Jeff. 2005. *Can't Stop, Won't Stop: A History of the Hip-Hop Generation*, especially 'Loop 1: Babylon Is Burning: 1968–1977' and 'Loop 2: Planet Rock: 1975–1986'. New York: Picador.
- Cusick, Suzanne. 1998. 'On Musical Performances of Gender and Sex', in Elaine Barkin and Lydia Hamessley, eds., *Audible Traces: Gender, Identity and Music*. Zürich: Carciofoli.
- Jones, LeRoi [Amiri Baraka]. 1963. 'Primitive Blues and Primitive Jazz', in *Blues People: Negro Music in White America*. New York: Morrow.
- Martin, Alison. 2018. 'Black Music Matters: Affirmation and Resilience in African American Musical Spaces in Washington, DC', in Fernando Orejuela and Stephanie Shonekan, eds., *Black Lives Matter & Music*. Bloomington: Indiana University Press.
- McClary, Susan. 2002. 'Introduction: A Material Girl in Bluebeard's Castle', in *Feminine Endings: Music, Gender, and Sexuality*, 2nd ed. Minneapolis: University of Minnesota Press.
- Sells, Michael. 2007. 'Introduction', in *Approaching the Qur'an: The Early Revelations*. Ashland: White Cloud Press.
- Shelemay, Kay Kaufman. 2011. 'Musical Communities: Rethinking the Collective in Music'. *Journal of the American Musicological Society* 64/2: 349-390.
- Sumarsam. 2002. [1988]. 'Introduction to Javanese Gamelan'. PDF online, Wesleyan University.
- Taruskin, Richard. 2008. 'Introduction: The History of What?', in *The Oxford History of Western Music*, Vol. 1. Oxford: Oxford University Press.

Listening/Viewing

- Beyoncé, *Lemonade* (2016, film/'visual album').
- Ryoji Ikeda, *the transfinite* (2011, media installation, documentation available on YouTube).
- Christian Scott aTunde Adjuah, NPR Music Tiny Desk Concert (2015 live performance, on YouTube; check out from 15:30 especially).
- Kaija Saariaho, *Circle Map* (2012, multimedia orchestral piece, video on YouTube).
- Christine Sun Kim, 'The enchanting music of sign language' (TED talk)

Guidance for students, Directors of Studies and supervisors

The course consists of 10 sessions of 90 minutes (mostly lecture-based, with some discussion of reading/listening), spaced across Michaelmas and Lent Terms, with an additional gamelan workshop in Michaelmas Term (required), and a three-hour written examination. There will be 6 supervisions (3 in Michaelmas, 3 in Lent): these will be organised centrally by the Lecturers. The Faculty of Music recommends that supervisions for the lecture course be held in weeks 2, 5 and 8 of Michaelmas Term and again in Lent Term. A revision lecture and one revision supervision will be given in Easter Term.

Paper 2: Western Music History I

Course Leaders: A) Early European Music: Sam Barrett & Edward Wickham (MT);
B) Music, Power, Empire: Katharine Ellis (LT)

Teaching hours	16 hours (8 + 8) plus 1 revision lecture
Recommended number of supervisions	8 (4 for each Part, for distribution see below)
Term taught	Michaelmas & Lent
Assessment method	3-hour written examination
Key Dates	n/a

Description of the course

This course aims to familiarise students with important trends in two broadly defined areas of Western music:

A (Michaelmas Term) music to c. 1600; and

B (Lent Term) music in the latter half of the nineteenth century.

The course is structured around specific music-historical topics, including musical genres, events and concepts, that help us understand a wide range of Western musical repertoires in the context of their own time. In studying Western music we also consider the power relationships (structural and personal) and forms of knowledge that sustained or undermined particular repertoires. The course is accompanied by a playlist that you are recommended to work through individually or in your own small groups.

Part A Early European Music

This course will introduce students to a foundational period in the history of European music, extending from its beginnings in the first millennium until c. 1600. By the end of the course, students will have developed a basic understanding of selected musical traditions as well as the changing place of music within society during this period. Students will become acquainted with a small number of representative genres, gaining a preliminary appreciation of how these were made. They will also have learned how to assess historical documents and modern scholarship critically, leading to an appreciation of the historiographic trends that have shaped thinking about the foundations of Western European music.

Rather than attempting a survey of early European music from its beginnings through to c. 1600, lectures will focus on music at set times in particular places, e.g., Rome c. 800, Paris c. 1200, and the Burgundian Court c. 1475. Emphasis will be placed on the cultural and political significance of music, as well as on changing patterns of patronage, the development of new technologies of music, and the transformation of inherited ways of thinking about music. Musical examples studied on the course will by necessity be primarily vocal and of ecclesiastical or courtly provenance, but attention will also be paid to unnotated musical practices and music within Jewish and Muslim communities in Europe, as well to the musical contributions of women and migrants. Students will be introduced to key documents in the history of music in this period through source readings, which will be taken mainly from the *Source Readings* collection listed below. Select repertoires and music styles will be introduced with reference to anthologies edited by Margot Fassler and Leeman Perkins.

Part B Music, Power, Empire

This topic focuses on the latter part of the long nineteenth century. This is a period when many of the art-music institutions of today—municipal symphony orchestras, dedicated concert halls, and conservatoires—became embedded as part of a musical establishment that was leveraged in the service of patriarchy, class aspiration, and imperial expansion. This period also sees the beginnings of a split between music that becomes categorised as ‘art’, ‘popular’ and/or ‘folk’.

Placing key repertoire pieces in this wider context enables us to ask how art (and popular) musics of the half-century to 1914 created, reflected and reinforced power differentials between classes, races, genders, and empires. The approach helps explain in historical terms why some kinds of music thrived while others did not; lectures will also address the changing structures of knowledge that have aided or undermined the durability and value of different musical genres and categories of composer within Western culture. The main focus will be on European music (and subsets thereof) as an imperial phenomenon which acts as both agent and arbiter of ‘civilisation’, creating hierarchies of musical value.

Lectures and supervisions will cover the following kinds of topic:

- How nineteenth-century concepts of middle-class musical value resulted in the creation of a canon of European masterworks—who decided what should be in and out;
- How masculinity, stereotypically defined, became defined as an essential component of musical value;
- How such masculinity translated (or not) into official/ceremonial and imperial music;
- How and why ‘small forms’ and semi-private salon music struggled to gain recognition within a masculinist paradigm;
- How exotic and often colonial musics were assimilated by European art-music composers, especially in opera;
- How the traditional musics of colonized countries were displayed for European citizens at World’s Fairs, and to what ends;
- How the musical legacies of the transatlantic slave trade were received in European society;
- How questions of religion intersected with those of musical power;
- How composers of colour navigated the worlds of European art-music;
- How popular European genres such as operetta and music hall became detached from related genres of art-music, and with what consequences.

Description of the examination

There will be a three-hour examination paper, comprising two sections, A (Early European Music) and B (Music, Power, Empire). Students will be required to answer one question from three offered in each Part of the paper; marks will be split equally between the two Parts. The majority of the paper will require discursive responses to thematic exam questions. In Part A, one question will consist of source readings, which may include extracts from historical or modern writing about music in the period, or musical examples. Students will be asked to contextualize the given extracts, separately or together, at least one of which will be taken from the Medieval section and at least one from the Renaissance section of Part A.

A: Early European Music

Suggestions for preliminary study

Margot Fassler, *Music in the Medieval West*, New York: W. W. Norton, 2014, with accompanying *Anthology for Music in the Medieval West* - students are advised to read chapters 1 & 2 of *Music in the Medieval West* prior to the lecture course

Leeman L. Perkins, *Music in the Age of the Renaissance*, New York: W.W. Norton, 1999, with ed. Allan W. Atlas, *Anthology of Renaissance Music*, New York: W.W. Norton, 1998 – students should read chapters 1 & 5 prior to the lecture course (chapters 2-4 also recommended)

Oliver Strunk (ed.)/Leo Treitler (rev. ed.), *Source Readings in Music History*, New York: W. W. Norton, 1998 - where published as separate volumes: vol. 2 - James McKinnon (ed.), *The Early Christian Period and the Latin Middle Ages*; vol. 3 - Gary Tomlinson (ed.), *The Renaissance*

B: Music, Power, Empire

Suggestions for preliminary study

Pre-Course Preparation

Please read Jeffrey Richards, *Imperialism and Music: Britain 1876-1953* (Manchester & New York: Manchester University Press, 2001), chapter 1, pp. 1-18.

Then read a synopsis of Verdi's opera *Aida* (1871; you will find one here: <https://www.metopera.org/user-information/Synopses-Archive/aida/>). Then watch/listen to Acts 2 and 3 (56.46—1.50): [VERDI AIDA - YouTube](https://www.youtube.com/watch?v=VERDI_AIDA). You'll find a bilingual vocal score here: <https://ks4.imslp.info/files/imglnks/usimg/9/94/IMSLP30368-PMLP17351-AidaVSie.pdf>.

Finally, please read Ralph Locke, 'Aida and Nine Readings of Empire', *Nineteenth-Century Music Review*, 3/1 (June 2006), pp. 45-72 [UL online access], to gain a sense of the variety of ways the opera can be interpreted—all through the lens of empire.

The catalyst for much musicological writing on this subject is Edward Said, *Culture and Imperialism* [1993] (New York: Vintage Books, 1994), chapter 2 section 4 'The Empire at Work: Verdi's *Aida*', pp. 111-132 <https://archive.org/details/CultureAndImperialismByEdwardW.Said/Culture%20and%20Imperialism%20by%20Edward%20W.%20Said/mode/2up>

A and B: Guidance for students, Directors of Studies and supervisors

The Faculty recommends 4 one-hour supervisions for each Part of this course. It is recommended that 3 supervisions for Part A are offered in Michaelmas Term with a fourth held at the beginning of Lent Term. A similar pattern is recommended for Part B, i.e., 3 supervisions in Lent Term with a fourth held at the beginning of Easter Term. It is recommended that supervisions are held 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. The Faculty recommends requiring students to complete full essays for at least two supervisions, with shorter tasks set for initial supervisions, offering them a graded way in to the subject-matter.

Supervisors are reminded that supervisions should be scheduled so as to follow the lectures on the respective topics. Where possible, supervisions should be held in weeks 3, 5 and 7 of Michaelmas and Lent Terms for the respective Parts of the course, with the

fourth supervision held in week 1 of the following Term on work set over the vacation. All supervisors are strongly encouraged to contact the lecturers before the course starts and to attend the lectures and/or view recordings on Moodle.

Paper 3: Music Analysis I:

Course Leader: Alan Howard

Teaching hours	18 hours (9 + 9)
Recommended number of supervisions	8 (4 + 4)
Term taught	Michaelmas & Lent
Assessment method	5-hour written examination (online)
Key Dates	n/a

Description of the course

This course, which forms the first part of a course continued throughout Part IB, aims to introduce students to music analysis as a field of enquiry and practice; to offer approaches to the analysis of an historically and culturally diverse range of musical repertoires; and to develop informed critical responses to selected readings in the literature of the discipline.

The Faculty of Music will provide eight 90-minute lectures during Michaelmas and Lent Terms, supplemented by four 90-minute classes for which the year group will be divided into roughly equal smaller cohorts.

Part A (Michaelmas Term) focuses mainly on Instrumental music, and Part B (Lent Term) on Vocal music.

The lectures and seminars of Part A are designed to offer an introduction to music analysis and establish a technical basis through study of tonal harmony and instrumental form, especially in eighteenth- and early nineteenth-century repertoire. By the end of the Michaelmas Term, students should have acquired the knowledge, skills and vocabulary necessary to analyse a range of harmonic processes and common structural procedures in tonal music, and to engage with relevant debates concerning common analytical approaches to these phenomena.

Lectures in Michaelmas Term will focus on the following topics: Introduction and harmonic analysis (week 1), Ideas of 'composing out' (week 2), Thematic analysis (week 5) and Melodic reduction (week 6). Students will be divided into four groups for the seminars in week 3 (Bachian invention) and week 7 (Voice-leading analysis).

The lectures and seminars of Part B are provide an introduction to the analysis of song understood its broadest sense. The key themes that will be explored are relations between words and music, melodic shaping, and mode. These will be explored through four topics: chant, early opera, Lied and jazz. By the end of the Lent Term, students should have acquired the knowledge and skills necessary to analyse lyrics in relation to melody, to trace melodic derivation from models, and to identify characteristic modal features.

The following lectures will be given in Lent Term: Analysing Monody (week 1), Analysing Early Opera and Madrigals (week 2), Lieder from the first half of the 19th century (week 5) and Analysing Jazz

(week 6). Students will have a choice of seminars to attend in weeks 3 and 7 of Lent Term: in week 3, either Plainchant or Early Opera Madrigals; in week 7, either Lied or Jazz.

Further details about the topics of lectures and seminars, as well as suggested supervision exercises, are provided in the syllabuses for Parts A and B as posted on the Moodle site for the course.

Description of the Examination

Students will be required to answer two questions of different types in a 5-hour online examination. Question 1 will draw upon the prescribed repertoire, and may include online links to additional selected relevant literature. Question 2 will draw upon the prescribed readings. One question must be answered from Part A and one from Part B of the paper. Two questions on the prescribed repertoire and two essays on the prescribed readings will be set for each Part. Sample questions presented in the structure of the examination paper will be posted on the Moodle site for the course.

Guidance for students, Directors of Studies and supervisors

The Faculty recommends four one-hour supervisions in both Michaelmas and Lent Terms, in groups of between two and four students. A key purpose of supervisions is to give students practice in developing appropriate modes and means of communicating analytical insights with clarity, in the form of prose or other written accounts, supplemented as necessary by other media. Analysis of individual compositions as well as literature critique should also be practised. At least one essay-equivalent piece of work should be completed each term.

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 and/or view recordings on Moodle. Further guidance to supervisors for each Part of the course is provided in the syllabuses posted on the Moodle site.

SCHEDULE 2021–22

Michaelmas Term 2021

Weeks 1–3: COHERENCE I

Dr Alan Howard

1. Introduction to Music Analysis

This introductory lecture will begin with a brief history of the activity of musical analysis as we know it, from its origins in the teaching of composition in the eighteenth century through the development of increasingly formalized analytical models, systems and tools, to recent debates about the role of analysis in musical scholarship more generally. We will then move on to consider how even relatively basic techniques such as the identification of chords and chord patterns can yield important insights about musical coherence. This is true even across apparently divergent repertoires, as we will see by comparing the harmonic strategies used in simple pieces by J. S. Bach and Jerome Kern.

2. 'Composing out'

This lecture will ask how composers produce extended structures from the most basic building-blocks of material, by address the concept of 'composing out'. Starting by considering how we define the smallest units of composition – ideas, motives, inventions – we will consider how these give rise to larger musical elements in two different contexts. The first is the systematic manipulation of motives and inventions to generate new materials capable of providing contrast without undermining coherence, and at the same time displaying the craft-like skill of the composer, as shown in the two-part Inventions of Bach. The second explores the rather different approach taken by composers of the later eighteenth century, using ideas of contrast and cadential control to form a repertoire of conventional phrase-types that in turn give rise to larger-scale forms.

3. Class 1

This will be a hands-on workshop applying the principles encountered in relation to the two-part Invention in Lecture 2. Students will be allocated one of several other Bach Inventions, sharing their insights with the group as a whole.

Weeks 5–7: REDUCTION I

Dr David Trippett

5. Surface and Depth 1

This lecture will consider several historical instances by which building blocks or component parts of a work are understood as containing, determining or otherwise bringing about the work's structure. This will include schemata and modes of graphic representation, as well as notational shorthand, e.g. figured bass to jazz lead sheets, patterns of improvisation, and the idea that each work has an underlying 'basic shape', or *Grundgestalt*.

6. Surface and Depth 2

This lecture will consider different ways of understanding structural levels, and question their implied hierarchies, drawing on further examples from the work of Heinrich Schenker, Rudolph Reti, and – more recently – Allen Forte.

7. Class 2

This practical session will involve some transcription from 19th-century manuscripts, an analytical task, and consideration of the status of a keyboard 'reduction' from Wagner's *Götterdämmerung*.

Lent Term 2022

Weeks 1–3: MODE

Dr Sam Barrett

1. Analyzing Chant

The medieval scale system (i.e., the tetrachordal design of the *Musica Enchiridis* and the octave equivalence of Guido of Arezzo's system) will first be explained. The 8-mode system will then be introduced along with competing definitions for purposes of classification, i.e., by range and prominent tones, by final, by opening etc. The modal system will be exemplified by chants that fully accord with it, before passing to exceptions such as transposed mode chants and chants that resist classification. Such cases will be taken as cue for introducing the range of melodic practice in Proper

chants, covering the spectrum of behaviours from melody types through to applied principles of word setting. The final part of the lecture will turn to differing approaches to reading words and music in Proper chants.

2. Analyzing Jazz

This lecture will begin by introducing basic structures and harmonic templates in jazz, i.e., blues, rhythm changes and common ballad forms. After a brief consideration of standard practices, attention will turn to chord-scale theory as the dominant pedagogic tool since the 1950s for teaching modern jazz. Consideration of a standard model (e.g., as found in Mark Levine's *The Jazz Theory Book*) will serve to introduce the expanded chord-scale system currently employed. Attention will then turn to modal jazz in particular, introducing developments with static harmonic areas and non-functional chord sequences through the 1950s, culminating in the modal jazz experiments of the 1960s. Ways of structuring melodic improvisation in modal jazz contexts will be considered through analysis of selected solos by Miles Davis.

3. Class 3

Students will opt for a class relating to either Lecture 1 or Lecture 2. The class will provide opportunity for analytical work as well as discussion of selected readings.

Weeks 5–7: MUSIC PLUS I

Chloë Allison

5. The Operas and Madrigals of Francesca Caccini, Claudio Monteverdi and Barbara Strozzi

This lecture will explore form, harmonic and tonal language, melodic shaping, vocal register and pacing in solo-voice extracts from operas and madrigals by Caccini, Monteverdi and Strozzi. It will discuss how (and the extent to which) we might consider their compositional decisions as related to the meaning, syntax and/or rhetorical shaping of the texts they set, and how their decisions might have determined characterisation and generated drama. It will then explore how this kind of close analysis might contribute to answering larger questions relating to, for instance, the expressive power given to the female voice. Finally, it will invite students to consider how such analytical discussions might influence their interpretative decisions when performing these extracts.

6. Lied in the first half of the nineteenth century

This lecture will begin by considering the particular challenges of analysing Lied. It will then explore the various ways in which these might be overcome. In doing so, it will introduce ideas from key pieces of literature with which students can then engage in more detail in preparation for the related seminar and supervision. The second half of the lecture will work through an example song analysis.

7. Class 4

Students will opt for a class related to one of the two lectures.

Paper 4: Tonal Skills I

Course Leaders: Tim Watts (Harmony);
Andrew Arthur (Counterpoint)

Teaching hours	Online presentations (hosted on Moodle), which must be viewed prior to each relevant lecture. Lectures: 12 hours (6 x 60 mins, Counterpoint; 6 x 60 mins, Harmony)
Recommended number of supervisions	8+8+2 hours (MT, LT, ET)
	Michaelmas, Lent & Easter
Assessment method	Two 28-hour takeaway papers (see below for details)
Key dates	n/a

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 a basic understanding of tonal, modal and extended harmony, the ability to perceive the harmonic implications of a melody or a bass, and competence in handling a variety of instrumental idioms, manipulating contrapuntal lines and creating a convincing musical structure.

Description of the course

The course is taught through a synthesis of online materials, live lectures (which will include opportunities to practise a variety of techniques) and supervisions. All lectures will be held in the Michaelmas Term.

Description of the examination

The examination consists of two elements:

- 1) A **Counterpoint takeaway paper**, comprising a.) an exercise in late sixteenth-century vocal counterpoint in four parts and using G2, C3, C4 and F4 clefs, where candidates are required to complete gaps in an incomplete texture, and b.) the composition of a short fugal exposition in an eighteenth-century style in three or four voices, using a regular invertible countersubject; the given subjects will be labelled *a3* or *a4*, indicating the number of voices to be employed.
- 2) A **Harmony takeaway paper**, comprising a.) a song-accompaniment exercise in a late eighteenth- or early nineteenth-century style, where candidates are required to complete the piano accompaniment, and b.) **one** of the following options in stylistic composition: i.) variations on a given ground for **either** four-part string ensemble with unfigured bass **or** trio-sonata combination with figured bass, in Baroque style; ii) continuation of a given opening for string quartet in Classical style (c. 28-40 bars in length) in binary or rounded-binary form; iii.) 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*.

Candidates will be required to sign a declaration that the work is entirely unaided; any infringements of this ruling will be dealt with severely. **Penalties may be imposed for late submission.**

Suggestions for preliminary study

All components of this paper require familiarity with music of the relevant repertoires; students are strongly encouraged to access the wide range of reliable scores and good recordings available online.

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.

Roger Bullivant's *Fugue* (Hutchinson, 1971) 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).

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*, 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 that will be studied in the lectures can be found in Chuck Sher (ed.), *The Standards Real Book* (Sher Music, 2000). Mark Levine's *The Jazz Theory Book* (Petaluma, 1995) will also provide a useful introduction.

Guidance for students, Directors of Studies and supervisors

The Music Faculty Board recommends that Harmony and Counterpoint elements be supervised together in 18 hours (9 for Counterpoint, 9 for Harmony) of individual supervision spread across the academic year. **Directors of Studies are strongly encouraged to ensure that supervisors cover both elements in each of the terms**, so that material covered in the lectures can be reinforced in supervision. 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.

All supervisors are welcome to attend the lectures and to view the online material.

Paper 5: General Musicianship

Course Leaders: Daniel Trocmé-Latter (Practical Musicianship);
Gareth Wilson (Aural)

A Practical Musicianship

Teaching hours	See below for details
Recommended number of sessions	See below for details
Terms taught	Michaelmas & Lent
Assessment method	10-minute test (with 20 minutes' perusal time)
Key dates	n/a

Aims and objectives

To achieve some measure of fluency and accuracy in a range of practical skills; these include sight-singing, rhythmic communication, harmonisation, transposition, reading from clefs, and conducting.

Description of the course

An introductory 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.

Description of the examination

Practical Skills will be tested in a **10-minute test** (with 20 minutes' preparation time). It comprises the following elements:

- Sight-singing
- Rhythmic communication
- Harmonisation
- Conducting
- Transposition and reading from clefs [NB: Further details are provided below.]

Suggestions for preliminary study

Most supervisors will prefer to use materials of their own choosing for this course but there a number of textbooks that students might profitably consult for the purposes of self-directed study. Those with no previous experience in sight singing might like to start with William Appleby, *Sing at Sight* (1960), although most students will find the exercises in Mike Campbell, *Sightsinging: The Complete Method for Singers* (2002), especially the later chapters, more appropriate to their abilities. The latter guidebook might also be used to gain familiarity with more complex rhythmic patterns. The most varied collection of melodies for harmonization remains Paul Steinitz (ed.), *One Hundred Tunes for Harmonization from the Great Masters* (1963). For conducting, Imogen Holst, *Conducting a Choir: A Guide for Amateurs* (1973), provides a good introduction to choral directing in particular; those wishing to follow a more structured - though also humorous - guide, beginning with rudiments of conducting, might prefer to consult Michael Miller's *Conducting Music* (2012). There are no recommended guidebooks for transposition but fluency in reading different clefs may be gained by following the exercises in R. O. Morris and Howard Ferguson, *Preparatory Exercises in Score Reading* (1931).

Guidance for students, Directors of Studies and supervisors

This course is taught through supervisions. The general recommendation is for eight half-hour supervisions, spread across the academic year. However, depending on students' level of ability at the beginning of the year, more supervisions may prove necessary to cover the requirements for the course. Supervisors may find that a combination of small-group and 1:1 supervisions may be beneficial. Supervisors are strongly advised to set a mock examination for their students during the period leading up to the examination.

Further details about course content for Practical Skills

The practical examination will last 10 minutes with 20 minutes' preparation time. The examination will comprise five tests.

1. Sight-singing	Candidates are required to sing or hum a short extract or extracts; the starting-note and pulse will be given. NB: The quality of the student's voice will not be assessed, though credit will be given for musical realisations.
2. Rhythmic communication	Candidates are required to perform a passage or passages consisting of two separate rhythms; they should tap the rhythms with two hands on a suitable surface. NB: The material used for this test is likely to be polymetric and/or polyrhythmic.
3. Harmonisation	Candidates are required to harmonise a given melody on the piano. NB: Students will be allowed to bring an annotated copy of the test from the perusal room into the examination room.
4. Conducting	Candidates are required to direct a short piece of music performed by one of the examiners. NB: Skills assessed here will include: the ability to indicate starts and pauses clearly; the ability to negotiate changes of metre; and the ability to communicate nuances of expression.
5. Transposition and reading from clefs	Candidates are required to reproduce, on an instrument of their choice, a single line that will include unusual clefs and/or transposition. NB: The material used for this test will normally include passages in alto, tenor and soprano clefs as well as material to be transposed (by not more than one tone in either direction). Where appropriate, credit will be given for the musicality of the realisation.

B Aural

Teaching hours	Three plenary lectures will be given, one on Critical Listening, one on Aural Analysis, and one on exam techniques in Aural Skills
Number of Faculty classes	Depends on initial assessment (see below for details)
Terms taught	Michaelmas, Lent & Easter
Assessment method	2-hour examination (online)
Key dates	n/a

Aims and objectives

To achieve some measure of fluency and accuracy in the skills of critical listening; to develop a short- and long-term memory for musical material; to notate what has been heard; to write critically about music heard without a score.

Description of the course

Aural Skills will be taught primarily through classes spread over Michaelmas, Lent and Easter Terms. However, there will also be two introductory lectures to cover the disciplines of Critical Listening and Aural Analysis. 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 they 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 individual or small-group supervisions in addition to the Faculty classes to meet specific needs. The paper Co-ordinator may be contacted for advice. **A lecture on exam techniques in Aural Skills will be given during Lent Term.**

Suggestions for preliminary study

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; and listening critically to interpretations of works, comparing recordings where appropriate. As an aid towards the acquisition of good aural skills, *Ear Training* by Jørgen Jersild (Copenhagen 1966, reprinted by Chester Music) is strongly recommended, as is *Aural Skills in Context* by Evan Allan Jones (OUP, 2014).

Description of the examination

Aural Skills will be tested in a **2-hour online examination** that comprises the following elements:

- Melodic and rhythmic recognition
- Harmonic perception
- Critical listening
- Aural analysis [NB: Further details are provided below.]

Guidance for students, Directors of Studies and supervisors

This course consists of a number of lectures and classes as detailed above. 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 only for less able students who would clearly benefit from small-group teaching. Such additional teaching, where given, should be designed to meet specific needs. Directors of Studies are welcome to contact the Co-ordinator of the paper to discuss these needs and for help finding supervisors.

Further details about course content for Aural Skills

1. Melodic and rhythmic recognition	<p>Candidates are required to write down by dictation a selection of melodies and rhythms.</p> <p>NB: Skills tested will include recognition of pitch, rhythm, phrasing, dynamics, tempo fluctuations and articulation. Melodies may be accompanied or unaccompanied.</p>
2. Harmonic perception	<p>Candidates are required to annotate the bass-line of an extract or movement, indicating the harmonies used.</p> <p>NB: It is expected that candidates will use standard forms of notation, such as figured bass or Roman numerals. The passage may be presented at pitches other than A440; tuning systems other than equal temperament may be employed; the passage need not be taken from Western art-music traditions.</p>
3. Critical listening	<p>Candidates are required to comment on a recording of an extract or movement performed by a chamber or vocal ensemble.</p> <p>NB: A score will be provided, and it is expected that students comment on issues of intonation, ensemble, style and practice and, where appropriate, identify errors. Students should write in prose, though answers can be offered in the form of bullet points. Unrehearsed, or at least unpolished, performances by highly skilled performers are likely to provide the most suitable materials for this question. Recent graduates who have gone on to postgraduate study could be used to produce the recordings; combinations could include a vocal quartet, or a string quartet (perhaps in combination with a pianist or a solo wind player).</p>
4. Aural analysis	<p>Candidates are required to write an analysis of a recording of an extract or movement; the recording will be played three times. The key of the extract will be identified; however, a score will not be provided.</p> <p>NB: Students must make their own judgements as to which parameters they wish to discuss in detail. One candidate could address form, phrase-lengths and modulation, while another might include detailed discussion of performance practice, style or 'secondary parameters' such as timbre and/or instrumentation. It is expected that students produce an essay, rather than bullet points. The performance will normally be taken from a high-quality, professionally produced recording. The piece need not be taken from Western art-music traditions, though the choice of repertoire may ultimately depend on the teaching that can be offered during the year.</p>

Paper 6: Performance

Course Leader: Margaret Faultless

Teaching hours	Please see below
Recommended number of supervisions	6 hours of one-to-one lessons plus classes
Terms taught	Michaelmas & Lent
Assessment method	Recital
Key dates	Tuesday 9 November 2021: Optional papers declaration form Friday 3 December 2021: Self-reflection Tuesday 1 March 2022: Recital programme submission Friday 18 March 2022: Self-reflection

Description of the course

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 a wide variety of aspects of performance in workshops, seminars, practical classes, well-being 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

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%).

There are no specific requirements for the repertoire performed in recitals and programming will be discussed in classes and sessions. However, students are encouraged to engage with a wide range of repertoire, genres and styles, both in their lessons and in other performance opportunities. Performers should consider expanding their repertoire, including learning repertoire by under-represented composers.

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**.

By **Tuesday 9 November 2021** recitalists must submit a declaration form (signed by their Director of Studies) indicating their intention to take the Performance 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 3 December 2022)** and by the **last day of Lent Term (Friday 18 March 2022)** students must submit a self-reflection of 200-300 words to their Director of Studies and the Director of Performance.

By **Tuesday 1 March 2022** recitalists must submit details of the complete programme (signed by the DoS) for approval by the Chair 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 scores or piano reductions of each piece they are performing, in the edition being used.

In addition, candidates must provide the Examiners with a programme setting out the pieces in the order in which they are to be performed.

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 not be assessed as part of the examination process.

Instructions about uploading this material to Moodle will be given.

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.

Paper 7: Composition

Course Leader: Richard Causton

Teaching hours	12 hours (8 x 1.5 hour seminars), 4 each in MT & LT
Recommended number of supervisions	6 hours
Term taught	Michaelmas & Lent
Assessment method	One composition, lasting in total between 6 and 12 minutes
Key Dates	Tuesday 9 November 2021: Optional papers declaration form Friday 6 May 2022: Composition submission

Description of the course

This course comprises eight seminars lasting an hour and a half, which will seek to help students familiarise themselves with some of the techniques and aesthetics that inform 20th- and 21st-century music. Topics will include approaches to musical time, texture, line, harmony, gesture, timbre, and the role of the composer in contemporary society. 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. As part of these seminars, compositional exercises exploring various techniques are set, to be followed up in supervisions.

These seminars will be supplemented by the 'laboratory', and by one-to-one supervisions. The 'laboratory' comprises a series of five two-hour practical workshops, to which students should bring their instruments. The purpose of these is to complement the seminars with a forum in which students can road-test and record their pieces with other students within the group, facilitated by the course convenor. The aim here is to provide a space in which music can be made and worked on in real time.

Students taking this option are also strongly encouraged to attend Composers' Workshops, which take place on Tuesdays between 2.00 pm and 4.00 pm during Full Term.

Submission of the portfolio

Candidates are required to submit a composition whose duration should normally be of between 6 and 12 minutes. The notation used should be that most appropriate to the medium (i.e. normally 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 the piece, 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).

Suggestions for preliminary study

The main priority is, always, familiarity with a wide range of twentieth- and twenty-first-century music in all its 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 investigate the possibilities for performance of their works, and to find out about electro-acoustic facilities available in the Faculty.

Guidance for students, Directors of Studies and supervisors

The course requires the submission to the Chair of Examiners of a composition written by the candidate during the current academic year whose duration should normally be of between 6 and 12 minutes; this is to be delivered via Moodle **by 5.00pm on Friday 6 May 2022.**

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). Supervision arrangements will be made centrally after a brief meeting between the student and Course Leader at the beginning of the academic year; a further brief meeting at the end of the year will offer the opportunity to reflect on how things have gone.

Paper 8: History Workshop

Course Leader: Danielle Padley with Benjamin Walton

Teaching hours	7.5 (5 x 90-minute classes)
Recommended number of supervisions	1 x 30-minute supervision with course leader
Term taught	Lent
Assessment method	Extended takeaway paper
Key dates	Tuesday 9 November 2021: Optional papers declaration form Friday 11 March 2022: Takeaway paper release Monday 2 May 2022: Takeaway paper submission

Description of the course

The purpose of this course is to introduce students to working with primary sources in historical musicology and to develop the critical thinking necessary to evaluate them. This conception of historical musicology includes critiquing the writing of music history itself (historiography), in which prior histories of music constitute primary sources. The course focuses on a particular specialist topic, but as a means to develop skills in independently scrutinising and assessing historical evidence. The course will cover both the skills to decipher historical evidence and larger questions, including decolonial ones about knowledge generation, exclusion and gatekeeping, to which such evidence gives rise. Some sessions may take place in library environments in order to be able to access rare sources as a class. In comparison with the core Studies in Western Music History courses, this workshop offers a practical, hands-on, introduction to music-historical work.

For 2021-22, the topic of this course will be *Beethoven and His World*. Across five seminars, students will be invited to consider issues connected with Beethoven's place within general music histories, how to approach primary sources such as conversation books, letters and compositional sketch books, fictional and non-fictional treatments of Beethoven's life, Beethoven's Vienna, Beethoven as performer, Beethoven's wider networks, including publishers, dedicatees, performers and patrons, and the iconography of Beethoven.

Description of the assessment

Students will complete a written project, from a choice of two, based on a portfolio of primary sources. They will then research a specific question using those sources as a starting point. The maximum word-limit will be 3500 words, with a minimum requirement of 2,500 words.

For further specifications relating to coursework essay submissions, see the [Guidance for Essay submissions](#).

Suggestions for preliminary study

On Historiography:

Glenn Stanley, 'Historiography', in *Oxford Music Online (Grove)*.

Leo Treitler, 'The Historiography of Music: Issues of Past and Present', in *Rethinking Music*, ed. Nicholas Cook and Mark Everist (Oxford: Oxford University Press, 1999), 356-77.

Carl Dahlhaus, *Foundations of Music History*, trans. J.B. Robinson (Cambridge: Cambridge University Press, 1983), chapter 3, 'What is a Fact of Music History?' and chapter 10, 'Problems in Reception History'.

On Beethoven:

Laura Tunbridge, *Beethoven: A Life in Nine Pieces* (London: Viking, 2020)

Tia DeNora, *Beethoven and the Construction of Genius: Musical Politics in Vienna, 1792-1803* (Berkeley: University of California Press, 1995)

Mark Ferraguto, *Beethoven 1806* (New York: Oxford University Press, 2019)

Lewis Lockwood, *Beethoven's Lives* (Woodbridge: Boydell, 2020)

Nicholas Mathew and Benjamin Walton, ed., *The Invention of Beethoven and Rossini* (Cambridge: Cambridge University Press, 2013)

And for reference:

Peter Clive, *Beethoven and His World: A Biographical Dictionary* (Oxford: Oxford University Press, 2001)

Guidance for students and Directors of Studies

The course consists of five seminars. For each seminar there will be a task assigned for students to complete in advance, along with some relevant readings.

Paper 9: Extended Essay

Course Leader: Sam Barrett

Teaching hours	1 hour + opt-in Work in Progress Presentation Session
Recommended number of supervisions	3 hours
Terms taught	Michaelmas
Assessment method	Extended Essay (between 2,500 and 3,500 words)
Key dates	Tuesday 9 November 2021: Optional papers declaration form Friday 28 January 2022: Submission of title and proposal Friday 29 April 2022: Extended essay submission

Aims and objectives

The Extended Essay gives undergraduates an opportunity to engage in research on a subject of their choice.

Description of the course

The essay should be of not fewer than 2,500 and not more than 3,500 words on a musical topic of the candidate's choice, which falls wholly or substantially outside the subject or subjects chosen by the candidates for any other paper. Each student's progress is supported primarily by means of supervision. However, the Faculty provides an introductory lecture in Michaelmas Term, concerning the choice and definition of a topic, resources for supporting independent research, and the process of writing and editing. There will be an opportunity after the lecture to discuss your choice of topic (or, if you have not yet made one, the possibilities you have in mind) with the Course Leader.

For further specifications relating to coursework essay submissions, see the [Guidance for Essay submissions](#).

Submission of title for approval

The title of the Extended Essay must be submitted, via the relevant form on the Paper's Moodle page, to the Chair of Examiners so as to arrive not later than **5.00pm on Friday 28 January 2022** [Friday of Week 2 of Lent Term]; approval for the title must be obtained not later than the division of Lent Term. Accompanying the title should be a description up to 200 words outlining the topic of the dissertation. Minor changes to titles and topics 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 Chair of Examiners at least one week before the final submission deadline.

Submission of the extended essay

The extended essay must be submitted via the relevant submission folder on the Paper's Moodle page to the Chair of Examiners so as to arrive not later than **5.00pm on Friday 29 April 2022**. Essays must be word-processed, unless previous permission has been obtained from the Chair of Examiners to present the essay in manuscript. Candidates are required to sign a declaration that the essay 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.

Guidance for students, Directors of Studies and supervisors

This course consists of an introductory lecture in Michaelmas Term (on writing and editing). Towards the end of Lent Term there will be an optional Work in Progress session, at which students may opt

to give a short oral presentation related to their work, followed by questions. The date will be organised towards the end of Michaelmas Term. The essay should be on a musical topic of the candidate's choice, which falls wholly or substantially outside the subject or subjects chosen by the candidates for any other paper. The essay must be submitted to the Chair of Examiners by **Friday 29 April 2022** in Easter Term. The Music Faculty Board recommends three hours of individual supervision for the essay, usually spaced out through the academic year. Supervisors may choose to divide supervisions unequally, for example initial supervisions discussing and defining the chosen topic may be restricted to 30 minutes in length. Supervisors should not normally comment once a first draft has been produced and discussed.

Composers' Workshops

Lecturer: Richard Causton

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

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

Guidance for students, Directors of Studies and supervisors

This programme will consist of sixteen sessions running through Michaelmas and Lent Terms. It is expected that students taking Composition at all levels attend these sessions.

Practising Performance Classes

Co-ordinator: Margaret Faultless

Practising Performance is a series of workshops, seminars, classes and well-being sessions. They complement one-to-one lessons and the wide variety of performing opportunities available in Cambridge. They are intended to add to, and challenge preconceived ideas about performance and performing.

The series has recently included workshops and masterclasses for singers, wind players, string players, pianists (for both solo playing and in chamber groups) and conductors. In the last couple of years other topics have included classes on practice and preparation, performance anxiety, rhythm, jazz, continuo, recording techniques and psychology, Baroque dance, Alexander Technique, Feldenkrais and yoga as well as 'In Conversation' discussions with leading performers including Sian Edwards, Mahan Esfahani, Jonathon Heyward, Chi-chi Nwanoku and Tom Poster.

Some classes have limited numbers and require advance application or enrolment.

The series is curated by Margaret Faultless, Director of Performance. *She welcomes suggestions for classes.*

PART IB

Candidates for Part IB offer six papers: Papers 1, 2 and 3 plus three others from Papers 4 to 12.

Paper number	Course title	Lecturer	Terms taught
1	Historical Studies (Western Art Music since 1900)	Peter Asimov & Ariana Phillips-Hutton	Lent
2	Analysis (19th Century) Analysis (20th Century)	Martin Ennis (Convenor), Kim Ashton & Jeremy Thurlow	Michaelmas, Lent & Easter
3	Applied Tonal Skills – Style Composition Option A: Fugue (also Part II) Option B: Orchestration Option C: Film Score	Tim Watts Gareth Wilson Tim Watts Michael Ladouceur	Michaelmas Michaelmas Michaelmas Michaelmas & Lent
4	Introduction to Performance Studies i) Essay ii) Recital	Mine Dogantan-Dack Margaret Faultless	Lent Michaelmas & Lent
5	Composition Portfolio Seminars (also Part IA)	Richard Causton	Michaelmas & Lent
6	Dissertation (also Part II)	Sam Barrett	Michaelmas & Easter
7	Notation	James Burke	Michaelmas & Lent
8	Keyboard Skills	Graham Ross	Michaelmas
9	Introduction to Ethnomusicology	Peter McMurray	Michaelmas
10	Elective Topics I i) <i>Carmen</i> in Context (with language element) ii) Introduction to Popular Music	Delphine Mordey Ariana Phillips-Hutton	Lent Michaelmas (Lang) Michaelmas
11	Elective Topics II i) Purcell and the English Imagination ii) Music and Global History	Alan Howard Jacob Olley	Lent Michaelmas
12	Introduction to Music and Science	Peter Harrison	Lent
	Composers' Workshops	Richard Causton	Michaelmas & Lent
	Practising Performance	Margaret Faultless	Michaelmas & Lent

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.**

Friday 15 October 2021 (Eleventh day of Full Michaelmas Term)	Paper 4 Introduction to Performance Studies: Option declaration Submit via online form (link to be provided on Paper 4 Moodle page)
Friday 12 November 2021 (Friday three weeks before the end of Michaelmas Term)	Paper 6 Dissertation: Submission of title and proposal Submit via online form (link to be provided on Paper 6 Moodle page)
Friday 12 November 2021 (Friday three weeks before the end of Michaelmas Term)	Paper 11 ii) Music and Global History: Choice of coursework, title and proposal submission Submit via online form (link to be provided on Paper 11 ii) Moodle page)
Friday 12 November 2021 (Friday three weeks before the end of Michaelmas Term)	Paper 10 ii) Introduction to Popular Music: Title and proposal submission Submit via online form (link to be provided on Paper 10 ii) Moodle page)
Monday 22 November 2021 (Monday one week before the end of Michaelmas Term)	Paper 9 Introduction to Ethnomusicology: Coursework option declaration and proposal (unless ethics review required) Submit via online form (link to be provided on Paper 9 Moodle page)
Friday 3 December 2021 (Last day of Full Michaelmas Term)	Paper 4 Introduction to Performance Studies: Recital self-reflection Submit by email to Director of Studies and Director of Performance
Friday 3 December 2021 (Last day of Full Michaelmas Term)	Paper 4 Introduction to Performance Studies: Essay title and proposal Submit via online form (link to be provided on Paper 4 Moodle page)
Thursday 20 January 2022 (Third day of Full Lent Term)	Paper 10 ii) Introduction to Popular Music: Essay Submit in the relevant folder on the Paper 10 ii) Moodle page
Monday 24 January 2022 (Seventh day of Full Lent Term)	Paper 11 ii) Music and Global History: Coursework Submit in the relevant folder on the Paper 11 ii) Moodle page
Tuesday 1 March 2022 (Tuesday two weeks before the end of Lent Term)	Paper 4 Introduction to Performance Studies: Recital programme Submit via online form (link to be provided on Paper 4 Moodle page)
Thursday 3 March 2022 (Thursday two weeks before the end of Lent Term)	Paper 3 Applied Tonal Skills: Film score Film clip to be <u>released</u> via Moodle by Faculty Admin Office
Tuesday 15 March 2022 (Last Tuesday of Full Lent Term)	Paper 5: Composition Portfolio: first submission Submit in the relevant folder on the Paper 5 Moodle page
Thursday 17 March 2022 (Last Thursday of Full Lent Term)	Paper 3 Applied Tonal Skills: first submission Submit in the relevant folder on the Paper 3 Moodle page
Friday 18 March 2022 (Last day of Lent Term)	Paper 4 Introduction to Performance Studies: Recital self-reflection Submit by email to Director of Studies and Director of Performance
Friday 29 April 2022 (Fourth day of Full Easter Term)	Paper 4 Introduction to Performance Studies: Extended Essay Submit in the relevant folder on the Paper 4 Moodle page
Friday 29 April 2022 (Fourth day of Full Easter Term)	Paper 5 Composition Portfolio: second and third submissions Submit in the relevant folder on the Paper 5 Moodle page

Friday 6 May 2022 <i>(Eleventh day of Full Easter Term)</i>	Paper 6 Dissertation <i>Submit in the relevant folder on the Paper 6 Moodle page</i>
Wednesday 11 May 2022 <i>(Sixteenth day of Full Easter Term)</i>	Paper 9 Introduction to Ethnomusicology: Coursework <i>Submit in the relevant folder on the Paper 9 Moodle page</i>
Friday 13 May 2022 <i>(Eighteenth day of Full Easter Term)</i>	Paper 3 Applied Tonal Skills: second and third submissions <i>Submit in the relevant folder on the Paper 3 Moodle page</i>
May/June 2022 <i>(Date and time to be confirmed at the start of Easter Term)</i>	Paper 8 Keyboard Skills: Continuo test <i>To be <u>released</u> via Moodle by Faculty Admin Office</i>

Paper 1: Historical Studies (Western Art Music since 1900)

Course Leaders: Peter Asimov & Ariana Phillips-Hutton

Teaching hours	15 (10 x 1.5 hr lectures) + 1 revision lecture
Recommended number of supervisions	6 + 1 revision supervision
Terms taught	Lent (10 lectures)
Assessment method	3-hour written examination
Key dates	n/a

Aims and objectives

- To introduce students to central questions of Western art music in the twentieth and twenty-first centuries
- To think deeply about intellectual, political, and artistic trends and contexts since 1900 and how they relate to music
- To develop skills in listening and engaging critically with a wide range of music and artistic discourses
- To get to know some music that is historically fascinating, genre-bending, or artistically compelling

Description of the course

The explosive social, philosophical, and technological changes of the last 120 years have generated one of the most tumultuous, yet exciting periods in the history of the arts. Rather than a chronological survey, the ten lectures will offer multiple pathways through the twentieth and early twenty-first century by examining different cross-sections of art music organized around key topics, trends, and aesthetic issues. While we will consider primarily music from Western art traditions, we will also challenge ideas of canonicity and explore the borderlands between musical genres, cultures, and artforms. In conjunction with each lecture there will be a short playlist of representative musical works which will be examined in their historical, aesthetic and social contexts; the broader socio-political background and developments in the other arts also will be given close attention. Students will be encouraged to modify and expand the playlist-repertoire further, since the exam questions will not be tied to particular works.

The topics are as follows:

1. Notions of 'Progress'
2. Selves and Others ('Western' Art Music?)
3. Cultures High and Low (Western 'Art' Music?)
4. Artistic Synthesis (Western Art 'Music'?)
5. Music for the People
6. Construction and/or Freedom
7. Sound Technologies and Techniques
8. Noise, Silence, Conceptual Art
9. Time and Process
10. The End of History?

Description of the examination

Assessment will be made via a 3-hour exam. Candidates will be expected to answer three essay questions from a broader choice.

Suggestions for Preliminary Study

Traditional Surveys

Griffiths offers a conventional overview of the post-war period that is particularly strong on questions of modernism; the short discussions of a wide range of composers will be especially useful for broadening knowledge of repertoire. For a more polemical introduction, see Taruskin. (NB: due to the length of Taruskin's work, selected reading is recommended.) Ross offers an eminently readable thematic introduction to twentieth century music with an emphasis on popular understanding. Students are urged to set aside time to complement reading with focussed listening.

Paul Griffiths, *Modern Music and After: Directions Since 1945*, 3rd Ed. (Oxford University Press, 2010) [Accessible online via iDiscover]

Richard Taruskin, *The Oxford History of Western Music*, vols. 4 and 5 (Oxford University Press, 2005) [Accessible with Raven account at <https://www.oxfordwesternmusic.com>]

Alex Ross, *The Rest is Noise: Listening to the Twentieth Century* (Picador, 2007)

Other Sources

Albright's anthology is a key collection of primary sources. Born offers an overview of both modernism and what comes after from a sociological perspective, while Kramer's experience as a composer and theorist shapes his discussion of the experience of music under postmodernism.

Daniel Albright, ed., *Modernism and Music: An Anthology of Sources* (University of Chicago Press, 2004)

Georgina Born, *Rationalizing Culture: IRCAM, Boulez, and the Institutionalization of the Musical Avant-Garde* (University of California Press, 1995); Chapter 3, "Prehistory: Modernism, Postmodernism" [Accessible online via Moodle]

Jonathan D. Kramer, *Postmodern Music, Postmodern Listening* (Bloomsbury, 2016) [Accessible online via iDiscover]

Guidance for students, Directors of Studies and supervisors

The Music Faculty Board recommends that this course be accompanied by six supervisions, of which five should be scheduled in Lent Term and one in Easter Term to allow for a vacation essay to be written. Supervision work is at the discretion of the supervisor, but students would normally be expected to write 4-5 essays and to complete 1-2 presentations or other non-essay work. A revision lecture and a revision supervision will be given in Easter Term.

Paper 2: Analysis (19th and 20th Century)

Course Leaders: Martin Ennis (19th Century);

Jeremy Thurlow & Kim Ashton (20th Century)

Teaching hours	18 hours plus 1 revision lecture
Recommended number of supervisions	12
Terms taught	Michaelmas, Lent & Easter
Assessment method	5-hour written examination (online)
Key dates	n/a

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 5-hour online written examination, is divided into two sections. The first section will contain two unseen from the period 1830–1914; the second will contain two unseen from the period 1900 to the present day. Candidates must answer two questions, one from each section.

Suggestions for preliminary study

Preliminary study should concentrate on the acquisition of a good working knowledge of music in all Western art music genres from 1830 onwards. In addition, students may find it useful to read Nicholas Cook, *A Guide to Musical Analysis* (London: Dent, 1987); Jonathan Dunsby and Arnold Whittall, *Music Analysis in Theory and Practice* (London: Faber, 1988); Dmitri Tymoczko, *A Geometry of Music* (Oxford: OUP, 2010); and George Perle, *The Listening Composer* (Berkeley, CA: UC Press, 1990) and *The Right Notes* (Stuyvesant, NY: Pendragon, 1995); James M. Baker, David W. Beach and Jonathan W. Bernard (eds.), *Music Theory in Concept and Practice* (Rochester, NY: University of Rochester Press, 1997); Edward Gollin and Alexander Rehding (eds.), *The Oxford Handbook of Neo-Riemannian Music Theories* (Oxford: OUP, 2011); Kofi Agawu, *Music as Discourse: Semiotic Adventures in Romantic Music* (Oxford: OUP, 2009).

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. 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

Course Leader: Tim Watts

Lecturers: Tim Watts (Style Composition); Gareth Wilson (Fugue); Tim Watts (Orchestration); Michael Ladouceur (Film Score)

Teaching hours	Please see below for details
Recommended number of sessions	Please see below for details
Terms taught	Michaelmas & Lent
Assessment method	Portfolio of three submissions (takeaway paper for Orchestration option)
Key dates	Thursday 3 March 2022: Release of Film Score film clip Thursday 17 March 2022: first submission Friday 13 May 2022: 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 Chair of Examiners so as to arrive not later than **5.00 pm on the last Thursday of Full Lent Term (Thursday 17 March 2022)**. The scores of the **two** further submissions must be submitted, via the relevant folder on the Paper's Moodle page, to the Chair of Examiners so as to arrive not later than **5.00 pm on the eighteenth day of Full Easter Term (Friday 13 May 2022)**.

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

The following restrictions apply to work submitted under Section A:

- Each submission must come from a different category.
- Each of the submissions from Section A, other than Fugue, should be between 4 and 8 minutes in length, excluding repeats.
- A fugue in 4/4 with pervasive semiquaver motion should normally be about 40 bars in length; fugues written in shorter bar-lengths, such as 2/4 or 3/8, will have more bars, but no fugue should much exceed 70 bars.
- Fugal expositions should contain a regular, invertible countersubject.

- Students should use an existing fugue subject and indicate the composer or source of the subject on their submission.
- At least one composition should be written for instruments other than solo keyboard (including organ and other polyphonic instruments).
- Melody instruments may be used only in ensemble.
- All vocal submissions should balance an effective treatment of text with a clear and coherent musical design.
- The forms used under Sections A5 and A6 are to be chosen from the following: binary, ternary, scherzo and trio, rondo, theme and variations, sonata; candidates should identify the form used at the head of the movement in question.
- Tonality (or an appropriate modal structure in the case of Section A1) must play a clear role in the articulation of the musical argument in all submissions.
- Each piece should maintain a consistent and coherent idiom.
- Other than in the case of Sections A1, A2, A4, sets of variations submitted under A5 and A6, and folksong arrangements submitted under A8, candidates may not use pre-existing themes in their compositions. Where candidates use existing material, the source must be clearly identified; in the case of A1, only sacred or secular monophonic melody may be used.
- Candidates who are also submitting a Portfolio of Compositions (Paper 5) should ensure that the work submitted for this paper does not overlap significantly in terms of musical content or style.

Suggestions for preliminary study

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

Guidance for Students, Directors of Studies and Supervisors (General)

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

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

Fugue

Lecturer: Gareth Wilson

Aims and objectives

To develop the musical technique necessary to write a fugue.

Description of the course

The course is taught through lectures and supervisions.

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

Description of the examination

The fugue is submitted as part of the Applied Tonal Skills portfolio; see above for details.

Suggestions for preliminary study

Whilst the fugues in J. S. Bach's *Das Wohltemperirte Clavier* provide 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.

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

Guidance for students, Directors of Studies and supervisors (Fugue)

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

Section B: Orchestration

Lecturer: Tim Watts

Aim and Objectives

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

Description of the course

The symphony orchestra is broadly defined here as the forces used in orchestral repertoire from the late eighteenth century to the present day; however, the focus is on late nineteenth- and early twentieth-century music, and on orchestral forces of up to quadruple wind (including standard doublings), full brass, and limited percussion. As an option within Applied Tonal Skills, the focus will also be on styles of orchestration associated with tonal music; however, this is broadly defined to encompass many composers from Beethoven to Britten.

Description of the examination

This option is assessed by a 52-hour takeaway paper that consists of orchestrating for specified forces an excerpt of piano music. The piano passage to be orchestrated, and details of the exact scoring to be employed will be released from the Music Faculty Office 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 **10.00am on the Thursday two weeks before the end of Full Lent Term (Thursday 3 March 2022)**.

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

Course Leader: Mine Dogantan-Dack

Performance Co-ordinator: Margaret Faultless

Teaching hours	6 x 90-minute lectures. In addition, five "Talking Heads" videos of c.35 minutes are available on the Moodle site as recommended viewing, in conjunction with designated recommended readings.
Recommended number of Supervisions	3 one-hour supervisions for all students; 3 further one-hour supervisions or equivalent for Essay Option students <i>or</i> 8 hours of one-to-one lessons plus classes for Recital Option students
Term taught	Michaelmas & Lent
Assessment method	3-hour written examination (online), plus: <i>Either</i> a recital <i>or</i> a 3,500-word essay
Key Dates	Friday 15 October 2021: Option declaration Friday 3 December 2021: Recital self-reflection/Essay title and proposal Tuesday 1 March 2022: Recital programme submission Friday 18 March 2022: Recital self-reflection Friday 29 April 2022: 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 your 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 your practice.

Learning outcomes

By the end of the course, you 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 your 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, analysis and performance, and the psychology

of 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, changing performance styles, expressive playing and singing, the body in performance, social and cultural contexts of performing, the relationship between performance and scholarship, performance as a source of knowledge.

Topics to be covered during the six lectures of the course include:

1. Introduction to Music Performance Studies: course outline; genealogy of the discipline;
2. Performance and discourse - performing identities: case studies, including early 19th century string quartets, and the virtuoso conductor;
3. Historically informed performance, and changing performance styles: the authenticity debate; early recordings;
4. Psychology of performance: expression; gesture and body in performance; performance anxiety;
5. Analysis and performance: literature review; analyzing performances; analysis for performance; evaluating performances;
6. Practice-based research in performance studies: epistemological foundations; methods and case studies.

All students will attend the six 90-minute lectures, and all students will sit a 3-hour written paper online (see below).

Option 1: Essay

Students taking the Essay Option will have 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 29 April 2022**. In addition, students must submit by **Friday 15 October 2022** a declaration form, signed by their Director of Studies, indicating their intention to take the Essay Option, and the essay title and proposal by **Friday 3 December 2022**. Students intending to pursue research with human subjects or with other ethical implications should submit an Ethical Review form with their proposal.

For further specifications relating to coursework essay submissions, see the [Guidance for Essay submissions](#).

Option 2: Recital

Students taking the Recital option will have the opportunity to explore the practical application of topics raised in the rest of the course. A series of performance classes will take place in Michaelmas Term and each student will be required to perform in one class. A class addressing issues of programming, preparation and presentation will take place in Lent Term.

Students are strongly encouraged to attend (and/or participate in) the Faculty's Practising Performance series. These focus on a wide variety of aspects of performance in workshops, seminars, practical classes, well-being 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, or be of an equivalent standard.

Description of the examination (Written examination)

A 3-hour online written examination, requiring the submission of one essay on a topic to be chosen by candidates from a number of possible topics provided by the course convenor. This written paper will be worth 50% of the total mark for this course.

Description of the examination (Recital option)

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%).

There are no specific requirements for the repertoire performed in recitals and programming will be discussed in classes and sessions. However, students are encouraged to engage with a wide range of repertoire, genres and styles, both in their lessons and in other performance opportunities.

Performers should consider expanding their repertoire, including learning repertoire by under-represented composers.

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 15 October 2021** 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 3 December 2021)** and by the **last day of Lent Term (Friday 18 March 2022)** students must submit a self-reflection of 200 – 300 words to their Director of Studies and the Director of Performance.

By **Tuesday 1 March 2022** recitalists must submit details of the complete programme (signed by the DoS) for approval by the Chair of Examiners and Director of Performance.

Additional examination requirements:

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

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

Candidates must provide the Examiners with scores or piano reductions of each piece they are performing, in the edition being used.

In addition, candidates must provide the Examiners with a programme setting out the pieces in the order in which they are to be performed.

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 not be assessed as part of the examination process.

Instructions about uploading this material to Moodle will be given.

Guidance for students, Directors of Studies and supervisors (Performance 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* (2013, Oxford University Press).

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

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). 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: Oxford University Press).

Nicholas Cook’s chapter ‘Analysing performance, performing analysis’, in *Rethinking Music* (N. Cook & M. Everist, eds., 1999, pp. 239–261. Oxford: Oxford University Press) is recommended as an introduction to some of the main issues concerning the relationship between music analysis and performance. Daniel Leech-Wilkinson’s chapter, ‘Recordings and histories of performance style’ (in

N. Cook, E. Clarke, D. Lech-Wilkinson & J. Rink (eds.), *The Cambridge Companion to Recorded Music*, pp. 246-262. Oxford: Oxford University Press) provides a good introduction to some of the issues related to researching early recordings.

For an interesting example of performance-led scholarship, students are encouraged to read the first chapter ('Cello-and-Bow Thinking', pp. 14–37) of Elisabeth Le Guin's book *Boccherini's Body: An Essay in Carnal Musicology* (2005, University of California Press).

Guidance for students, Director of Studies and supervisors

This course consists of:

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

Supervisions

Supervisions will be organised by the Course Lecturer. There will be three one-hour supervisions in groups of 3–4 students. In addition, students taking the Essay option will receive three further supervisions (or equivalent) either individually or as a group, focusing on the assessed coursework. For students taking the Recital option, Colleges should provide an equivalent of at least eight hours of vocal/instrumental lessons as preparation for this paper; tuition is to be arranged by students themselves or through their Colleges (normally to a minimum of £540, where not otherwise covered), with advice from the Performance Co-ordinator, where relevant.

Paper 5: Portfolio of Compositions

Course Leader: Richard Causton

Teaching hours	12 hours (8 x 1.5) seminars, 4 each in MT & LT <i>for students who did not attend these at Part IA</i> 10 hours (5 x 2) 'laboratory' (practical workshops) (LT) <i>for all students</i> Short additional meetings with the Course Leader at the beginning and end of the year to discuss supervision arrangements
Recommended number of Supervisions	6 hours
Term taught	Michaelmas & Lent
Assessment method	Three compositions, lasting in total between 14 and 20 minutes
Key Dates	Tuesday 15 March 2022: first submission Friday 29 April 2022: 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

The taught component of this course comprises eight seminars lasting an hour and a half, which will seek to help students familiarise themselves with some of the techniques and aesthetics that inform 20th- and 21st-century music. Topics will include approaches to musical time, texture, line, harmony, gesture, timbre, and the role of the composer in contemporary society. These sessions are given jointly for Part IA and Part IB students, and need not be attended by Part IB students who took Composition at Part IA. They 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. As part of these seminars, compositional exercises exploring various techniques are set, to be followed up in supervisions.

These seminars will be supplemented by the 'laboratory', and by one-to-one supervisions. The 'laboratory' comprises a series of five two-hour practical workshops, to which students should bring their instruments. The purpose of these is to complement the seminars with a forum in which students can road-test and record their pieces with other students within the group, facilitated by the course convenor. The aim here is to provide a space in which music can be made and worked on in real time.

Students taking this option are also encouraged to attend Composers' Workshops, which take place on Tuesdays between 2.00 pm and 4.00 pm during Full Term.

Submission of the portfolio

Candidates are required to submit a portfolio of three pieces whose combined duration should normally be of between 14 and 20 minutes. It is intended that the portfolio should comprise three complete, self-contained works; however, *one* of the three pieces may comprise an excerpt from a longer work (e.g. an extended piece such as an opera). The notation used should be that most

appropriate to the medium (i.e. normally 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). For excerpts of longer works (such as acts/scenes from operas, etc), the preliminary note should clearly explain the context (e.g. in terms of structure, plot and drama) for the submitted work.

Suggestions for preliminary study

The main priority is, always, familiarity with a wide range of twentieth- and twenty-first-century music in all its 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 investigate the possibilities for performance of their works, and to find out about electro-acoustic facilities available in the Faculty.

Guidance for students, Directors of Studies and supervisors

The course requires the submission to the Chair of Examiners a portfolio of three compositions written by the candidate during the current academic year whose combined duration should normally be of between 14 and 20 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). Supervision arrangements will be made centrally after a brief meeting between the student and Course Leader at the beginning of the academic year; a further brief meeting at the end of the year will offer the opportunity to reflect on how things have gone.

Paper 6: Dissertation

Course Leader: Sam Barrett

Teaching hours	2 hours + opt-in Work in Progress Presentation session
Recommended number of supervisions	6 hours
Terms taught	Easter (preceding year) & Michaelmas
Assessment method	Dissertation (5,000–7,000 words)
Key dates	Friday 12 November 2021: Submission of title and proposal Friday 6 May 2022: 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 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 Leader.

For further specifications relating to coursework essay submissions, see the [Guidance for Essay submissions](#).

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 form on the Paper's Moodle page, to the Chair of Examiners so as to arrive not later than 5.00pm on **Friday 12 November 2021**; 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 a summary of the topic of the dissertation of up to 200 words. Minor changes to titles and proposed topics 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 Chair of Examiners at least one week before the final submission deadline.

Submission of the dissertation

The dissertation must be submitted via the relevant submission folder on the Paper's Moodle page to the Chair of Examiners so as to arrive not later than 5.00pm on **Friday 6 May 2022**. Dissertations must be word-processed, unless previous permission has been obtained from the Chair 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 presentation related to their work, followed by questions. The date 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 Chair of Examiners by the eleventh 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

Course Leader: James Burke

Teaching hours	8 x 90 minute sessions, plus 1 revision lecture
Recommended number of supervisions	4
Term taught	Michaelmas & Lent
Assessment method	3-hour written examination

Aims and objectives

1. to explore how mensural notation functions (note-values; rests; ligatures; mensuration; imperfection; 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 3-hour written examination 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)

Guidance for Students, Directors of Studies and Supervisors

The course is delivered via 8 lecture-seminars, each of 90 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.

Suggestions for preliminary study

Notation

The best short introduction to notation in this period is:

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

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

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

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

Willi Apel, *The Notation of Polyphonic Music* (Cambridge, 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)

Richard Rastall, *The Notation of Western Music* (London: Travis & Emery, 2008).

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 are published in:

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

Some useful information on Elizabethan sources may be found in:

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

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

Formats

For explanations of format (i.e. the 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:

John Caldwell, *Editing Early Music* (Oxford: Oxford University Press, 1995).

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:

Margaret Bent, 'Editing Early Music: The Dilemma of Translation', *Early Music*, 22 (1994), 373–92

Philip Brett, 'Text, Context and the Early Music Editor', in *Authenticity and Early Music*, ed. by Nicholas Kenyon (Oxford: Oxford University Press, 1989)

James Grier, *The Critical Editing of Music: History, Method and Practice* (Cambridge: Cambridge University Press, 1996).

Paper 8: Keyboard Skills

Lecturer: Graham Ross

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

Aims and objectives

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

Description of the course

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

Description of the examination

The 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. 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: Peter McMurray

Teaching hours	12 hours plus 1 revision lecture
Recommended number of supervisions	3 supervisions (MT) + 3 individual supervisions (LT) + 1 revision supervision (ET)
Terms taught	Michaelmas
Assessment method	3,500 word essay (50%) OR 15-20 mins podcast (50%); 3-hour written examination (online) (50%)
Key dates	Monday 22 November 2022: Coursework option declaration and proposal (unless ethics review required) Wednesday 11 May 2022: Coursework submission

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 especially on music/sound in West Asia/North Africa and the African diaspora, with particular emphasis on scholarship by and about women, gender and sexuality.

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 and its history (including connections with colonialism)
- Music and identity
- Ecologies of sound: place, space and soundscapes
- Gender and sexuality in global contexts
- Politics and protest
- Mobilities: migration, displacement, tourism

- Globalisation and capitalism
- Race and indigeneity

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 3-hour written examination online**. By Monday of Week 7, all students should submit to the lecturer EITHER their ethics form OR a 200-word proposal (if the project is not ethnographic), as well as a preliminary indication whether they will do the essay or podcast option. 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 5.00pm on the **sixteenth day of Full Easter Term (Wednesday 11 May 2022)**. This assessed essay **or** podcast will be worth 50% of the total mark for this course. Candidates will be required to answer **two** questions from a broader choice. The examination will be worth 50% of the total mark for this course.

For further specifications relating to coursework essay submissions, see the [Guidance for Essay submissions](#).

Suggestions for preliminary study

Nettl, Bruno. 2015. *The Study of Ethnomusicology: Thirty-Three Discussions*. Urbana: University of Illinois Press.

Post, Jennifer, ed. 2006. *Ethnomusicology: A Contemporary Reader*. New York, NY: Routledge.

----- 2017. *Ethnomusicology: A Contemporary Reader, Volume II*. New York, NY: Routledge.

Rice, Tim. 2013. *Ethnomusicology: A Very Short Introduction*. Oxford: Oxford University Press.

Barz, Gregory F. and Timothy J. Cooley, eds. 2007. *Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology*, 2nd ed. Oxford: Oxford University Press.

Van Maanen, John. 2011. *Tales of the Field: On Writing Ethnography*, 2nd ed. Chicago: University of Chicago Press.

A recent book-length ethnography such as:

- Alisha Lola Jones, *Flaming? The Peculiar Theopolitics of Fire and Desire in Black Male Gospel Performance* (2020, Oxford)
- Rachel Harris, *Soundscapes of Uyghur Islam* (2020, Indiana)
- Amanda Weidman, *Brought to Life by the Voice: Playback Singing and Cultural Politics in South India* (2021, California – open access)

You may find these books difficult to read straight through; if so, consider focusing on the introduction plus one chapter you find interesting.

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. 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) *Carmen* in Context (Language element); (ii) Introduction to Popular Music

Elective Topics I (i): *Carmen* in Context (with language element)

Course Leader: Delphine Mordey

Teaching hours	Up to 8 x 90-minute language classes and 8 x 90-minute lectures, plus 1 revision lecture
Recommended supervisions	4 supervisions in Lent plus 1 revision supervision in Easter
Terms taught	Michaelmas Term (language) & Lent Term
Assessment method	5-hour written examination (online)
Key dates	n/a

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 5-hour online written examination. Candidates will be required to answer two questions, from a broader choice.

Suggestions for preliminary study

Students should begin by getting to know the opera. The Pendlebury Library, Spotify and YouTube, among many other resources, offer a wealth of recordings and videos of *Carmen*. It is important to note, however, that there are two main versions of *Carmen*. Bizet's work was first performed at the Opéra-Comique in a score that alternated spoken dialogue with musical numbers, conforming to the genre of *opéra comique*. The spoken dialogue was later replaced with recitatives (composed by Ernest Guiraud), in order to allow the work to be performed in theatres that demanded through-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 Mérimée, *Carmen* (1845). The recommended English translation is that by Andrew Brown for Hesperus Classics (2004).

The main secondary text for this course is Susan McClary's *Georges Bizet: Carmen* (Cambridge University Press, 1992). Mina Curtiss's classic book *Bizet and His World* (Knopf, 1958) offers an excellent introduction to the composer and his works, as does Winton Dean's *Bizet* (Dent, 1975). For an introduction to some of the many film adaptations of Bizet's *Carmen*, see Chris Perriam and Ann Davies (eds), *Carmen: From Silent Film to MTV* (Rodopi, 2005). The following film versions are also worth seeking out: *Carmen Jones* (1954), dir. Otto Preminger; *Bizet's Carmen*, dir. Francesco Rosi (1984); *Carmen: A Hip Hopera* (2001), dir. Robert Townsend; and *U-Carmen eKhayelitsha* (2005), dir. Mark Dornford-May.

For a broad introduction to opera studies, see Nicholas Till (ed.), *The Cambridge Companion to Opera Studies* (Cambridge University Press, 2012), especially Part IV 'Issues'. In preparation for the course it would also be useful to familiarise yourself with the history of French opera more generally. Useful introductions to this topic include: David Charlton, 'The Nineteenth Century: France', in *The Oxford Illustrated History of Opera*, ed. Roger Parker (Oxford University Press, 2001); Chapter 11, 'Grand opera', and Chapter 13, 'Opéra comique crucible', in Carolyn Abbate and Roger Parker, *A History of Opera: The Last 400 Years* (Penguin, 2012); Vincent Giroud, *French Opera: A Short History* (Yale University Press, 2010); and Hervé Lacombe, *The Keys to French Opera in the Nineteenth Century*; trans. Edward Schneider (University of California Press, 2001). Students may also wish to brush up on French social and political history. Robert Tombs, *France 1814-1914* (Longman, 1996), and Colin Jones, *Paris: Biography of a City* (Penguin, 2006), are both good places to start.

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, and eight 90-minute lectures in Lent Term, plus one revision lecture in Easter Term.

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.

Elective Topics I (ii): Introduction to Popular Music

Course Leader: Ariana Phillips-Hutton

Teaching hours	12 hours (8 x 1.5hr lectures), plus 1 revision lecture
Recommended number of supervisions	4 plus 1 revision supervision; plus 1 additional hour individual supervision for students writing an extended essay
Terms taught	Michaelmas (8 lectures)
Assessment method	Coursework consisting of a 3,500-word essay (50%), plus a 3-hour online written examination (50%)
Key dates	Friday 12 November 2021: Title and proposal submission Thursday 20 January 2022: Coursework submission

Aims and objectives

- To introduce students to the central questions of popular music 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

Description of the course

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, streaming on Spotify, or on your friend's TikTok. Drawing on audiovisual media like music videos as well as film music, we will repeatedly consider the ways popular music and their media are inseparable. In other words, popular—and serious.

Description of the examination

Candidates will be required to submit a 3,500 word extended essay on a subject related to the course (in consultation with the lecturer) in Lent Term. During the Easter examination period, they will have a 3-hour online exam during which they will answer two questions from a broader choice.

For further specifications relating to coursework essay submissions, see the [Guidance for Essay submissions](#).

Suggestions for Preliminary Study

General Background

- DeNora, Tia. 2000. 'Music as a Technology of Self', *Music in Everyday Life*, 46–74.
- Frith, Simon. 1996. 'Towards a Popular Aesthetic', in *Performing Rites*, 269–78.
- Middleton, Richard. 2011. 'Locating the People: Music and the Popular', in *The Cultural Study of Music*, 2nd ed, 275–87.

Select Topics

- Adorno, Theodor. 1990 [1928]. 'The Curves of the Needle'. *October* 55: 48-55.
- Gorbman, Claudia. 1980. 'Narrative Film Music'. *Yale French Studies* 60: 183-203.
- Rose, Tricia. 1994. 'Prophets of Rage: Rap Music and the Politics of Black Cultural Expression'. In *Black Noise: Rap Music and Black Culture in America*, 99–145.
- Dibben, Nikki. 1999. 'Representations of Femininity in Popular Music'. *Popular Music* 18/3: 331–355.
- Stanyek, Jason and Benjamin Piekut. 2010. 'Deadness: Technologies of the Intermundane'. *TDR: The Drama Review* 54/1: 14-38.

Preliminary Listening

- The Beach Boys, *Pet Sounds* (1966)
- Rolling Stones, *Let It Bleed* (1969)
- Joni Mitchell, *Blue* (1971)
- Bob Marley and the Wailers, *Legend* (1984)
- Nas, *Illmatic* (1994)
- Selena, *Amor Prohibido* (1994)
- Sleater Kinney, *Dig Me Out* (1997)
- f(x), *Pink Tape* (2014)
- Angélique Kidjo, *Remain in Light* (2018) Note: re-interprets Talking Heads album of same name from 1980, which itself is influenced by 1970s Afrobeat music
- Stormzy, *Heavy is the Head* (2019)

Preliminary Viewing

- Wim Wenders/Ry Cooder, *Buena Vista Social Club* (1999)
- Gene Kelly/Arthur Freed/Nacio Herb Brown, *Singin' in the Rain* (1952)
- Herbie Hancock, 'Rockit' (1983)
- Prince, *Purple Rain* (1984)

Guidance for students, Directors of Studies and supervisors

This course consists of eight lectures of 90 minutes in Michaelmas Term. There will be four one-hour supervisions centrally organised by the lecturer, though Directors of Studies are encouraged to contact Ariana Phillips-Hutton (asp38) directly if there are any questions. Students will normally be asked to write three supervision essays and to complete one non-essay project. There will also be one additional hour of supervision dedicated to coursework planning and feedback. A revision lecture and a revision supervision will be given in Easter Term.

Paper 11: Elective Topics II

Candidates choose one of the following options: (i) Purcell and the English Imagination; (ii) Music and Global History

Elective Topics II (i): Purcell and the English Imagination

Course Leader: Alan Howard

Teaching hours	8 lectures, 90 minutes each
Recommended supervisions	4 x 1-hour supervisions
Terms taught	Lent
Assessment method	5-hour written examination (online)
Key dates	n/a

Course description

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

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

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

Description of the examination

The examination paper will be released and submitted online; it will be open-book, and should be completed and submitted over a five-hour period. Candidates will be required to answer one question on the set works, and a further two questions from a broader choice. The questions on the set works will relate to a subset of the complete list; this smaller list will be announced at the start of the Easter Term.

Suggestions for Preliminary Study

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

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

A concise yet colourful introduction to Purcell and his world is Bruce Wood's *Purcell: An Extraordinary Life* (London: ABRSM, 2009), which would be a worthwhile investment. More detail on the music is to be had in Peter Holman's *Purcell* (Oxford: OUP, 1995), and Martin Adams's *Henry Purcell: The Origins and Development of his Musical Style* (Cambridge: CUP, 1995). An engaging introduction to Restoration London more generally is Liza Picard's *Restoration London: Everyday Life in the 1660s* (London: Weidenfield & Nicholson, 1997).

Guidance for students, Directors of Studies and supervisors

This course consists of eight lectures of 90 minutes and one online, 5-hour written examination. The Music Faculty Board recommends four one-hour supervisions; topics and work for these will be suggested by the lecturer, though supervisors are free to devise their own activities if preferred. Directors of Study are encouraged to contact the lecturer to arrange supervisions; supervisors are welcome to attend lectures.

Elective Topics II (ii): Music and Global History

Course Leader: Jacob Olley

Teaching hours	8 combined lectures/seminars of 90 mins each and 1 revision lecture of 60 mins
Recommended number of supervisions	4 plus 1 revision supervision; 2 x 30 min supervisions for coursework
Terms taught	Michaelmas Term; Easter Term (revision lecture)
Assessment method	3-hour written examination (online) (requiring two answers), plus <i>either</i> a 3,500-word Extended Essay <i>or</i> a 20-minute podcast.
Key dates	Friday 12 November 2021: Title and proposal submission for coursework (essay or podcast) Monday 24 January 2022: Coursework submission

Aims and objectives

- To expand our understanding of music history from a Eurocentric perspective to a multcentred, global perspective
- To explore the relationship between music history and global processes, encounters and interconnections
- To introduce musical, sonic and performative practices and concepts from a diverse range of geographical and cultural areas
- To reflect on the epistemic and political implications of music historiography in local and global contexts

Description of the course

This course will explore music's relationships with the 'global' as a way of challenging the conventional periodisation, geography, and epistemic frame of music history. It will ask students to consider the history of music from various global perspectives, and will introduce them to a range of theories and methods in order to understand processes of interconnection and cultural transfer between different parts of the world. The course will focus on two main historical areas: the Islamic world as a transregional cultural space, and the globalisation and appropriation of Western music beyond Europe. Within these broad areas, we will study the circulation of musical performers, technologies, practices and concepts in relation to religious, imperial and economic networks. Throughout the course, we will consider how processes of globalisation and related discourses about race, civilisation, history and anthropology continue to fundamentally shape the ways in which we perform, enjoy, and think about music.

Description of the examination

Assessment of this paper will be split equally between a 3-hour online written examination and an independent supervised study consisting of *either* a 3,500-word Extended Essay *or* a 20-minute podcast. For the written examination, students will be required to answer two questions from a larger selection.

For further specifications relating to coursework essay submissions, see the [Guidance for Essay submissions](#).

Suggestions for preliminary study and online resources

Philip V. Bohlman, ed. 2013. *The Cambridge History of World Music*. Cambridge: Cambridge University Press. See especially chapters 1 (Bruno Nettl) and 3 (Nicholas Cook).

Timothy D. Taylor. 2007. *Beyond Exoticism: Western Music and the World*. Durham: Duke University Press. See especially chapters 1–3.

Sebastian Conrad. 2017. *What is Global History?* Princeton: Princeton University Press.

Jürgen Osterhammel. 2014. *The Transformation of the World: A Global History of the Nineteenth Century*. Translated by Patrick Camiller. Princeton: Princeton University Press.

Amnon Shiloah. 1995. *Music in the World of Islam: A Socio-Cultural Study*. Detroit: Wayne State University Press.

Websites

Note: These websites should be used as suggestive, complementary sources for thinking about music and listening in global historical perspective, not as a replacement for careful academic study!

Excavated Shellac: www.excavatedshellac.com

(Rare historical recordings with short introductory texts, arranged by country.)

Radiooooo: www.radiooooo.com

(Collectively sourced recordings from all regions of the world, from the 1900s to the present.)

Ottoman History Podcast: www.ottomanhistorypodcast.com

(Search ‘Music’ to see a large selection of podcasts on the musical history of the Ottoman and post-Ottoman region.)

Ajam Media Collective: www.ajam.mc.com

(Select ‘Music’ from the dropdown menu to see podcasts and blogs on music in the Middle East, North Africa, Central Asia and Caucasus regions, often based on historical recordings and documents.)

Foundation for Arab Music Archiving & Research (AMAR): www.amar-foundation.org

(Large selection of historical recordings, blogs and podcasts on music in the Arab world, in Arabic with English translations.)

Guidance for students, Directors of Studies and supervisors

This course consists of eight lecture/seminars of 90 minutes each, to take place in Michaelmas term. A 60-minute revision lecture will take place in Easter term. There will be four centrally organised supervisions in Michaelmas term, and one revision supervision in Easter term. In addition, there will be two supervisions of 30 minutes each (one at the end of Michaelmas and one at the beginning of Lent term) for students to discuss their chosen coursework project. Supervisors for coursework projects will be assigned by the course leader after submission of titles and proposals on 12 November 2021.

Paper 12: Introduction to Music and Science

Course Leaders: Peter Harrison

Teaching hours	18 hours
Recommended number of supervisions	8
Terms taught	Lent (8 lectures) + Easter (1 lecture)
Assessment method	3-hour written examination
Key dates	n/a

Aims and objectives

The notion of a 'science of music' may at first seem paradoxical. The musical experience is fundamentally subjective, difficult to quantify, and culturally dependent; this makes it appear very different to subjects like physics or chemistry where one feels there is an objective 'truth' out there waiting to be measured.

Applied appropriately, however, scientific methods can still deliver very illuminating insights into music. Psychological and neuroscientific methods help us to capture the subjective listening experience; computational methods help us to quantify the nature of musical styles; clinical methods help us to address music's therapeutic capabilities. With these kinds of tools we can address some very interesting questions. To give a few examples:

- How much of the music listening experience can be explained in terms of innate biological principles? Conversely, how much depends on enculturation?
- Why does music evoke such strong emotions?
- What causes someone to develop absolute pitch?
- How deep is the connection between music and language?
- Is it possible to design a stringed instrument where tritones sound consonant and perfect fifths sound dissonant?
- What are the ingredients to a successful hit song?
- How can I tell if a child will become a successful musician?
- Can music provide successful therapies for patients with speech impairment, Parkinson's disease, or dementia?

The last two centuries of research have taught us many essential things about the scientific foundations of music. One key aim of this course is to teach some of these findings. The student should come away with a good working knowledge of the biological and psychological processes that turn sound into music, ranging from the basics of pitch perception to enculturated expectations and emotion induction.

Nonetheless, much of the science of music still remains to be discovered. Even at an undergraduate level, it's possible to conduct meaningful experiments that tell us something new about music. A second key aim of the course is to prepare the student to conduct such experiments themselves, for example in the context of a future Part II dissertation project.

Description of the course

The theoretical side of the course aims to give the student a good working knowledge of the biological and psychological processes that turn physical sound into the subjective experience of music. This story begins with understanding mathematical and physical representations of sound, and how these relate to mechanisms of sound production in musical instruments. It continues with

the biophysical mechanisms of the inner ear, and the psychological mechanisms by which the brain extracts basic percepts such as pitch, loudness, timbre, and consonance. In the latter part of the course, we consider higher-order psychological phenomena such as expectation and emotion, and consider how evolutionary theory provides an overarching theoretical framework for all of these topics.

The methodological side of the course aims to prepare the student to conduct their own scientific studies in the future. We will consider how to design high-quality experiments both using quantitative methods (which rely primarily on numeric measurements) and using qualitative methods (which rely primarily on nonnumeric first-hand observations). Students will learn the fundamentals of scientific data analysis, including both data visualisation and statistical inference. Students will also be introduced to computer-based methods for generating and analysing sound and music.

Description of the examination

The course will be assessed by a 3-hour written exam. Students will be required to answer three questions from a broader selection.

Suggestions for preliminary study

Students wishing to explore the theoretical side of the course in advance are encouraged to refer to *Psychology of Music: From Sound to Significance* (2018), an introductory textbook by Tan, Pfordresher, & Harré. The first chapter provides a general overview of the field; later chapters introduce specific topics in greater detail, for example musical acoustics, pitch perception, and early musical development.

The methodological side of the course might furthermore be prepared by referring to *Performing Music Research: Methods in Music Education, Psychology, and Performance Science* (2021), a recent textbook by Williamon, Ginsborg, Perkins, and Waddell. The book is supplemented by a [companion website](#) containing additional research and teaching materials.

Guidance for students, Directors of Studies and supervisors

The course is structured around weekly 90-minute lectures held in Lent term. Students receive eight supervisions, organised centrally by the convenor, with seven supervisions in Lent term and the final supervision in Easter term. An additional 90-minute revision lecture will be held in Easter term.

Composers' Workshops

Lecturer: Richard Causton

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

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

Guidance for Students, Directors of Studies and Supervisors

This programme will consist of sixteen sessions running through Michaelmas and Lent Terms. It is expected that students taking Composition at all levels attend these sessions.

Practising Performance Classes

Co-ordinator: Margaret Faultless

Practising Performance is a series of workshops, seminars, classes and well-being sessions. They complement one-to-one lessons and the wide variety of performing opportunities available in Cambridge. They are intended to add to, and challenge preconceived ideas about performance and performing.

The series has recently included workshops and masterclasses for singers, wind players, string players, pianists (for both solo playing and in chamber groups) and conductors. In the last couple of years other topics have included classes on practice and preparation, performance anxiety, rhythm, jazz, continuo, recording techniques and psychology, Baroque dance, Alexander Technique, Feldenkrais and yoga as well as 'In Conversation' discussions with leading performers including Sian Edwards, Mahan Esfahani, Jonathon Heyward, Chi-chi Nwanoku and Tom Poster.

Some classes have limited numbers and require advance application or enrolment.

The series is curated by Margaret Faultless, Director of Performance. *She welcomes suggestions for classes.*

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 2022, **Wednesday 15 or Thursday 16 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.

Paper no.	Course title	Lecturer	Terms taught
1	Analysis Portfolio	Paul Wingfield	Michaelmas
2	Composition Portfolio	Richard Causton	Michaelmas & Lent
3	Notation and Source Studies Portfolio	Nicolas Bell	Michaelmas
4	Advanced Performance Recital (including Performance Workshops)	Margaret Faultless	Michaelmas & Lent
5	Dissertation (also Part IB)	Sam Barrett	Michaelmas & Easter
6	Advanced Tonal Skills	Kim Ashton	Michaelmas
7	Fugue (also Part IB)	Gareth Wilson	Michaelmas
8	Advanced Skills Option i) Advanced Keyboard Option ii) Choral Performance	Nigel Yandell Graham Ross	Michaelmas & Lent Michaelmas & Lent
9	Parisian Polyphony	Susan Rankin & Chloë Allison	Michaelmas
10	The Cyclic Mass from Machaut to Monteverdi	Edward Wickham	Lent
11	Early Modern Music, Bodies, Emotions	Bettina Varwig	Lent
12	Brahms's <i>Ein deutsches Requiem</i> in Context	Martin Ennis	Michaelmas
13	Singers and Singing in the Twentieth Century (and Beyond)	Susan Rutherford	Michaelmas
14	The Music of Olivier Messiaen, 1949-1964: Experiment and Regeneration	Jeremy Thurlow	Lent
15	Pop, Politics and Protest	Min Yen Ong	Lent
16	Decolonizing the Ear	Peter McMurray	Michaelmas & Lent
17	Music Psychology in Practice	Katie Rose Sanfilippo	Michaelmas & Lent
	Composers' Workshops	Richard Causton	Michaelmas & Lent
	Practising Performance	Margaret Faultless	Michaelmas & Lent

Part II 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.**

Friday 15 October 2021 (Eleventh day of Full Michaelmas Term)	Paper 4 Advanced Performance: Option declaration Submit via online form (link to be provided on Paper 4 Moodle page)
Tuesday 9 November 2021 (Division of Michaelmas Term)	Paper 1 Analysis Portfolio: Submission of first proposal Submit via online form (link to be provided on Paper 1 Moodle page)
Tuesday 9 November 2021 (Division of Michaelmas Term)	Paper 6 Advanced Tonal Skills: Submission of option declaration Submit via online form (link to be provided on Paper 6 Moodle page)
Tuesday 9 November 2021 (Division of Michaelmas Term)	Paper 8 Advanced Skills: Choral Performance – Option declaration Submit via online form (link to be provided on Paper 8 Moodle page)
Friday 12 November 2021 (Friday three weeks before the end of Michaelmas Term)	Paper 5 Dissertation: Submission of title and proposal Submit via online form (link to be provided on Paper 5 Moodle page)
Friday 3 December 2021 (Last day of Full Michaelmas Term)	Paper 4 Advanced Performance: Self-reflection Submit by email to Director of Studies and Director of Performance
Friday 21 January 2022 (Fourth day of Full Lent Term)	Paper 1 Analysis Portfolio: Submission of second proposal Submit via online form (link to be provided on Paper 1 Moodle page)
Friday 21 January 2022 (Fourth day of Full Lent Term)	Paper 3: Notation and Source Studies Portfolio: Submission of project proposals Submit via online form (link to be provided on Paper 3 Moodle page)
Tuesday 1 March 2022 (Tuesday two weeks before the end of Lent Term)	Paper 4 Advanced Performance: Recital programme Submit via online form (link to be provided on Paper 4 Moodle page)
Tuesday 15 March 2022 (Last Tuesday of Full Lent Term)	Paper 2 Composition Portfolio: first submission Submit in the relevant folder on the Paper 2 Moodle page
Thursday 17 March 2022 (Last Thursday of Full Lent Term)	Paper 1 Analysis Portfolio: first submission Submit in the relevant folder on the Paper 1 Moodle page
Friday 18 March 2022 (Last day of Lent Term)	Paper 4 Advanced Performance: Self-reflection Submit by email to Director of Studies and Director of Performance
Friday 18 March 2022 (Last day of Lent Term)	Paper 17 Music Psychology in Practice: Research Proposal Submit in the relevant folder on the Paper 17 Moodle page
Friday 29 April 2022 (Fourth day of Full Easter Term)	Paper 2 Composition Portfolio: second and third submissions Submit in the relevant folder on the Paper 2 Moodle page
Monday 2 May 2022 (Seventh day of Full Easter Term)	Paper 8 Advanced Skills: Choral Performance – Performing edition Submit in the relevant folder on the Paper 8 Moodle page
Wednesday 4 May 2022 (Ninth day of Full Easter Term)	Paper 1 Analysis Portfolio: second submission Submit in the relevant folder on the Paper 1 Moodle page
Friday 6 May 2022 (Eleventh day of Full Easter Term)	Paper 6 Advanced Tonal Skills Portfolio Submit in the relevant folder on the Paper 6 Moodle page
Tuesday 10 May 2022 (Fifteenth day of Full Easter Term)	Paper 3 Notation and Source Studies Portfolio Submit in the relevant folder on the Paper 3 Moodle page
Friday 13 May 2022 (Eighteenth day of Full Easter Term)	Paper 5 Dissertation Submit in the relevant folder on the Paper 5 Moodle page

Thursday 9 June 2022	Paper 4 Advanced Performance: Recording submission <i>Submit in the relevant folder on the Paper 4 Moodle page</i>
May/June 2021 <i>(Date tbc at the start of Easter Term)</i>	Paper 8 Advanced Keyboard Skills: Figured bass and song accompaniment takeaway To be <u>released</u> via Moodle by Faculty Admin Office

Paper 1: Analysis Portfolio

Course Leader: Paul Wingfield

Teaching hours	90 mins (Introductory lecture)
Recommended number of supervisions	6
Term taught	Michaelmas
Assessment method	Portfolio of two essays
Key dates	Tuesday 9 November 2021: Submission of first proposal Friday 21 January 2022: Submission of second proposal Thursday 17 March 2022: Submission of first essay Wednesday 4 May 2022: 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 abstract should be produced, 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.

For further specifications relating to coursework essay submissions, see the [Guidance for Essay submissions](#).

Submission of portfolio

Candidates will be required to submit brief proposals of the two essays to the Course Co-ordinator, outlining the nature of the two projects. Each proposal should be 50–100 words long. The first proposal will need to be handed in, via the relevant form on the Paper's Moodle page, not later than **the division of Michaelmas Term (Tuesday 9 November 2021)**; the second proposal must be handed in, via the relevant form on the Paper's Moodle page, not later than **Friday 21 January 2022**. 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 Chair of Examiners so as to arrive not later than 5.00pm on **Thursday 17 March 2022**. The second portfolio essay must be submitted via the relevant folder on the Paper's Moodle page to the Chair of Examiners so as to arrive not later than 5.00pm on **Wednesday 4 May 2022**. 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 proposals 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 Chair of Examiners at least one week before the final submission deadline. Abstracts must be included with the final submission.

Suggestions for preliminary study

- Craig Ayrey and Mark Everist, eds., *Analytical Strategies and Musical Interpretation: Essays on Nineteenth- and Twentieth-Century Music* (Cambridge, 1996)
- Ian D. Bent and Anthony Pople, 'Analysis', *The New Grove Dictionary*, 2nd edn.
- Richard Cohn, *Audacious Euphony* (Oxford & New York, 2012)
- Nicholas Cook, *Analysing Musical Multimedia* (Oxford, 1998)
- Jonathan Dunsby and Arnold Whittall, *Music Analysis in Theory and Practice* (London, 1988)
- David Epstein, *Beyond Orpheus: Studies in Musical Structure* (Cambridge, MA, and London, 1979; repr. Oxford, 1992)
- Daphne Leong, *Performing Knowledge: Twentieth-Century Music in Analysis and Performance* (Oxford & New York, 2019)
- Anthony Pople, ed., *Theory, Analysis and Meaning in Music* (Cambridge, 1994)
- Dimitri Tymoczko, *A Geometry of Music* (Oxford & New York, 2011)
- 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

Course Leader: Richard Causton

Teaching hours	Please see equivalent information in Parts IA and IB
Recommended number of supervisions	6 hours. Supervision arrangements to be agreed by candidates in a short meeting with the Course Leader at the beginning of the year.
Terms taught	Michaelmas & Lent
Assessment method	Portfolio of three compositions, lasting in total between 18 and 25 minutes
Key dates	Tuesday 15 March 2022: First submission Friday 29 April 2022: Second and third submissions

Aims and objectives

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

Description of the course and of the portfolio

Candidates are required to submit a portfolio of three pieces whose combined duration should normally be of between 18 and 25 minutes. It is intended that the portfolio should comprise three complete, self-contained works; however, *one* of the three pieces may comprise an excerpt from a longer work (e.g. an extended piece such as an opera). 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. normally 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). For excerpts of longer works (such as acts/scenes from operas, etc), the preliminary note should clearly explain the context (e.g. in terms of structure, plot and drama) for the submitted work.

Submission of the portfolio

One of the three compositions must be submitted, via the relevant folder on the Paper's Moodle page, to the Chair of Examiners so as to arrive not later than 5.00pm on the last Tuesday of Full Lent Term (**Tuesday 15 March 2022**). The two further compositions must be submitted, via the relevant folder on the Paper's Moodle page, to the Chair of Examiners so as to arrive not later than 5.00pm on the fourth day of Full Easter Term (**Friday 29 April 2022**). 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 option are also expected to attend Composers' Workshops, which take place on Tuesdays between 2.00 pm and 4.00 pm during Full Term.

Guidance for students, Directors of Studies and supervisors

The course requires the submission to the Chair of Examiners a portfolio of three compositions written by the candidate during the current academic year whose combined duration should normally be of between 18 and 25 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). Supervision arrangements will be made centrally after a brief meeting between the student and Course Leader at the beginning of the academic year.

Paper 3: Notation and Source Studies Portfolio

Course Leader: Nicolas Bell

Teaching hours	3 hours
Recommended number of supervisions	6
Term taught	Michaelmas
Assessment method	Portfolio of three projects
Key dates	Friday 21 January 2022: Submission of project proposals Tuesday 10 May 2022: 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. 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.

For further specifications relating to coursework essay submissions, see the [Guidance for Essay submissions](#).

Submission of the portfolio

Candidates will be required to submit brief proposals of the three projects, via the relevant form 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 proposals should arrive not later than 5.00pm on **Friday 21 January 2022**. 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. The finished portfolio must be uploaded in PDF format via Moodle so as to arrive with the Chair of Examiners not later than 5.00pm on **Tuesday 10 May 2022**. 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 proposals 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 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)
- James Grier, *The Critical Editing of Music* (Cambridge, 1996)
- John Caldwell, *Editing Early Music* (Oxford, 1995)

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

Course Leader: Margaret Faultless

Teaching hours	Please see below
Recommended number of supervisions	10 hours of one-to-one lessons plus classes
Terms taught	Michaelmas & Lent
Assessment method	Recital <i>or</i> recital plus recording
Key dates	Friday 15 October 2021: Declaration form Friday 3 December 2021: Self-reflection Tuesday 1 March 2022: Programme submission Friday 18 March 2022: Self-reflection Thursday 9 June 2022: Deadline for recording submission

Description of the course

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. A series of performance classes (some of which may be part of the Practising Performance series) will take place in Michaelmas Term and each student will be required to perform in one class. A class addressing issues of programming, preparation and presentation will take place in Lent Term. 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 a wide variety of aspects of performance in workshops, seminars, practical classes, well-being 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

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 25 minutes' duration from repertoire performed and recorded since 1 October 2021. Recordings of conducting/directing and small group one-to-a-part performances of music from any tradition may be proposed. Students are strongly advised to

discuss possibilities with Maggie Faultless well in advance of submitting their programme for approval.

There are no specific requirements for the repertoire performed in recitals and programming will be discussed in classes and sessions. However, students are encouraged to engage with a wide range of repertoire, genres and styles, both in their lessons and in other performance opportunities. Performers should consider expanding their repertoire, including learning repertoire by under-represented composers.

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 15 October 2021** 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 3 December 2021)** and by the **last day of Lent Term (Friday 18 March 2022)** students must submit a self-reflection of 300 – 400 words to their Director of Studies and the Director of Performance.

By **Tuesday 1 March 2022** recitalists must submit details of the complete programme (signed by the DoS) for approval by the Chair of Examiners and Director of Performance.

Additional examination requirements:

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

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

Candidates must provide the Examiners with scores or piano reductions of each piece they are performing, in the edition being used.

In addition, candidates must provide the Examiners with a programme setting out the pieces in the order in which they are to be performed.

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 not be assessed as part of the examination process.

Instructions about uploading this material to Moodle will be given.

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

Course Leader: Sam Barrett

Teaching hours	2 hours + opt-in Work in Progress Presentation session
Recommended number of supervisions	6 hours
Terms taught	Easter (preceding year) & Michaelmas
Assessment method	Dissertation (7,000–10,000 words)
Key dates	Friday 12 November 2021: Submission of title and proposal Friday 13 May 2022: 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 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.

For further specifications relating to coursework essay submissions, see the [Guidance for Essay submissions](#).

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 form on the Paper's Moodle page, to the Chair of Examiners so as to arrive not later than 5.00pm on **Friday 12 November 2021**; 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 a description of the topic of the dissertation, of up to 200 words. Minor changes to titles and topics 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 Chair of Examiners at least one week before the final submission deadline.

Submission of the dissertation

The dissertation must be submitted via the relevant submission folder on the Paper's Moodle page to the Chair of Examiners so as to arrive not later than 5.00pm on **Friday 13 May 2022**. Dissertations must be word-processed, unless previous permission has been obtained from the Chair 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 presentation on their work, followed by questions from students, supervisors and the course convenor. The date 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 Chair of Examiners on the eighteenth 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

Course Leader: Kim Ashton

Teaching hours	6 hours
Recommended number of supervisions	12 x 30 mins (or 6 x 60 mins)
Term taught	Michaelmas
Assessment method	3-hour written examination (one third) and coursework submission (two thirds)
Key dates	Tuesday 9 November 2021: Submission of option declaration Friday 6 May 2022: Submission of coursework

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 3-hour written 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 work in Classical style for a historically appropriate chamber group of three to five players;
 - 5) Complete work in Romantic style for solo keyboard instrument or historically appropriate chamber group of up to five players;
 - 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) Movement or set of movements in any historically determined twentieth-century tonal idiom, based on folk material and scored either for voice and instrumental ensemble or for choir (with or without instrumental ensemble);

10) 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 Tuesday 9 November 2021**.

In their Style Composition submission (options 1 to 9) candidates should demonstrate a detailed understanding of their chosen idiom in submissions lasting between 16 and 35 minutes. The upper end of this time limit is intended to allow for portfolios whose genre or historical context demand more extended forms (in other words, candidates should not feel pressured to write lengthier pieces just to fill time, but should rather be guided by historical precedent). The 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 10 (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 relevant folder on the Moodle Paper page, to the Chair of Examiners so as to arrive not later than 5.00pm on **Friday 6 May 2022**. 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

Course Leader: Gareth Wilson

Teaching hours	8 hours
Recommended number of supervisions	20 individual supervisions of 30 minutes each
Term taught	Michaelmas
Assessment method	5-hour written examination (online)
Key dates	n/a

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 5-hour online written examination. 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 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.

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

Guidance for students, Directors of Studies and supervisors

This course consists of eight lectures of 60 minutes in Michaelmas Term, and one 5-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

Course Leader: Nigel Yandell

Teaching hours	7 x 90-minute seminars/lectures
Recommended number of supervisions	Up to 8 individual or 12 paired supervisions
Terms taught	Michaelmas & Lent
Assessment method	Practical Tests
Key dates	Release of takeaway components: <i>to be confirmed at the start of Easter Term</i>

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 seven 90-minute seminars and lectures, run by the Faculty, together with supervisions, organised by the Colleges. **Students should have access to a keyboard for any sessions that take place online.** Two specific periods of figured-bass accompaniment will be surveyed in the seminars: Italian music 1650–1700, and French music 1700–1750.

Description of the examination

The exam, which lasts 25 minutes, consists of six components.

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

- (i) Harmonization of a melody in a late nineteenth-century or early twentieth-century style;
- (ii) Score-reading 1: playing a passage from a sixteenth-century piece using any combination of C1, C3, C4 and F4 clefs;
- (iii) Score-reading 2: playing a passage from an orchestral score dating from after 1830;
- (iv) Transposition of a song accompaniment, limited to a maximum of 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 and anthologies, rather than from collections of exercises. However, a knowledge of theoretical sources relating to figured bass accompaniment would be an advantage, 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), provide a useful resource. For an introduction to orchestral score-reading and some practical 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 seven 90-minute seminars/lectures. 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.

Students taking this Paper must complete an induction before using instruments in the Cudworth Room if they have not already done so. This will be arranged as necessary.

Advanced Skills (ii): Choral Performance

Course Leader: Graham Ross

Teaching hours	1 x 60-minute introductory session; number of seminars will vary depending on the options chosen
Recommended number of supervisions	8 supervisions / ensemble rehearsals spaced out throughout the academic year
Term taught	Michaelmas & Lent
Assessment method	Practical Tests
Key dates	Tuesday 9 November 2021: Submission of option declaration form Monday 2 May 2022: Submission of performing edition

Description of the course

This course is intended to build on skills learned and developed by choral singers. Much of the training and preparation therefore – sight-singing, vocal quality, ability to blend and adapt within an ensemble, 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) 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 with 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 2 May 2022)**.

Candidates will prepare a short written introduction to their transcription of no more than 1000 words (with no footnotes or bibliography). The essay should include introductory information about the composer and source, with a more detailed discussion of their chosen piece, including the text, liturgical function (if any), and any issues that might have arisen during the editing process. Notes to the performer should also be included, which may cover choices of tempo, performing pitch, dynamics and the application of music ficta.

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 **Tuesday 9 November 2021** a declaration form stating their chosen Options.

Suggestions for preliminary study

For the plainchant exercise, singers are advised to secure a copy of the *Graduale Triplex* (1979) to support regular practice.

For reading Renaissance polyphony from facsimile, students may usefully consult in advance the relevant sections of Richard Rastall, *The Notation of Western Music* (Travis and Emery, 2008), and Willi Apel, *The Notation of Polyphonic Music, 900–1600* (Mediaeval Academy of America, 1961). Facsimiles from choirbooks and other materials will be distributed in the seminars.

Guidance for students, Directors of Studies and supervisors

A preliminary one-hour session will be given at the start of Michaelmas Term for anyone considering taking the paper. 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. Repertoires 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: Parisian Polyphony

Course Leaders: Susan Rankin & Chloë Allison

Teaching hours	8 x 2-hour lecture-seminars + 1 hour revision
Recommended number of supervisions	4 supervisions + 1 (revision)
Term taught	Michaelmas (with some supervisions in Lent term)
Assessment method	2-hour written examination (60% of marks) + 2-hour written examination online (40% of marks)
Key dates	n/a

Aims and Objectives

This course takes as its starting point the polyphonic music associated with Paris during the late twelfth and thirteenth centuries. Over the series of lectures and supervisions, students will learn how to read notations for chant and polyphonic music, developing skills to transcribe a wide range of musical compositions from two-part *organum purum* and *clausulae* to larger pieces of discant organa (such as the 4-part *Viderunt omnes* of Perotin) and motets. The aim is not only to experience, through transcription, the new sounds explored in this energetic outburst of polyphonic composition, but also to investigate and analyse just how this music came to be created, and recorded in writing. Through study of extant manuscript sources, the course will also introduce students to the broader historical context associated with this Parisian musical practice, as well as discuss the nature (and limitations) of our modern contact with music of the middle ages.

Description of the course

The course will be taught by lecture, seminar and supervision, with lectures and seminars in the Michaelmas Term, each including a transcription class, and supervisions continuing after. Once the basic source materials have been introduced and notational techniques explained, collective work transcribing notations will be followed up with small-group supervisions. Likewise, for the historical study, lectures will be followed by seminars, after which students will be invited to follow up their interests in essays presented for supervisions. Many of the main manuscript sources are now available in online digital images; much individual work can be accomplished without resort to printed facsimiles.

Description of the examination

The examination will consist of a 2-hour in-person written examination, including as one of the two questions a compulsory transcription exercise (60% of the marks) and a 2-hour online written examination, in essay form (40% of the marks).

Suggestions for preliminary study

The volumes of the edition *Magnus Liber Organi* now comprise transcriptions of *organa* from all of the main Parisian sources: study of this music, alongside good recordings, will introduce students to the sounds and musical techniques of thirteenth-century Parisian musical composition. These volumes also include useful introductions, especially those in volumes I and VII by Edward Roesner. On this Parisian repertory of organa and motets and its material record good starting points for understanding the issues and ways of following them up include:

Catherine A. Bradley, *Polyphony in Medieval Paris: the Art of Composing with Plainchant*

(Cambridge and New York: CUP 2018)

<https://doi.org/10.1017/9781108290456>

Sean Curran, 'Writing, performance, and devotion in the thirteenth-century motet : the "La Clayette" manuscript', in *Manuscripts and Medieval Song Inscription, Performance, Context*, ed. Helen Deeming and Elizabeth Eva Leach (Cambridge: CUP, 2015), 193-220

<http://dx.doi.org/10.1017/CBO9781107477193.010>

Craig Wright, 'Gothic Polyphony', in *Music and Ceremony at Notre-Dame of Paris 500-1500* (Cambridge: CUP, 1989)

Guidance for Directors of Studies

The Course Director will organise supervisions for the course centrally. There will be four supervisions in total delivered in groups of two to four students.

Paper 10: The Cyclic Mass from Machaut to Monteverdi

Course Leader: Edward Wickham

Teaching hours	8 x 2-hour lecture-seminars + 1 hour revision
Recommended number of supervisions	4 supervisions + 1 revision
Term taught	Lent
Assessment method	5-hour written examination (online)
Key dates	n/a

Description of the course

'Cyclic Mass' is the term commonly associated with a gathering into one of movements suitable for the liturgy of the mass; typically – but not exclusively – the Kyrie, Gloria, Credo, Sanctus and Agnus Dei. The cyclic mass evolved in the 15th and early 16th centuries to be one of the pre-eminent genres in Renaissance music. In its scale and ambition it is often regarded as the 'symphony of the Renaissance', and our understanding of the history of Renaissance music has in large part been framed by discussion of mass settings and their composers.

The aims of this course are to develop an overview of the Renaissance Cyclic Mass repertoire, with detailed case-studies drawn from across the period. At the same time, we will explore notions of unity and cyclicity, and scrutinise historical assumptions about the status of the genre, using contemporary evidence and evidence of subsequent reception.

Specific areas of study will include:

- The 14th and early 15th century mass repertoire, such as the Machaut Mass and Mass of Tournai. Their liturgical and political context.
- The 15th century English Tradition of mass composition, from Dunstaple to the anonymous Caput mass. Ecclesiastical culture and the 'commissioning' of liturgical music.
- Environments for performance and dissemination. Networks of influence – political and commercial. Environments for performance: the cathedral and the court chapel.
- Families of masses, such as *L'homme armé* and imitation ('parody') masses
- The Mass Ordinary and the Mass Extra-ordinary: mass proper cycles, the Requiem mass, motetti missales
- The High Renaissance – continental and English examples compared. Monteverdi's *Missa 'In illo tempore'* and the creation of musical histories

Description of the examination

The examination will consist of a 5-hour online written examination. Candidates will be required to answer two questions from a broader choice.

Suggestions for preliminary study

Reading

Harper, John: *The Forms and Orders of Western Liturgy from the Tenth to the Eighteenth Century* (Oxford, 1991), Part 1 and ch. 7

ed. McKinnon, James: *Antiquity and the Middle Ages* (Man & Music series, 1990), ch. XI

Jackson, Philip T., 'Mass polyphony' in eds Knighton and Fallows, *Companion to Medieval and Renaissance Music* (London, 1992)

Kirkman, Andrew: *The Cultural Life of the Early Polyphonic Mass* (Cambridge, 2010), esp. ch. 1 & 2

Leech-Wilkinson, Daniel: *Machaut's Mass* (Oxford, 1990), ch. 1 & 2

Listening

Machaut: Messe de Nostre Dame

Dufay: Missa Se la face ay pale; Missa L'homme arme

Busnois: Missa L'homme arme

Ockeghem: Missa Mi-Mi and Requiem

Josquin: Missa Fortuna desperata and Missa Pange lingua

Taverner: Missa Gloria tibi Trinitas

Tye: Mass Western Wynde

Byrd: Masses for 4 and 5 Voices

Palestrina: Missa Papae Marcelli and Missa Brevis

Victoria: Missa Gaudeamus, Requiem

Monteverdi: Missa In illo tempore

Guidance for Directors of Studies

Supervisions will be organised by the Course Leader.

Paper 11: Early Modern Music, Bodies, Emotions

Course Leader: Bettina Varwig

Teaching hours	16
Recommended number of supervisions	4
Terms taught	Lent
Assessment method	5-hour written examination (online)
Key dates	n/a

Aims and objectives

This course offers students a historically grounded understanding of conceptions and experiences of music making in early modern Europe, by introducing them to contemporary ideas about the body, the emotions, and the nature of music. The course thereby aims to develop a nuanced appreciation of certain musical repertoires and practices of the period; to further students' skills in dealing with historical source materials; to sharpen their critical engagement with certain strands of current scholarship; and to enable them to shape their own informed creative approaches to hearing, analysing and performing these repertoires.

Description of the course

"Moving the affections" was a key demand made of music and musicians in the early modern Western tradition. This course looks at how their musicking practices managed to achieve this goal. How could a musical performance ravish the ears, inflame the hearts and liquify the souls of early modern listeners? What exactly was being moved, and how? The course will address these questions by pursuing three routes of inquiry:

1. We will explore a range of historical materials from the period ca. 1550-1750, from music primers to anatomy treatises and devotional literature, in order to reconstruct how early modern bodies worked and how music operated within and upon them.
2. We will think through some foundational current research in the fields of affect theory and the psychology of musical emotions, in order to put our historical findings into dialogue with some recent insights into music's emotional effects.
3. We will look closely at selected musical scores of the period, with the aim to develop analytical and/or performative approaches that are more attuned to these historically situated ways of experiencing music.

Description of the examination

The examination will consist of a 5-hour online written examination. Candidates will be required to answer two questions from a broader choice.

Suggestions for preliminary study

The course materials encompass a variety of musical and non-musical primary sources as well as a range of secondary literature from different scholarly fields. The reading list will therefore necessarily be eclectic, but two good places to start for a general overview of early modern conceptions of the body, the senses, the affections and the nature of music are Richard Sugg, *The Smoke of the Soul: Medicine, Physiology and Religion in Early Modern England* (Palgrave Macmillan, 2013), and Linda Phyllis Austern, *Both From the Ears and Mind: Thinking About Music in Early*

Modern England (University of Chicago Press, 2020). In terms of musical repertoires, we will consider a selection of different genres and styles (keyboard music, congregational hymns, operatic arias etc.), with a focus on German composers and audiences, but there will be scope for students to pursue their own interests, too. Deepening your familiarity with early modern modes of musical expression by listening to a wide range of music from the period would be another fruitful way of preparing for the course.

Guidance for students, Directors of Studies and supervisors

The course consists of ten 90-minute seminars in Lent term. 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.

Paper 12: Brahms's *Ein deutsches Requiem* in Context

Course Leader: Martin Ennis

Teaching hours	15 hours
Recommended number of supervisions	3 plus 1 revision supervision
Terms taught	Michaelmas
Assessment method	5-hour written examination (online)
Key dates	n/a

Aims and objectives

To study one major work from as many different angles as possible. In the process, we will aim to understand issues relating to the development of 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 very broad musical and cultural context, with a particular emphasis on nineteenth-century German nationalism.

Description of the examination

There will be a 5-hour online written examination, and students will be asked to answer two questions from a broader selection; each essay will be equally weighted.

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, *Nänie*, Op. 82, and the *Vier ernste Gesänge*, Op. 121. Other composers that will feature prominently in the course include Schütz, Bach, Schubert and Schumann; in each case, familiarity with the relevant works will provide a useful platform for more detailed study.

The Brahms literature is large and wide-ranging, and students are advised to read selectively. Malcolm Macdonald's Master Musicians volume, *Brahms* (Oxford: Oxford University Press, 1990), is probably still the most dependable of the single-volume studies of the composer, though Michael Musgrave's *The Music of Brahms* (London: Routledge and Kegan Paul, 1985) arguably has more acute insights into individual works. The same author's *Brahms: Ein deutsches Requiem* (Cambridge: Cambridge University Press, 1996) provides the best (albeit concise) study of the central work. R. Allen Lott's *Brahms's A German Requiem: Reconsidering its Biblical, Historical, and Musical* (Rochester, NY: University of Rochester Press, 2020) provides much fascinating documentary material; however, students should note that it is a polemic and that not everyone will accept the author's central argument about religion and universality. Daniel Beller-McKenna's *Brahms and the German Spirit* (Cambridge, Mass.: Harvard University Press, 2004), Ryan Minor's *Choral Fantasies: Music, Festivity, and Nationhood in Nineteenth-Century Germany* (Cambridge: Cambridge University

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

Those with some knowledge of German will find a large primary and secondary literature to supplement their studies. Particularly relevant, though not always entirely reliable, are Klaus Blum's *Hundert Jahre 'Ein deutsches Requiem' von Johannes Brahms* (Tutzing: Hans Schneider, 1971) and Norbert Bolin's *Johannes Brahms: Ein deutsches Requiem*, Schriftenreihe der Internationalen Bachakademie Stuttgart, Vol. 13, (Kassel/Stuttgart: Bärenreiter, 2004). Sven Hiemke's short *Johannes Brahms: Ein deutsches Requiem* (Kassel: Bärenreiter, 2018) also contains helpful insights.

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 also 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 ten lectures delivered in Michaelmas 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 56-hour examination in which students will be asked to write three essays. The course-leader 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, with two supervisions in Michaelmas Term, one shortly after the Christmas vacation and one shortly after the Easter vacation. 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: Singers and Singing in the Twentieth Century (and Beyond)

Course Leader: Susan Rutherford

Teaching hours	16 (8 x 2-hr seminars)
Recommended number of supervisions	3 + 1 revision
Terms taught	Michaelmas
Assessment method	5-hour written examination (online)
Key dates	n/a

Aims and objectives

- To become familiar with the historical context shaping singers and singing in the twentieth century, including vocal pedagogies, diversity of vocal styles and gestural practices, the impact of science and technology, and changing social perceptions of the purpose of singing;
- To explore how singing may convey, challenge or synthesise ideas of cultural identity;
- To develop knowledge of selected vocal techniques in classical and popular repertoires, and their embodiment in compositional practices;
- To analyse interactions between music, text and performance in vocal works and how meaning is constructed for (and by) the listener;
- To engage critically with scholarly debates surrounding the analysis and theorisation of voice and vocality.

Description of the course

The turn of the twentieth century introduced an exceptionally inventive and diverse period in the history of singing within both classical and popular music. New distinctive sounds and practices (in terms of voices, repertory, style, genre, vocal techniques, technologies and singing communities) redefined vocality and offer rich territory for investigation. For example, the tonal purity of historically-informed approaches to early music or the extended vocal techniques of contemporary music partnered the 'growl' and rasp of heavy metal singers or the declamatory style of rap and grime. As for social contexts, the current popularity in choral singing (from the *Tallis Scholars*, *The Sixteen* and gospel choirs to the Sing Up project, Gareth Malone's television choirs and the Natural Voice Network) raises questions about how communal singing is both performed and perceived within modern society. Recent scientific and theoretical understandings furnish the means for analysing voice as musical instrument, communicative medium, bodily act, individual expression and cultural signifier of sex, gender, age, race, ethnicity and class.

This course approaches singers as a performance repertory constituting a repository of vocal practices, aesthetics and experiences. We will build a body of knowledge about singers and singing in this epoch by exploring a set of case-studies drawn from art-song and opera to folk song and cabaret, from the crooners of the 1920s to the rock and pop artists of the 'Swinging Sixties' and 'Britpop', and from technologies of amplification and electronic vocoders to choirs and communities. Selected performers and vocal performance modes will be located within both a musicological frame and a conceptual understanding of the relevant cultural and social history of ideas.

Description of the examination

The examination will consist of a 5-hour online written examination. Candidates will be required to answer two questions from a broader choice.

Suggestions for preliminary study

John Potter's edited volume *The Cambridge Companion to Singing* (Cambridge: Cambridge University Press, 2000) provides a good general introduction to some key themes in the history of singing. Particular chapters to note are David Toop's 'The evolving language of rap', Richard Middleton's 'Rock Singing', John Potter's 'Jazz singing: the first hundred years' and Linda Hirst and David Wright's 'Alternatives voices: contemporary vocal techniques'. Another useful collection of essays covering topics ranging from vocal physiology, acoustics, psychology, pedagogy and well-being can be found in *The Oxford Handbook of Singing*, ed. Graham Welch, David. M. Howard and John Nix (Oxford: Oxford University Press, 2014): Timothy Day's 'Cultural History and a Singing Style: "The English Cathedral Tradition"' is an illuminating chapter. A valuable discussion of aspects of vocal technique and style can be found in Martha Elliott's *Singing in Style: A Guide to Performance Practice* (New Haven: Yale University Press, 2006). Simon Frith's *Performing Rites: On the Value of Popular Music* (Cambridge, MA: Harvard University Press, 1996), offers a thoughtful guide to the analysis of singing in 'The Voice' (pp. 183-202). Roland Barthes' 'The Grain of the Voice' in his *Image Music Text* (Fontana Press, 1993) has become seminal reading, but should be considered in conjunction with Jonathan Dunsby's 'Roland Barthes and the Grain of Panzéra's Voice', *Journal of the Royal Musical Association*, 134 (2009), 1: 113-132. More recent theoretical musings can be found in Martha Feldman *et al*, 'Colloquy: Why Voice Now?', *Journal of the American Musicological Society*, 68 (2015), 3: 653-685. Finally, aspects of cultural identity as portrayed by vocal practice are considered by Irene Morra, *Britishness, Popular Music and National Identity: The Making of Modern Britain* (Abingdon: Routledge, 2014).

Guidance for students, Directors of Studies and supervisors

This course will consist of eight two-hour seminars. Three supervisions plus one revision supervision will be given alongside the course. Supervisions will be organized centrally by the Course Leader.

Paper 14: The Music of Olivier Messiaen, 1949-1964: Experiment and Regeneration

Course Leader: Jeremy Thurlow

Teaching hours	8 x 2hrs + 1 revision seminar
Recommended number of supervisions	4
Terms taught	Lent
Assessment method	5-hour written examination (online)
Key dates	n/a

Aims and objectives

To develop an understanding of Messiaen's music from this pivotal period in terms of its engagement with a range of post-war debates.

Description of the course

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

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

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

Suggestions for preliminary study

Listening: those unfamiliar with this music are recommended to start with pieces from the middle of this period and then progress outwards, as in the following list (rather than taking a chronological approach which would be more forbidding initially): *Catalogue d'oiseaux* (try starting with book 2, then bks 1 & 7); *Oiseaux exotiques*; *Messe de la Pentecôte* mvts 4 & 5; *Chronochromie*; *Couleurs de la cité céleste*; *Île de feu II*; *Livre d'orgue* mvts 4, 6 & 7; *Et exspecto resurrectionem mortuorum* mvts 1, 4.

And to contextualise this music: Messiaen: *Vingt Regards* nos 1-5; *Turangalîla-Symphonie*, mvts 1-4; Jolivet: *Mana*; Henry & Schaeffer: 'Prosopopée I' from *Symphonie pour un homme seul*; Boulez: *Sonate no. 2*, first mvt; Stockhausen: *Kreuzspiel*; Tournemire: any movements from

L'Orgue Mystique (e.g. *Élévation* and *Communion* from *Le saint nom de Jésus*, op.55 no.6);
Demessieux: *7 Méditations sur le Saint-Esprit*, nos 1, 2, 7.

Preparatory reading:

- Griffiths, P., *Messiaen and the music of time*, 1985, chapters 9-11. (Chap. 6 also provides useful background).
- Hill, ed, *The Messiaen companion*, 1995: the chapters on: Messiaen's musical language; Colour; Mysticism & Theology; Birdsong; Messiaen as Teacher; Piano music II, Orchestral music of '50s & '60s.)
- Hill & Simeone, *Messiaen*, 2005, especially chapters 6-8.
- Dingle & Simeone, ed. *Olivier Messiaen: music, art and literature*, 2007, chapters 6 and 8.
- Kramer, J., *The time of music*, 1988, chapters 1, 2, 3, 6.6-6.9, 8, 11, 12.
- Samuel. C. *Olivier Messiaen; music and color: conversations with Claude Samuel*, transl. E.T. Glasow, 1994 (just dip in and read any passages you find interesting)
- Shenton, ed. *Messiaen the theologian*, 2010.
- Bakewell, S. *At the existentialist café*, 2016, chapter 1.
- Chadwick & Hill, *Olivier Messiaen's Catalogue d'Oiseaux*, 2018.
- Griffiths, P., *Modern music and after*, 1995: chapters beginning on pages 3, 29, 70, 116.
- Baggech, M. *An English translation of Olivier Messiaen, Traité de rythme, de couleur et d'ornithologie, vol. 1. (1998)* - especially chapter 1. This translation of volume 1 of the *Traité* is available online. Volume 3 of the *Traité* includes Messiaen's own analyses of several works from this period but is available only in French. In general, some knowledge of French would be helpful for this course but is not essential.

Description of the examination

The examination will consist of a 5-hour online written examination. Candidates will be required to answer three questions from a broader choice.

Guidance for Students, Directors of Studies and Supervisors

The course consists of eight lecture-seminars of two hours each, together with one or two associated recitals. In addition there will be one revision seminar in the Easter term. Detailed bibliographies will be issued at each seminar. Supervisions will be organised centrally. Supervisors will offer four supervisions in groups of three, based on 2-3 essays and a presentation, following a curriculum of supervision topics recommended by the course lecturer.

Paper 15: Pop, Politics and Protest

Course Leader: Min Yen Ong

Teaching hours	8 x 90 min lectures and seminars
Recommended number of supervisions	3 plus 1 revision supervision
Term taught	Lent
Assessment method	5-hour written examination (online)
Key dates	n/a

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 examination will consist of a 5-hour online written examination. Candidates will be required to answer two questions from a broader choice.

Suggestions for preliminary study

Bennett, Andy, Barry Shank and Jason Toynbee. 2006. *The Popular Music Studies Reader*. London; New York: Routledge.

Frith, Simon, Will Straw and John Street (eds). 2001. *The Cambridge Companion to Pop and Rock*. Cambridge: Cambridge University Press.

Prior, Nick. 2018. *Popular Music Digital Technology and Society*. London: Sage Publications.

Rosenthal, Rob and Richard Flacks. 2011. *Playing for Change: Music and Musicians in the Service of Social Movements*. Boulder, Colorado: Paradigm Publishers.

Street, John. 2012. *Music and Politics*. Cambridge: Polity Press.

Ward, Brian. 1998. *Just My Soul Responding: Rhythm and Blues, Black Consciousness and Race Relations Since 1945*. London: Routledge.

Whiteley, Sheila. 2013. *Women and Popular Music*. London: Routledge.

Guidance for students, Directors of Studies and supervisors

This course consists of eight lectures of 90 minutes in Lent 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.

Paper 16: Decolonizing the Ear

Course Leader: Peter McMurray

Teaching hours	15 hours
Recommended number of supervisions	3 + 1 revision supervision
Terms taught	Michaelmas (2) & Lent (8)
Assessment method	5-hour written examination (online)
Key dates	n/a

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 5-hour written examination online. Students will be required to answer three questions from a broader choice.

Non-Assessed Performance/Installation/Intervention

A key aspect of the course will be an ongoing reflection on our own sonic practices, ranging from listening to musical performance. Ideally, this course would include a performance-oriented coursework component to put the ideas we encounter into practice. But many students find the readings dense and time-consuming, so rather than requiring an additional component, we will have an optional open-mic event in early June. Details TBA.

Suggestions for preliminary study

- Brooks, Daphne. 2021. *Liner Notes for the Revolution: The Intellectual Life of Black Feminist Sound*, especially “Introduction” and “Toward a Black Feminist Intellectual Tradition in Sound” (Ch 1). Cambridge: Harvard University Press.
- Ochoa Gautier, Ana María. 2014. *Aurality: Listening and Knowledge in Nineteenth-Century Colombia*, especially “Introduction” and “On Howls and Pitches” (Ch 1). Durham: Duke University Press.
- Novak, David and Matt Sakakeeny. 2015. *Keywords in Sound*, especially entries on “Hearing,” “Silence,” and “Voice.” Durham: Duke University Press.
- Radano, Ronald and Tejumola Olaniyan, eds. *Audible Empire: Music, Global Politics, Critique*, especially “Introduction” (Radano and Olaniyan), “Decolonizing the Ear” (Denning), and “Tonality as a Colonizing Force” (Agawu). Durham: Duke University Press.
- Said, Edward. 1978. *Orientalism*, “Introduction.” New York: Pantheon Books.
- Said, Edward. 1993. *Culture and Imperialism*, especially “Overlapping Territories, Intertwined Histories” (Ch 1) and “Consolidated Vision” (Ch 2). New York: Vintage.
- Spivak, Gayatri Chakravorty. 1999. *A Critique of Postcolonial Reason: Toward a History of the Vanishing Present*, especially “History” (Ch 3), a version of “Can the Subaltern Speak?” (to be read in late Michaelmas Term). Cambridge: Harvard University Press.
- Steingo, Gavin and Jim Sykes, eds. 2019. *Remapping Sound Studies*, especially “Introduction” (Steingo and Sykes), “Ululation” (Meintjes), “How the Sea is Sounded” (Schwartz), and “Antenatal Aurality in Pacific Afro-Colombian Midwifery” (Moreno). Durham: Duke University Press.

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 in Practice

Course Leader: Katie Rose Sanfilippo

Teaching hours	8 x 1.5hr lectures plus 1 revision lecture
Recommended supervisions	7
Terms taught	Michaelmas & Lent
Assessment method	3-hour written examination (online) (50%) and 2,500 Research proposal (50%)
Key dates	Friday 18 March 2022: Coursework submission

Aims and objectives

How does music affect us? How can we apply what we know about music psychology across different contexts? How can we design and conduct effective music psychology studies of our own? This course will explore these questions with a particular focus on music and health, computational cognitive science, and performance science. During the course, students will develop their general knowledge of current research in music psychology, refine their own personal areas of interest, and develop the skills to carry out their own studies.

Description of the course

The course will consist of eight lectures/seminars across Michaelmas and Lent term followed by one revision seminar in Easter term. 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's effects on our brain, body and behaviour
- Synchrony and social bonding
- Music, health, and therapy
- Qualitative and quantitative research methods
- Computational cognitive science
- Performance science

Our exploration of the field will be structured around 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 and a research proposal. You will be expected to present your views on research papers you have read.

You are expected to be familiar and engage regularly with Moodle (<https://www.vle.cam.ac.uk/>). If at any moment you need more support please get in touch.

Students will be asked to prepare for each lecture/seminar by completing the assigned reading. Most sessions will involve a mixture of lecture-based teaching, discussion of the assigned reading, and practical exercises. Four sessions will be held in the Michaelmas term and four in the Lent term.

Description of the assessment

The examination includes both a coursework component (50% of the grade) and a 3-hour online written examination (50%).

The coursework assignment corresponds to a **research proposal** (2,500 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.

The written exam will take place in Easter term. The exam will be a 3-hour written examination online. Students will be required to answer two questions from a broader choice. It will assess the student's capacity to think critically about the theoretical components of the course.

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

For further specifications relating to coursework essay submissions, see the [Guidance for Essay submissions](#).

Suggestions for preliminary study

- Hallam, Susan, Ian Cross and Michael Thaut, *Oxford Handbook of Music Psychology* (Oxford: OUP, 2009).
- Williamon, A., Ginsborg, J., Perkins, R., & Waddell, G. (2021). *Performing music research: methods in music education, psychology, and performance science*. Oxford University Press.
- MacDonald, Raymond, Gunter Kreutz and Laura Mitchell (eds.), *Music, Health, and Wellbeing* (Oxford: OUP, 2012).
- Thompson, William Forde, *Music, Thought and Feeling: Understanding the Psychology of Music* (Oxford: OUP, 2009).
- Peretz, Isabelle, and Robert J. Zatorre (eds.), *The Cognitive Neuroscience of Music*. (Oxford: OUP, 2003).

Guidance for students, Directors of Studies and supervisors

Supervisions will be organised centrally by the course leader. Students will receive seven supervisions spaced throughout the academic year (three within the Michaelmas term and four within the Lent term). Students will be expected to complete a modest assignment for each supervision, with these assignments including a mixture of practical, essay and presentation components.

Composers' Workshops

Lecturer: Richard Causton

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

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

Guidance for Students, Directors of Studies and Supervisors

This programme will consist of sixteen sessions running through Michaelmas and Lent Terms. It is expected that students taking Composition at all levels attend these sessions.

Practising Performance Classes

Co-ordinator: Margaret Faultless

Practising Performance is a series of workshops, seminars, classes and well-being sessions. They complement one-to-one lessons and the wide variety of performing opportunities available in Cambridge. They are intended to add to, and challenge preconceived ideas about performance and performing.

The series has recently included workshops and masterclasses for singers, wind players, string players, pianists (for both solo playing and in chamber groups) and conductors. In the last couple of years other topics have included classes on practice and preparation, performance anxiety, rhythm, jazz, continuo, recording techniques and psychology, Baroque dance, Alexander Technique, Feldenkrais and yoga as well as 'In Conversation' discussions with leading performers including Sian Edwards, Mahan Esfahani, Jonathon Heyward, Chi-chi Nwanoku and Tom Poster.

Some classes have limited numbers and require advance application or enrolment.

The series is curated by Margaret Faultless, Director of Performance. *She welcomes suggestions for classes.*