



UNIVERSITY OF
CAMBRIDGE
Faculty of Music

2023-24

Music Undergraduate Handbook



Faculty of Music

11 West Road

CB3 9DP

www.mus.cam.ac.uk

Contents

Welcome	5
Handbook guide	5
Communication and contacts	6
Tripods teaching	7
a. Faculty teaching	7
b. Supervisions	8
c. Timetable.....	9
d. Moodle	9
Tripods Structure and Regulations	10
Overall Degree Classification	10
Green Team	10
Recycling & Waste	10
Language Centre	11
Support and advice	11
Faculty Resources	12
Pendlebury Library.....	12
West Road Concert Hall	12
Practice Rooms	13
Faculty Instruments	13
Instruments from Non-Western Traditions	13
Centre for Music and Science (CMS).....	13
Studio	14
Outreach	14
IT	14
Performance	15
Safety, Security and Emergencies.....	15
Faculty Culture	15
Student feedback and representation	17
Student representatives	17
Committees.....	17
Lecture Questionnaires.....	18
Anonymous Feedback and Informal Complaints form	18
Student Complaints Procedure.....	18
Assessment	18
Exam enrolments	18

Guidance for Essay Submissions	19
Submission of coursework	20
Examination timetable	20
Specimen and past exam papers	21
Examiners' reports	21
Marking and classification criteria	21
Vivas	21
Results	21
Transcripts	21
Appeals and complaints	21
Feedback	22
Funding & Prizes	22
PART IA	24
Part IA Summary of submission deadlines	25
Paper 1: Music in Contemporary Societies	26
Paper 2: Western Music History I	28
Paper 3: Music Analysis I	31
Paper 4: Tonal Skills I	34
Paper 5: General Musicianship	37
Paper 6: Performance	41
Paper 7: Composition	43
Paper 8: History Workshop	45
Paper 9: Extended Essay	47
Composers' Workshops	49
PART IB	50
Part IB Summary of submission deadlines	51
Paper 1: Western Music History II	53
Paper 2: Music Analysis II	55
Paper 3: Applied Tonal Skills	59
Paper 4: Introduction to Performance Studies	66
Paper 5: Portfolio of Compositions	71
Paper 6: Introduction to Music and Science	74
Paper 7: Introduction to Popular Music and Media	76
Paper 8: Introduction to Ethnomusicology	78
Paper 9: Dissertation	80
Paper 10: Notation	82

Paper 11: Practical Musicianship	85
Paper 12: 1: <i>Carmen</i> in Context (<i>language element: French</i>)	87
Paper 13: 2: Introduction to Schenkerian Analysis	90
Paper 14: 3: Music and Global History	92
Paper 15: 4: Music in Jazz-Age Paris	94
Composers' Workshops	96
PART II	97
Part II Summary of submission deadlines	98
Paper 1: Analysis Portfolio	100
Paper 2: Portfolio of Compositions Course Leader: Marta Gentilucci	103
Paper 3: Notation and Source Studies Portfolio	105
Paper 4: Advanced Performance	107
Paper 5: Dissertation	110
Paper 6: Advanced Tonal Skills	112
Paper 7: Fugue	115
Paper 8: Advanced Skills	117
Advanced Skills (i): Advanced Keyboard	117
Advanced Skills (ii): Choral Performance	119
Paper 9: Topics in Music & Science: Exploring Music Psychology	121
Paper 10: The Operas of Da Ponte and Mozart	123
Paper 11: After Napoleon: Music & Modernity in the 1820s	125
Paper 12: Studies in Musical Modernism and New Media	128
Paper 13: The Cyclic Mass from Machaut to Monteverdi	130
Paper 14: Global Popular Musics	132
Paper 15: Planetary Listening: Toward a Decolonial Ecomusicology?	134
Paper 16: Issues in African American Music	136
Paper 17: The Beginnings of Western Polyphony, c. 800-c. 1200	139
Composers' Workshops	141

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 Marina Frolova-Walker
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 [make room bookings online](#). The Office is open 9.30-2.30 Monday to Friday during full term. If you would like to speak to someone specific, please get in touch in advance to arrange an appointment.

- *Director of Undergraduate Studies:* Prof Bettina Varwig (Emmanuel) 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:* Ellie Rugg-Gunn – admin@mus.cam.ac.uk
The Administration Assistant deals with general enquiries including on-the-day [practice-room bookings](#) and the teaching timetable.
 - *Custodians:* Darren Douglas, Jacob Guyver, Ian Rock – custodians@mus.cam.ac.uk
At least one of the three Custodians will be on site when the building is open with responsibility for the safe operation of the Faculty and West Road Concert Hall. 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 Health and Safety (including first aid) and building-related 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.

- If you wish to attend lectures for a course you are not registered for, please contact admin@cam.ac.uk to check if there will be sufficient space in the lecture room
- 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**

Content Notes

Over the course of your studies at the Faculty of Music, you may encounter material and topics that you find upsetting or distressing. Certain kinds of cultural material induce discomfort in some way. Sometimes this can be easily anticipated; at other times strong reactions can be hard to predict. Nevertheless, students can expect difficult topics to be handled with sensitivity, and in an inclusive environment.

Lecturers have been asked to provide a notice to warn students in advance when potentially disturbing issues are to be broached. This will be done in accordance with [guidelines](#) from the Cambridge Centre for Teaching and Learning. In deciding whether to issue a content notice, lecturers will take into account the form and degree of detail in which such material is represented. Please bear in mind therefore that the decision to issue a content notice can be a matter of discretion, though the Faculty recommends to instructors that they issue a notice if in any doubt.

We understand that content notices provide an important way for students to prepare themselves for encountering material, without the need to disclose particular sensitivities. Where you feel able, however, we would encourage you to speak to your Director of Studies, lecturer, paper convenor, or supervisor about any issues that arise or for an overview of upcoming content.

Lecture Capture

Students are expected to attend all teaching in-person, but the Faculty recognises that some may find it helpful to review material again as a study aid and/or may be unable to attend a lecture due to ill-health. With this in mind, we will schedule lecture capture for all lectures where possible. For

details of which lectures are scheduled for capture, please refer to individual course descriptions in the [Tripos Guide](#).

Please Note:

- Lecture capture will provide a basic audio-visual capture of the live session. It is not designed or intended as an alternative to live teaching.
- Lecture capture **will not** be scheduled for classes, seminars, pre-recorded segments of lectures, nor any other taught session expected with student participation.
- Lecturers may set aside time at the end of a lecture to debate issues and/or respond to questions. This will not be included within any scheduled lecture capture.

In the unexpected event of a technical problem causing a failed or faulty recording, the Faculty will focus on resolving issues for the future but lecturers will not be expected to provide a replacement or alternative for the missing/lower-quality recording. All other resources relating to the lecture (including any slides and materials used) will remain available on Moodle as usual.

Students with a Student Support Document (SSD):

Where lecture capture is not available or for sessions that will not be automatically recorded, for example seminars, the course leader will let students with an SSD know what additional support can be offered.

Accessing Recordings

Where lectures are included in lecture capture, recordings will be uploaded to the relevant Moodle page as soon as possible following the live session.

Permitted Use

Where lecture capture and/or pre-recorded content is available, you will be able to access these as required to support your own private study or non-commercial research. Access to recordings will be managed by the Faculty and these will usually be available for the duration of the academic year in which they are made. 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

All lecturers and students are asked to consent to recordings being made, as while the intention is to record the lecturer and slides only, due to the Lecture Capture set-up in the room we cannot guarantee that no background noise or interactions with the lecturer won't be recorded.

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 students 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.

Supervisions will normally be delivered 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).

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.

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](#) (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](#).

Overall Degree Classification

The University provides an overall degree classification at the completion of your degree. For the overall classification, 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%.

Green Team

The Faculty of Music participates in Green Impact, which is the University's environmental accreditation scheme. It supports and encourages departments and colleges across the University to reduce their environmental impact and create more environmentally sustainable places of work and study. Our Green Team achieved a Bronze award in 2020-21 and Silver in 2021-22, and would be really keen to hear from students and staff who would like to join the team.

As part of the scheme, our team follows a workbook of actions in the areas of biodiversity, energy, food and drink, procurement, travel, waste and recycling, and water. We also discuss and take action on other items which are relevant to our spaces, activity, and people.

You can find out more about Green Impact at <https://www.environment.admin.cam.ac.uk/green-impact> and more about our team at <https://www.mus.cam.ac.uk/intranet/green-impact>

Get in touch with us at greenteam@mus.cam.ac.uk and follow us on Twitter at https://twitter.com/Music_GreenTeam

Recycling & Waste

The University has a new waste contract which will result in higher recycling rates. There are two options to choose from when using a bin in University buildings:

- 1) Food waste and heavily-soiled packaging
- 2) Everything else i.e. all dry mixed resources

The Music Faculty also has liquid bins. Please empty liquids into the container before placing empty cups and bottles into the dry waste stream.

Organic resources will go to an anaerobic digestion plant, while the dry mixed resources will be collected by a zero-emission electric truck and sorted into individual recycling streams using 22 miles of conveyor belts and advanced scanning machinery. The small amount of waste that can't be recycled will be used as coal replacement fuel.

More information can be found at <https://www.environment.admin.cam.ac.uk/recycling>

Language Centre

A promotional graphic for the University of Cambridge Language Centre. It features a dark blue header with the University of Cambridge crest and name on the left, and the text 'Language Centre' on the right. The background is a light green with faint, overlapping text. Four white speech bubbles are arranged vertically, each containing information about a different program. At the bottom right, the website address 'www.langcen.cam.ac.uk' is displayed in white text on a dark blue background.

UNIVERSITY OF CAMBRIDGE

Language Centre

Cambridge University Language Programmes (CULP)
(delivered in person and online)

- 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)

- 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)

- 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

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.

Faculty Resources

Pendlebury Library

The [Pendlebury Library of Music](#) is located within the main Faculty building (entered from the Concert Hall foyer) and supports undergraduate and graduate teaching and research at the Music Faculty. It houses an outstanding collection of borrowable music scores, books, sound recordings, and video recordings. It also contains significant research materials, including microfilms, rare books and facsimiles. The main University Library also has a music department, and some College libraries also have excellent music holdings.

All up-to-date information can be found in the [Music LibGuide](#), including opening times, resources (print and electronic), referencing and research support.

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

Cambridge University Library, only a few minutes' walk from the Faculty, is the main library of the University and one of the great research libraries of the world, with a dedicated music department containing printed music, literature about music, music manuscripts, concert programmes and archival materials. The Music Department at the UL is situated in the Anderson Room on the first floor, which is the reading room for modern music collections. Music special collections including notated music published before 1900, manuscripts and archival materials can be consulted in the Rare Books or Manuscripts Reading rooms. The music collections also provide access to various online music resources including journal articles and eBooks. Current staff and students of the University have access to the Library and borrowing rights with their blue University of Cambridge Card from the Card Office. For more information, including Library opening hours and facilities, visit [the UL website](#).

West Road Concert Hall

[West Road Concert Hall](#) is situated within the Faculty of Music and is regarded as one of Cambridge's premier music venues, renowned for its superb acoustic qualities.

As well as being home to the Faculty, the Concert Hall operates as a public venue hosting a busy programme of concerts, talks, conferences and other events throughout the year including performances from student ensembles alongside professional artists and local amateur groups. Many events offer discounted tickets to students.

Aside from organists who perform in a venue of their choice, students taking the Performance paper in Part II of the Tripos will perform their final recital in the Concert Hall.

Students and student societies can book the auditorium - subject to availability - to put on an event at a subsidised rate. Please contact the Assistant Concert Hall Manager, [Laura Howorth](#) in the first instance.

Practice Rooms

Lecture rooms in the Faculty can be booked up to two weeks in advance for music students and four days for non-music students for personal and small group use on a first-come, first-served basis.

Before making a booking request, please familiarise yourself with the Faculty's [Room Booking Policy](#). You can then follow the instructions for the [online room booking system](#) to request the booking.

On the day requests should be made over the phone to the Admin/Concert Hall office on 01223 763481 or 01223 335184. Please use these numbers to cancel your booking if it is no longer required. The office is generally open Monday to Friday, 0930-1700.

Faculty Instruments

The Faculty owns an excellent collection of instruments housed at West Road Concert Hall. Some are bookable by all users of the building including short-term external hires. Others are available for students to hire at a small cost per term. A list of instruments is available [on the Faculty website](#). A wider range of instruments and equipment is available through the [Centre for Music Performance](#) based within the Faculty.

Pianos may not be altered or prepared without prior permission. Students taking Keyboard Skills papers receive an induction session to the historical keyboard instruments in the Cudworth Room at the start of Michaelmas Term. Other students should request instruction before using them. Please request tuning of historical keyboard instruments **at least two weeks** in advance of a booking, specifying the pitch and temperament required (contact admin@mus.cam.ac.uk).

Students are welcome to contact the Director of Performance, Maggie Faultless (mf413@cam.ac.uk) for advice about any aspects of performance or instruments.

Instruments from Non-Western Traditions

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](#).

Centre for Music and Science (CMS)

The CMS is a place, a group of people (including postgraduate students as well as teaching and research staff) and a set of projects; details may be found [on the CMS website](#). Situated in the Faculty of Music, it includes a general-purpose Computer Room, a graduates-only Research Room, and two Studios. The CMS is card-access only; students who wish to gain access to the CMS should contact the Faculty's Computer Officer Mustafa Beg at mnb21@cam.ac.uk.

The CMS Computer Room contains a collection of high-performance iMacs with headphones and MIDI keyboards. These iMacs come with a collection of pre-installed software, including but not

limited to the programming languages R, SPSS, and MATLAB, the music creation tools Sibelius, Logic Pro, REAPER, and the Symphonic Orchestra Gold sample library. The Research Room additionally provides access to ODEON acoustic modelling software, the IRCAM Forum suite of applications, and the video editing software Pro Tools and Final Cut Pro. There is a sound isolation booth in the research room suitable for conducting single-person experiments. Undergraduates with card access can access the CMS Computer Room from 08.30-17.30.

Studio

Within the Centre for Music and Science (CMS), the Faculty operates two fully equipped electronic studios: Studio 1 and Studio 2. These can both be patched into the Concert Hall, Recital Room and other spaces for monitoring recordings remotely. Both studios function as recording facilities and are acoustically isolated and treated. They are also set up to allow users to record performances in both the Concert Hall and Recital Room. They are for use by staff and students at all levels. Support for a range of audio-based projects, from cognitive psychology experiments to recording performances and compositions, is provided. There are two Mac-based recording systems running Reaper, Pro Tools Native, Logic and Ableton Live as well as various sample libraries, IRCAM software and ambisonic plugins for mixing 360 and VR audio. Hardware includes various audio interfaces by RME, midfield (ATC) and nearfield (Genelec) monitoring, an 8-channel surround system (Genelec) and industry standard microphones by AKG, Neumann and Shure. In addition, portable recording kits (inc. HD cameras and tripods) are available to students for recording their work in or outside the Faculty.

Inductions will be advertised at the beginning of each term, whilst one-to-one 'surgery' appointments can be arranged during term by emailing our Technical Specialist Myles Eastwood (mjfe2@cam.ac.uk). The Studios can then be booked via the CMS website.

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, including helping out at our Taster Days, Open Days, and Subject Masterclasses.

Further details of our outreach programme can be found [here](#).

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, Delphine Mordey, at outreach@mus.cam.ac.uk.

IT

Computing spaces in the Faculty are mainly based in The Centre for Music and Science, which houses the computer room. This is open to undergraduates between 08.30 and 17.30 on weekdays during term-time. The Pendlebury Library listening room, containing photocopying and printing facilities, is also accessible to undergraduates, and there is wireless provision throughout the Faculty.

Mustafa Beg, Computer Officer (helpdesk@mus.cam.ac.uk), is responsible for system administration and general computing support.

Performance

The Centre for Music Performance (CMP) sits at the heart of the performance community at the University; supporting, teaching and mentoring students studying any subject, in an outstanding range of diverse performance and music-making opportunities at all levels of experience and expertise. It is based in the Faculty of Music; for further information, please contact info@cmp.cam.ac.uk or visit [the website](#). There is also information [on the Faculty website](#).

Safety, Security and Emergencies

The Faculty, including West Road Concert Hall, is generally a safe environment without obvious security concerns but we must avoid complacency; every individual has a personal responsibility for ensuring the health and safety of themselves and others.

The Custodians are first aid trained and able to respond to minor incidents. Our Departmental Safety Officer will give a brief overview of safety and emergency procedures as part of your induction programme and you are welcome to contact any member of the Faculty for further information and guidance.

The University Health and Safety policy is available on the Faculty website's [Health & Safety section](#).

Faculty Culture

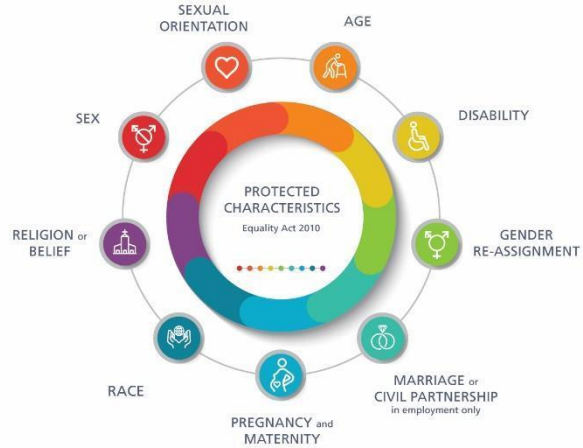
The Faculty is intended to be a stimulating space that is welcoming and inclusive.

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.

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](#).

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](#).

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 (anonymously) complete lecture questionnaires. The Chair 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](#).

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 \(all years\)](#).

Anonymous Feedback and Informal Complaints form

Forms can be completed online [here](#). 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](#).

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, Jen Goodwin or Alisha Jones, in confidence. You can email to set up a meeting (facultymanager@cam.ac.uk, alj61@cam.ac.uk).

Assessment

Undergraduate Examination information is available [on the University website](#).

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 Paper changes should be reported to undergraduate@mus.cam.ac.uk.

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

All students are strongly advised to discuss their chosen subject with their supervisor or Director of Studies before submitting it for approval. 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. 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.

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 (or endnotes), 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](#).

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](#).

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](#).

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 site.

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 (also known as Blind Grade 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. Part IB and Part II students will also receive these from the Faculty prior to coursework deadlines at the end of Lent Term.

Penalties and deadline extensions: If the whole or any part of a coursework submission is submitted late, penalties will be applied. Normally, 5 marks will be deducted for a late submission of any duration on the day of submission, with a further 5 marks being deducted for each day thereafter. Students may request from the Faculty an extension of 7 days or fewer to coursework/dissertation submissions. Extensions can be requested for any reason (medical or non-medical) and students can self-certify directly to the Faculty using [this form](#). **Evidence must be provided that the student has informed their College Tutor of the situation.** Applications for longer than 7 days should be made to the EAMC (Exam Access and Mitigation Committee). Further guidance is available [here](#). Please note that **retrospective extensions will not be approved**. 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, etc.) 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, although some essay submission deadlines may be earlier in Lent Term.

Written examinations will all be scheduled during Easter Term. 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; please see [the website here](#).

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 website](#).

Specimen papers for new Tripos courses are usually made available in Lent Term via the Faculty's website at the above link.

Examiners' reports

Reports from internal and external examiners are available in the Pendlebury Library and [on the Faculty's website](#).

Marking and classification criteria

Marking and classification criteria are available [on the Faculty website](#).

Students should refer to the document 'Criteria for marking examination questions'. Your attention is particularly drawn to the information relating to 'Rubric infringement'.

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. Although dates are not yet confirmed, interviews normally take place on the Wednesday or Thursday following the end of Full Easter Term (in 2024, Wednesday 19 or Thursday 20 June). Candidates are required to keep these dates free of binding commitments.

Results

You will be notified of your examination results via CamSIS (usually during the first week of the Long Vacation). In Easter Term, [the Student Registry](#) confirms the exact publication date for every Tripos.

Transcripts

Information about how to obtain copies of your degree certificate and transcript can be found on [the University website](#).

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; further information is [available here](#).

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.

Funding & Prizes

Funding

There are several 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](#).

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 2023–24

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, although one compulsory paper may be swapped for an optional paper; 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.

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. **Exam questions are equally weighted unless otherwise specified.**

- Papers 1, 2 and 3 will each consist of a 3-hour in-person 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 in-person 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	Course Leader	Term/s
1	Music in Contemporary Societies	Peter McMurray & Alisha Jones	Michaelmas & Lent
2	Western Music History I	A) Sam Barrett (MT); B) Katharine Ellis (LT)	A) Michaelmas & B) Lent
3	Music Analysis I	Nicholas Marston & Chloe Allison	Michaelmas & Lent
4	Tonal Skills I	Gareth Wilson (Counterpoint); Alan Howard (Harmony)	Michaelmas, Lent & Easter
5	General Musicianship	Daniel Trocmé-Latter	Michaelmas & Lent
6	Performance	Margaret Faultless	Michaelmas & Lent
7	Composition	Marta Gentilucci	Michaelmas & Lent
8	Music History Workshop	Benjamin Walton	Lent
9	Extended Essay	Katharine Ellis	Michaelmas & Lent
	Composers' Workshops	Marta Gentilucci	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 31 October 2023	Declaration of Optional Papers (two of Papers 6-9) <i>Submit via online form (link to be provided on the Part IA Induction Moodle page)</i>
Friday 1 December 2023 <i>(Last day of Full Michaelmas Term)</i>	Paper 6: Recital self-reflection <i>Submit via online form (link to be provided on Paper 6 Moodle page)</i>
Friday 26 January 2024 <i>(Eleventh day of Full Lent Term)</i>	Paper 9 Extended Essay: Submission of title and proposal <i>Submit via online form (link to be provided on Paper 9 Moodle page)</i>
Tuesday 27 February 2024 <i>(Tuesday two weeks before the end of Full Lent Term)</i>	Paper 6 Performance: Recital programme <i>Submit via online form (link to be provided on Paper 6 Moodle page)</i>
Friday 1 March 2024 <i>(Friday two weeks before the end of Full Lent Term)</i>	Paper 8 History Workshop: Release of takeaway paper <i>Paper to be <u>released</u> via Moodle by Faculty Admin Office</i>
Friday 15 March 2024 <i>(Last day of Full Lent Term)</i>	Paper 6 Performance: Recital self-reflection <i>Submit by email to Director of Studies and Director of Performance</i>
Friday 26 April 2024 <i>(Fourth day of Full Easter Term)</i>	Paper 9 Extended Essay submission <i>Submit in the relevant folder on the Paper 9 Moodle page</i>
Monday 29 April 2024 <i>(Seventh Day of Full Easter Term)</i>	Paper 8 History Workshop takeaway paper submission <i>Submit in the relevant folder on the Paper 8 Moodle page</i>
Friday 3 May 2024 <i>(Eleventh day of Full Easter Term)</i>	Paper 7 Composition with commentaries submission <i>Submit in the relevant folder on the Paper 7 Moodle page</i>

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 (in-person)
Key dates	N/A

Please note that lecture capture will be offered for this Paper.

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 varied sample of key contemporary musical practices, from concert music through jazz and pop to non-western musics, 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 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, reggae, go-go, gamelan and music/sound in religious settings (e.g., Gospel music, Islamic recitation).

Description of the examination

This paper will be assessed with a 3-hour in-person examination, 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.
- Cusick, Suzanne. 2008. 'Musicology, Torture, Repair', in *Radical Musicology*, Volume 3. Available as a PDF online.
- 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)
- Ya Lalla: Jewish Saharans Singing to Birth, <https://yalalla.org.uk/>

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) Sam Barrett (MT);

B) Katharine Ellis (LT)

Teaching hours	16 hours (8 + 8)
Recommended number of supervisions	8 (4 for each Part) + 1 revision supervision (Easter Term)
Term taught	A) Michaelmas & B) Lent
Assessment method	3-hour written examination (in-person)
Key Dates	N/A

Please note that lecture capture will be offered for this Paper.

Aims and Objectives

Part A: Early European Music to c. 1300

This course will introduce students to a foundational period in the history of European music, extending from its beginnings in the first millennium through to c. 1300. 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.

Description of the course

Part A: Early European Music to c. 1300

Lectures will focus on music at set times in particular places, e.g., Rome c. 800 and Paris c. 1200. 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, music within Jewish and Muslim communities in Europe, and the musical contributions of women. Students will be introduced to key documents in the history of music in this period through source readings. Select repertoires and music styles will be introduced with reference to an anthology edited by Margot Fassler.

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. This approach helps to 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 in-person 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. In Part A, the first question will be based on source readings, e.g., asking candidates to compare competing accounts or interpretations, or explain the key issues within and wider context for a given extract. A second question will relate to a specific selection of repertoires, and the third will invite candidates to write on a more general, overarching theme. Part B will offer a choice of three thematic questions that require a discursive response.

Suggestions for preliminary study

Part A: Early European Music to c. 1300

Margot Fassler, *Music in the Medieval West: Western Music in Context*, W. W. Norton & co.: New York and London, 2014, esp. chs. 1-3

Mark Everist (ed.), *The Cambridge Companion to Medieval Music*, Cambridge University Press: Cambridge, 2011, esp. ch. 11 ('Music and Liturgy')

Part B: Music, Power, Empire

Pre-Course Preparation

Please begin by reading the [first chapter of Jeffrey Richards, *Imperialism and Music: Britain 1876-1953*](#) (Manchester & New York: Manchester University Press, 2001), pp. 1-18.

Then read a synopsis of Verdi's opera *Aida* (1871; you'll find one on the Metropolitan Opera website, [here](#)), and watch/listen to [Acts 2 and 3, via YouTube](#) (from 56m46—1h50). You'll find a [bilingual vocal score at IMSLP.org](#); and a copy of the libretto in Italian

and English translation, [here](#).

Finally, please read Ralph Locke's article, '[Aida and Nine Readings of Empire](#)', *Nineteenth-Century Music Review*, 3/1 (June 2006), pp. 45-72, 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.

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 graduated 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.'

Supervisors will **not** be centrally allocated for either Part A or Part B of this course.

Paper 3: Music Analysis I

Course Leader: Nicholas Marston & Chloe Allison

Teaching hours	18 hours (9 + 9)
Recommended number of supervisions	8 (4 + 4)
Term taught	Michaelmas & Lent
Assessment method	3-hour written examination (in-person)
Key Dates	N/A

Please note that lecture capture will be offered for this Paper.

Aims and objectives

- To introduce and explore selected concerns of music theory and analysis
- To provide students with an analytical ‘toolkit’ appropriate to a wide range of musical repertoires
- To enable students to communicate analytical insights elegantly and persuasively in verbal and other media

Description of the course

This course, which forms the first part of a curriculum continued in Part IB, introduces students to music analysis as a field of enquiry and practice, and offers approaches to the analysis of an historically and culturally diverse range of musical repertoires. The course approaches analysis as an interpretive (rather than merely descriptive) practice, in which technical and stylistic issues are understood as embedded in their relevant historical and cultural contexts.

The Faculty of Music will provide 12 60-minute lectures during Michaelmas and Lent Terms, supplemented by four 90-minute classes for which the year group will be divided into smaller cohorts. The lectures will offer broad introductions to the relevant themes, covering a variety of pieces and approaches, while the classes will explore one chosen analytical method or specific repertory in greater depth.

Part A (Michaelmas Term): Instrumental Music

Part A offers an introduction to music analysis as a discipline and covers certain foundational principles of tonal harmony, voice leading and formal procedures in Western art and/or popular musics. Students will acquire the necessary skills and vocabulary to analyse a range of harmonic processes and common structures in tonal music. Topics covered may include motives and phrases, binary, variation and sonata forms, surface and depth, schemata, figured bass, lead sheets, etc.

Block 1: Coherence (3 lectures plus class)

The notion of coherence – often considered synonymous with ‘unity’ – has been hugely privileged throughout the history of music analysis as a discipline. After tracing some of that history (and its critics) onward from its origins in the teaching of composition in the eighteenth century, these lectures will examine how analysts have identified coherence in harmonic, motivic, thematic and formal dimensions of Western music of the period c1750 onward. Specific approaches for

consideration may include those of Schoenberg (*Grundgestalt*), Schenker (*Ursatz*), William Caplin (formal functions), James Hepokoski and Warren Darcy (Sonata Theory), and Janet Schmalfeldt ('In the process of becoming').

The related class will examine issues arising from Rudolf Reti's essay 'Schumann's *Kinderszenen*: A "Theme with Variations"', in Reti, *The Thematic Process in Music* (Westport, Conn.: Greenwood, 1978 [originally 1951])

Block 2: Reduction (3 lectures plus class)

As an analytical technique, reduction is the process of resolving, according to given procedures, the pitched elements – including duration – of a musical score into a simpler representation, or series of the same. Accordingly, it goes hand in hand with metaphors of surface and depth, and with the reciprocal process of elaboration, or 'composing out', from such simpler representations. Examples of the latter, such as figured-bass continuo parts or jazz lead sheets, illustrate the further relationship between the analytical procedure and improvisation and composition. The lectures will explore these and other aspects, and will demonstrate simple reductive procedures that may be applied to Western tonal music.

The related class will focus on selected examples from the work of Heinrich Schenker.

Part B (Lent Term): Vocal Music

Part B seeks to equip students with the skills to analyse text and to ask how composers have responded to that text by reflecting, enhancing or perhaps undermining its structural, syntactic, and semantic properties.

It covers three repertoires across the term in 6 lectures and 2 classes:

- Early opera and madrigal - solo-voice songs and arias by Francesca Caccini, Claudio Monteverdi, and Barbara Strozzi
- 19th-century Lieder – songs by Fanny Hensel, Franz Schubert, and Robert and Clara Schumann
- Golden-Age American Popular Song – songs from the 1920-50s

Block 2: Ton und Wort (3 lectures plus class)

This block invites students to look even more closely at poetic texts and then to consider composers' 'readings' of them.

Description of the Examination

Students will be required to answer two questions in a 3-hour examination, one from Section 1 (instrumental music) and one from Section 2 (vocal music). There will be a choice of two questions in each section, each asking students to analyse one unseen piece or song. Candidates are **not** required to reflect upon analytical method or process in their answers; nor need they employ specific method(s) in their analyses, although they are free to do so if they wish.

Suggestions for preliminary study

Part A (Michaelmas Term): Instrumental Music

Robert P. Morgan, 'The Concept of Unity and Musical Analysis', *Music Analysis*, 22 (2003), 7–50

Allen Forte, 'Schenker's Conception of Musical Structure', *Journal of Music Theory*, 3 (1959), 1–30

Both of these articles are available online via JSTOR

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. The supervisions should offer students practice in analysing individual pieces of music and in developing appropriate ways of communicating analytical insights clearly in prose form, supplemented as necessary by other media. At least one essay-equivalent piece of work should be completed each term.

Supervisors are reminded that supervisions should be scheduled 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.

Paper 4: Tonal Skills I

Course Leaders: Alan Howard (Harmony);
Gareth Wilson (Counterpoint)

Teaching hours	Lectures: 15 hours (9 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

Please note that lecture capture will be offered for this Paper.

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 Leader: Daniel Trocmé-Latter

Please note that lecture capture will not be offered for this Paper.

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 examination (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. Four smaller-group seminars will be given across Michaelmas and Lent Terms, exploring the skills in more detail. Individual supervisions are organised by Directors of Studies.

Description of the examination

Practical Skills will be tested in a **10-minute examination** (with 20 minutes' preparation time). The examination will comprise five questions.

1. Sight-singing	Candidates are required to sing or hum a short extract; the starting-note 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 on pitched woodblocks. NB: The material used for this test is likely to be polymetric and/or polyrhythmic. Credit will be given for musical realisations.
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 excerpt of music performed by one of the examiners. NB: The score is likely to be orchestral in nature. 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	<p>Candidates are required to transpose, on an instrument of their choice, a single line.</p> <p>NB: The material used for this test will normally include passages in treble, bass, alto, tenor or soprano clefs, to be transposed (by not more than one tone in either direction). Where appropriate, credit will be given for the musicality of the realisation.</p>

Suggestions for preliminary study

Most supervisors will prefer to use materials of their own choosing for this course but there are 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.) Another useful resource for sight-singing is Ralph Allwood and Timothy Teague (eds.), *Novello Novello Guide to Sight-Singing* (2017). A helpful rhythmic guide is Robert Starer's *Rhythmic Training* (1969). 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. Please note that pitched woodblocks (one high, one low) will be used for the rhythm section of the assessment; Directors of Studies may wish to acquire a pair of woodblocks for practice purposes.

Further details about course content for Practical Skills

The practical examination will last 10 minutes, with 20 minutes' preparation time.

B Aural

Teaching hours	Two plenary lectures will be given, one on Critical Listening, and one on Aural Analysis
Number of Faculty classes	Depends on initial assessment (see below for details)
Terms taught	Michaelmas, Lent & Easter
Assessment method	2-hour examination (in-person)
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 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.

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 in-person 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 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	Candidates are required to write down by dictation a selection of melodies and rhythms. NB: Skills tested will include recognition of pitch, rhythm, phrasing, dynamics, tempo fluctuations and articulation. Melodies may be accompanied or unaccompanied.
2. Harmonic perception	Candidates are required to annotate the bassline of an extract or movement, indicating the harmonies used. 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.
3. Critical listening	Candidates are required to comment on a recording of an extract or movement performed by a chamber or vocal ensemble. 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.
4. Aural analysis	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. 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.

Paper 6: Performance

Course Leader: Margaret Faultless

Teaching hours	Please see below
Recommended number of supervisions	At least 6 hours of one-to-one lessons plus classes
Terms taught	Michaelmas & Lent
Assessment method	Recital
Key dates	Tuesday 31 October 2023: Optional papers declaration form Friday 1 December 2023: Recital self-reflection Tuesday 27 February 2024: Recital programme submission Friday 15 March 2024: Recital self-reflection Tuesday 23 April 2024: Submission of programme and scores to Moodle

Please note that lecture capture will not be offered for this Paper.

Description of the course

Alongside developing their instrumental/vocal technique, musicianship and performance skills, students are expected to use all aspects of the teaching in the Faculty to enhance their performing skills. A preliminary session in Michaelmas Term will address issues of performance, programming and a class in Lent Term will address preparation and presentation.

Performance classes (informal, interactive, masterclasses with group discussion around topics relating to performance) will take place in Lent term. Each student will perform in one class. Students are encouraged to attend the Faculty's well-being classes and the wide range of activities offered by the Centre for Music Performance, the Faculty, individual Colleges and the wider University community.

By Tuesday 31 October 2023 must submit their option declarations, indicating their instrument or voice type and the name of their teacher(s).

Organists will normally be able to perform their recital on their instrument of choice (presuming they have obtained permission from the Cambridge college concerned).

By the last day of Michaelmas Term (1 December 2023) and Lent Term (Friday 15 March 2024) students must submit (via Moodle) a self-reflection on their studies.

By 5pm on Tuesday 27 February 2024, students must submit details of the complete programme for approval by the Chair of Examiners and Director of Performance.

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

An assessed instrumental or vocal recital consisting 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.

Tuning, spoken introductions and time between repertoire 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 15 minutes (normally to a maximum penalty of 10%).

There are no specific repertoire requirements for recitals and programming will be discussed in classes. 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 studying 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.

Additional examination requirements:

Candidates must provide the following:

- 1) An accompanist and/or page-turner, if required.
- 2) Scores of each piece they are performing, in the edition being used.
- 3) A programme setting out the pieces in the order in which they are to be performed.
Organists must include the specification of the instrument (a full list of stops and couplers).

Instructions about uploading this material to Moodle will be given.

Programme notes are optional, but these will not be assessed as part of the examination process.

Biographies must not be included.

Organists may use a single registrant, provided the repertoire and instrument require it.

Guidance for students, Directors of Studies and supervisors

Colleges should provide at least six hours of vocal/instrumental lessons, **up to £893**. It is recommended that funds may also be used to contribute towards travel costs if lessons take place outside Cambridge.

Tuition is to be arranged by students, through their Colleges or with advice from the Director of Performance.

Paper 7: Composition

Course Leader: Marta Gentilucci

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 5 and 11 minutes (90%) AND 3 short Commentaries (10%)
Key Dates	Tuesday 31 October 2023: Optional papers declaration form Friday 3 May 2024: Composition and commentaries submission

Please note that lecture capture will not be offered for this Paper.

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, space, gesture, timbre, line, harmony, and the role of the composer in contemporary society. Thanks to the Faculty's Assistant Professor in Composition, Dr Marta Gentilucci, the aesthetics and techniques of electroacoustic composition will figure in detail. 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.

Students taking Composition for the first time at any Part of the Tripos are expected to attend these sessions.

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.

Description of the portfolio

Candidates are required to submit one **composition** plus three short **commentaries**.

The duration of the **composition** should normally be of between 5 and 11 minutes. Electroacoustic works should be in stereo. The notation used should be that most appropriate to the medium and, for electroacoustic works, must include all technical information required for performance of the piece (including speaker placement etc if applicable). In addition, candidates are encouraged to submit a recording of the piece, although this is not a requirement except in the case of electroacoustic works. For all electroacoustic submissions, definitive sound files must be included. 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).

The **commentaries** are critical reflections on three separate guest presentations of the student's choice from the [Composers' Workshop series](#). Each of the three commentaries should be of

between 250 and 350 words. The commentaries must relate to Composers Workshops given over the **two** Terms (Michaelmas and Lent). Each commentary should offer a brief reasoned, if personal, response to issues raised in each of the chosen Workshops. Discussion may focus on technical or poetic questions, and may include consideration of presentation as well as content.

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 contemporary 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.

Submission of the portfolio

The composition 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 submission date given above. The composition must have been written by the candidate during the current academic year and it must have a cover sheet. Candidates will be required to declare that the composition is 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.

Recording files **must** be uploaded in one of the following formats:

Non-electroacoustic: .aiff, .aif, .wav, mp3

Electroacoustic compositions must be a stereo file in 48000Hz, format .aiff, .aif, .wav (**not** mp3)

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 5 and 11 minutes; this is to be delivered via Moodle **by 5.00pm on Friday 3 May 2024.**

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: 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 31 October 2023: Optional papers declaration form Friday 1 March 2024: Takeaway paper release Monday 29 April 2024: Takeaway paper submission

Please note that lecture capture will not be offered for this Paper.

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 2023-24, 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 3,500 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. A single thirty-minute supervision will be provided for students after the release of the assignment questions, to discuss approaches.

Paper 9: Extended Essay

Course Leader: Katharine Ellis

Teaching hours	1 hour + opt-in Work in Progress Presentation Session
Recommended number of supervisions	3 hours
Terms taught	Michaelmas & Lent
Assessment method	Extended Essay (between 2,500 and 3,500 words)
Key dates	Tuesday 31 October 2023: Optional papers declaration form Friday 26 January 2024: Submission of title and proposal Friday 26 April 2024: Extended essay submission

Please note that lecture capture will be offered for this Paper (introductory lecture).

Aims and objectives

The Extended Essay gives first-year 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. The Faculty, however, 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 towards the end of 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 26 January 2024** [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 of up to 200 words outlining the topic of the dissertation. Minor changes to titles and topics must be approved by the candidate's 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 26 April 2024**. 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 (concerning the choice and definition of a topic as well as matters of 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 26 April 2024** 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 of the essay has been produced and discussed.

Composers' Workshops

Lecturer: Marta Gentilucci

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.

PART IB

Candidates for Part IB offer six papers: Papers 1, 2 and 3 plus three others from Papers 4 to 15.

Candidates may replace one of Papers 1-3 with an optional paper (Papers 4-15), subject to approval by the Director of Undergraduate Studies.

Exam questions are equally weighted unless otherwise specified.

Paper Number	Course Title	Course Leader	Term/s
1	Western Music History II A) Early Modern Music B) 20 th /21 st Century	A) Bettina Varwig (MT); B) Marina Frolova Walker (LT)	A) Michaelmas & B) Lent
2	Music Analysis II	Nicholas Marston, Bettina Varwig, Jeremy Thurlow & James Olsen	Michaelmas & Lent
3	Applied Tonal Skills		
	Style Composition	Tim Horton	Michaelmas
	Fugue (also Part II) & Motet	Gareth Wilson	Michaelmas
	Orchestration	Ewan Campbell	Michaelmas
	Film Score	Michael Ladouceur	Michaelmas
4	Introduction to Performance Studies	Mine Dogantan Dack	Lent
	i) Essay	Mine Dogantan Dack	Lent
	ii) Recital	Margaret Faultless	Michaelmas & Lent
5	Composition Portfolio Seminars (also Part IA)	Marta Gentilucci	Michaelmas & Lent
6	Introduction to Music and Science	Peter Harrison	Lent
7	Introduction to Popular Music and Media	Alisha Jones	Michaelmas
8	Introduction to Ethnomusicology	Stephen Wilford	Michaelmas
9	Dissertation (also Part II)	David Trippett	Michaelmas & Lent
10	Notation	James Burke	Michaelmas & Lent
11	Practical Musicianship	Graham Ross	Michaelmas
12	1: <i>Carmen</i> in Context (language element: French)	Delphine Mordey	Lent (language in Michaelmas)
13	2: Introduction to Schenkerian Analysis	Nicholas Marston	Michaelmas & Lent
14	3: Music and Global History	Jacob Olley	Lent
15	4: Music in Jazz-Age Paris	Katharine Ellis	Michaelmas
	Composers' Workshops	Marta Gentilucci	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 13 October 2023 (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 10 November 2023 (Friday three weeks before the end of Michaelmas Term)	Paper 9 Dissertation: Submission of title and proposal Submit via online form (link to be provided on Paper 9 Moodle page)
Friday 17 November 2023 (Friday three weeks before the end of Michaelmas Term)	Paper 7 Introduction to Popular Music and Media: Title and proposal Submit via online form (link to be provided on Paper 7 Moodle page)
Friday 1 December 2023 (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
Thursday 18 January 2024 (Third day of Full Lent Term)	Paper 7 Introduction to Popular Music and Media: Essay Submit in the relevant folder on the Paper 7 Moodle page
ASAP and by Friday 19 January 2024 (Fourth day of Full Lent Term)	Paper 8 Introduction to Ethnomusicology: Choice of coursework, title and proposal Submit via online form (link to be provided on Paper 8 Moodle page)
Tuesday 23 January 2024 (First Tuesday of Full Lent Term)	Paper 5 Composition Portfolio: first composition and commentary Submit in the relevant folder on the Paper 5 Moodle page
Wednesday 24 January 2024 (Ninth day of Full Lent Term)	Paper 4 Introduction to Performance Studies: Essay title and proposal Submit via online form (link to be provided on Paper 4 Moodle page)
Friday 26 January 2024 (Eleventh day of Full Lent Term)	Paper 3 Applied Tonal Skills: Option declaration Submit via online form (link to be provided on Paper 3 Moodle page)
Friday 23 February 2023 (Friday three weeks before the end of Lent Term)	Paper 14 Music and Global History: Choice of coursework, title and proposal Submit via online form (link to be provided on Paper 14 Moodle page)
Tuesday 27 February 2024 (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 29 February 2024 (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 12 March 2024 (Last Tuesday of Full Lent Term)	Paper 5 Composition Portfolio: second composition and commentary Submit in the relevant folder on the Paper 5 Moodle page
Thursday 14 March 2024 (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 15 March 2024 (Last day of Full Lent Term)	Paper 4 Introduction to Performance Studies: Recital self-reflection Submit by email to Director of Studies and Director of Performance
Friday 26 April 2024 (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 26 April 2024 (Fourth day of Full Easter Term)	Paper 5 Composition Portfolio: third composition and commentary Submit in the relevant folders on the Paper 5 Moodle page

Friday 3 May 2024 <i>(Eleventh day of Full Easter Term)</i>	Paper 9 Dissertation <i>Submit in the relevant folder on the Paper 9 Moodle page</i>
Monday 6 May 2024 <i>(Fourteenth day of Full Lent Term)</i>	Paper 14 Music and Global History: Coursework <i>Submit in the relevant folder on the Paper 14 Moodle page</i>
Wednesday 8 May 2024 <i>(Sixteenth day of Full Easter Term)</i>	Paper 8 Introduction to Ethnomusicology: Coursework <i>Submit in the relevant folder on the Paper 8 Moodle page</i>
Friday 10 May 2024 <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 2024 <i>(Date and time to be confirmed at the start of Easter Term)</i>	Paper 11 Practical Musicianship: Continuo test <i>To be <u>released</u> via Moodle by Faculty Admin Office</i>

Paper 1: Western Music History II

Course Leaders: A) Bettina Varwig (MT); B) Marina Frolova Walker (LT)

Teaching hours	16 hours (8 + 8) plus 1 revision lecture
Recommended number of supervisions	8 (4 for each Part)
Terms taught	A) Michaelmas & B) Lent
Assessment method	3-hour written examination (in-person)
Key dates	N/A

Please note that lecture capture will be offered for this Paper.

Aims and objectives

- To introduce key issues in the study of Western music in the early modern period and the twentieth/twenty-first centuries
- To introduce students to a range of musical repertoires and practices from those periods, considered in their cultural, social and institutional contexts
- To develop skills in studying different historical sources and discourses

Description of the course

Part A: Early Modern Music

This course introduces students to a variety of Western music and musical practices of the seventeenth and early eighteenth centuries, studied in their cultural, social and institutional contexts. We will engage with a range of musical genres, events, people, places and practices that shaped Western music making between ca. 1580 and 1750, from the beginnings of opera to the instrumental concerto, from the French court at Versailles to the Catholic musical establishments of early modern colonial Manila. We will explore some methods of studying primary source materials alongside covering a set of relevant secondary literature. Students will be expected to acquaint themselves with a wide range of repertoire through listening and score study.

Part B: 20th/21st Century

The eight lectures will offer different cross-sections of art music of the past 120 years, based on different conceptions of what music ought to be or what function it should perform. We will also look at the borderlines, considering fusions with other genres and musical cultures. Each lecture will come with a playlist of 10 to 12 musical works, which will be examined in their historical, aesthetic and social contexts; political background and developments in the other arts will be given close attention. Each of the students will hopefully modify and expand the playlists further, as exam questions will not be tied to any particular piece of music.

The topics are as follows:

- 1 Music as Transcendence
- 2 Music within an Artistic Synthesis
- 3 Music as Construction
4. Music for the People
- 5 Music as Conceptual Art

- 6 Music as an Acoustic Phenomenon/ Music as Trance
- 7 Nationalisms and Cultural Fusions
- 8 Classical Plus/ Plus Classical

Description of the examination

There will be a three-hour examination paper, comprising two sections, A (Music of the Early Modern Period) and B (20th/21st Century). Students will be required to answer **three questions, one from one section and two from the other section**

Suggestions for Preliminary Study

Part A: Early Modern Music

Wendy Heller, *Music in the Baroque (Western Music in Context)* (New York: Norton, 2013) Richard Taruskin, *The Oxford History of Western Music* (Oxford: Oxford University Press, 2005), vol. 2
Source Readings in Music History: The Baroque Era, ed. Margaret Murata (New York: Norton, 1998)

Part B: 20th/21st Century

In preparation for this course, it would be useful to read Alex Ross's *The Rest is Noise* and Paul Griffiths's surveys of twentieth-century music before and after 1945. The two volumes on twentieth-century music from Richard Taruskin's *Oxford History of Western Music* are also highly recommended, for more selective reading.

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 supervision(s), offering them a graduated 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 Term 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, 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.

Paper 2: Music Analysis II

Course Leaders: Nicholas Marston, James Olsen, Jeremy Thurlow & Bettina Varwig

Teaching hours	18 hours (9+9)
Recommended number of supervisions	8 (4+4)
Terms taught	Michaelmas & Lent
Assessment method	3-hour written examination (in-person)
Key dates	N/A

Please note that lecture capture will be offered for this Paper.

Aims and objectives

- To widen and deepen the introduction to selected concerns of music theory and analysis begun in Part IA
- To provide students with an analytical 'toolkit' appropriate to a wide range of musical repertoires
- To enable students to communicate analytical insights elegantly and persuasively in verbal and other media

Description of the course

This course, which follows on from Part IA Paper 3, continues to familiarise students with different aspects of music analysis as a field of enquiry and practice, and offers approaches to a diverse range of musical repertoires beyond those covered in Part IA. Building on the skills and insights gained in Part IA, the course continues to embrace analysis as an interpretive (rather than merely descriptive) practice, in which technical and stylistic issues are understood as embedded in their relevant historical and cultural contexts.

The Faculty of Music will provide 12 60-minute lectures during Michaelmas and Lent Terms, supplemented by four 90-minute classes for which the year group will be divided into smaller cohorts. The lectures will offer broad introductions to the relevant themes, covering a variety of pieces and approaches, while the classes will explore a specific repertory in greater depth.

Part A (Michaelmas Term): Mapping Tonal Space

Part A introduces students to different ways of conceptualising and organising tonal space beyond common-practice tonality. Students will gain the necessary knowledge and skills to analyse and contextualise different ways of pitch organisation in a variety of Western and/or non-Western repertoires. Topics and approaches to be covered may include modal practices in chant and/or jazz, Renaissance counterpoint, hexatonic theory, maqam, octatonicism, Tonnetz, neo-Riemannian theory, serialism, etc.

Block 1. Tonalities (3 lectures plus seminar)

Lecturer: Nicholas Marston

The three lectures in this block will be centrally concerned with how pitches have been understood as related to one another in mainly western repertoires from c1750 onward. Questions to be addressed will be: what is meant by a tonal centre? How may centre relate to periphery? How embedded in writing about such music are spatial metaphors such as 'depth' and 'distance', and to what ends? How might they be re-thought? What affective qualities can be ascribed to musical compositions when conceived of in these terms? Theoretical sources will include the work of Rameau, Riemann, Schenker, Schoenberg, Richard Cohn, Suzannah Clark and others; compositions to be examined will be drawn from both art and popular traditions. The class will concentrate on Tonnetz representations of compositions by Schubert and later nineteenth-century composers, and their interpretative potential.

A lecture schedule will be provided on Moodle.

Block 2. Modalities (3 lectures plus seminar)

Lecturer: Jeremy Thurlow

This block of lectures takes an approach to harmony and melody which place less emphasis on moment-to-moment progression than is typical of approaches to tonal repertoire, and more attention to the global characterisation of an entire passage, section or movement. A key concept is the adoption of (or restriction to) a particular scale of pitch-classes: that is, a mode. Modes in this sense have often been associated with colour, usually in a non-specific and metaphorical sense, but also bring the possibility of other associations: folk-music, orientalism, religiosity, ancientness and 'purity', among others. Mode is understood in clear contrast to the continual use of the full chromatic set as found, for example, in early 20C 'free atonal' and serial repertoire. While these repertoires are not modal, space will also be found to examine them from a similar perspective with a view to clarifying the important differences as well as some less obvious parallels. Much of the repertoire examined dates from c. 1870 to 1945; however, there will also be excursions into earlier classical and romantic repertoire and into the later 20th century.

Part B (Lent Term): Music in Time

Part B introduces students to different analytical approaches to music's temporal dimension, its organisation over time and its unfolding in performance. Students will acquire the necessary skills and vocabulary to address questions of temporality in a variety of notated and improvised musical practices. Topics and repertoires may include historical and contemporary theories of metre, mensural time, hypermetre, rhythm in African musics, schemata, dance, gesture, embodiment, etc.

Block 1. Rhythm and Metre (3 lectures plus seminar)

Lecturer: James Olsen

Rhythm and metre have at times received less attention from music analysts than matters of pitch organisation, and yet they are essential aspects of music's temporal nature. This block introduces students to a variety of theoretical and analytical approaches to rhythm and metre, including the work of Kofi Agawu, Christopher Hasty, Fred Lerdahl and Ray Jackendoff, and Pieter van den Toorn. One lecture, together with the seminar and supervisions, will consider rhythm and metre in twentieth-century post-tonal music, with particular focus on Stravinsky. Other lectures will consider rhythm and metre in the Classical style, and in the music of Northern Eweland, Ghana.

Block 2. Performance (3 lectures plus seminar)

Lecturer: Bettina Varwig

This block will introduce students to different modes of embodied analysis, i.e. modes of analysis that make the bodies of performers and/or listeners its central reference point. We will consider how musical structure, expression and meaning is created and shaped by performers in performance. We will learn to read musical scores as somatic scripts that invite particular sets of physical action from their performers. Key themes will include gesture, affect, improvisation and metaphors of space, shape and motion; key authors will include Matthew Butterfield, Arnie Cox, Suzanne Cusick and Jonathan de Souza. The lectures will look at a variety of repertoires from Henry Purcell and Fanny Mendelssohn to Anton Webern and jazz; the seminar and supervisions will focus on European keyboard music around 1700.

Description of the examination

Students will be required to analyse two pieces from a choice of four in a 3-hour in-person written examination.

Suggestions for preliminary study

Tonalities

The Cambridge History of Western Music Theory, ed. Thomas Christensen (Cambridge: CUP, 2002), Part III. D: 'Tonality', pp. 726–844.

You should aim to read at least Chapter 23: Bryan Hyer, 'Tonality', pp. 726–52, and familiarize yourself with some of the remaining chapters. Online access is available through iDiscover.

Modalities

Van den Toorn, P. and McGinness, J., *Stravinsky and the Russian Period*, chapters 2 and 3.

Harrison, D., *Pieces of Tradition: An Analysis of Contemporary Tonal Music*, chapters 1 and 2.

Pople, A., 'Messiaen's musical language', in Hill, ed, *The Messiaen companion*.

Rhythm and Metre

Christopher F. Hasty, *Meter as Rhythm* (Oxford: Oxford University Press, 1997).

Performance

George Fisher and Judy Lochhead, 'Analyzing from the Body', *Theory and Practice* 27 (2002), 37-67

Guidance for students, Director 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. The supervision topics should be chosen to enable further engagement with the specific repertoires covered in the classes. The supervisions should offer students practice in analysing individual pieces of music and developing appropriate ways of communicating analytical insights clearly in prose form, supplemented as necessary by other media. As the course progresses, supervision topics should also encourage students to synthesize as appropriate the different themes and approaches introduced in the lectures when analysing individual pieces. At least one essay- equivalent piece of work should be completed each term.

Supervisors are reminded that supervisions should be scheduled to follow the lectures/classes 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.

Paper 3: Applied Tonal Skills

Lecturers: Tim Horton (Song, Sonata Forms); Gareth Wilson (Motet, Fugue); Michael Ladouceur (Film Score), Orchestration (Ewan Campbell)

Teaching hours	Please see below for details
Recommended number of sessions	Please see below for details
Terms taught	Michaelmas
Assessment method	Portfolio of three submissions (takeaway paper for Orchestration option)
Key dates	Friday 26 January 2024: Option declaration Thursday 29 February 2024: Release of Film Score film clip Thursday 14 March 2024: first submission Friday 10 May 2024: second and third submissions

Please note that lecture capture will be offered for this Paper.

Aims and objectives

This course, examined primarily 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 timescale. In addition to developing competence in handling certain forms and genres (see below) and in employing tonality as a structural determinant, undergraduates will need to get to grips with basic compositional principles, such as finding an appropriate balance between unity and diversity, developing a sense of coherence and completeness, and exploiting effectively the technical capabilities of instruments and voices. In addition, those who wish to do so will have the opportunity to explore techniques of orchestration and of composing music to moving images.

Description of the course

There are six options available: Motet, Fugue, Sonata Forms, Song, Orchestration and Film Score. Introductory lectures for the **Motet**, **Sonata Forms** and **Song** options will be given during Michaelmas Term and will be made available on Moodle. These will explore a broad range of relevant styles and consider both the defining features and diverse possibilities of each genre, as well as offering advice on compositional technique. 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 style 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.

This course provides an opportunity to immerse yourself in repertoire that you enjoy. Compositions for options 3 (Sonata Forms) and 4 (Song) will need to demonstrate understanding of the relevant historical style, and should reflect engagement with specific models from a particular composer or

closely related grouping of composers. Students taking these options would therefore be well advised to spend the first part of Michaelmas Term familiarising themselves with the repertoire in question and identifying relevant historical models.

Candidates will be required to offer a total of **three** submissions, each from a different category. 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 14 March 2024)**. 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 10 May 2024)**.

All compositions must have been written during the current academic year. Each submission must have a cover sheet. All submissions for options 1-5 must be submitted in the form of a score using conventional notation. For submissions under options 1 (Motet), 3 (Sonata Forms) and 4 (Song), explanatory notes should be included in the front matter of the score identifying the intended style and relevant historical models. 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.

While there is no requirement to include a recording with your submission for options 1-4, recordings are always welcome – whether performed or computer-generated. Indeed, playing or producing your piece can make an important contribution to the learning process. Where recordings are submitted, please note that the quality of the performance or recording will play no part in the assessment process.

The paper comprises six options:

1. **Motet** in four or five voices in a contrapuntal sixteenth-century style;
2. **Fugue** for *either* keyboard (including organ) *or* strings in *either* three *or* four voices in high Baroque style;
3. **Movement based on sonata form/sonata principles** (including first-movement, slow-movement and sonata-rondo forms) in a specified tonal style based on repertoires from the period 1770–1945; submissions in this category should be scored for between one and five performers and the instrumentation should be based on precedents consistent with the intended historical model; solo submissions should be for a polyphonic instrument (e.g. piano, organ, guitar);
4. **Solo or part song (or group of songs/part songs)** in a specified tonal style based on repertoires from the sixteenth to twentieth centuries; solo songs should be scored for solo voice and polyphonic instrument (e.g. lute, guitar, harp, piano, organ) with a maximum of one additional obbligato instrument; part songs may be scored for choir with or without accompaniment.
5. **Orchestration** of a short piece of piano music for a late nineteenth-century/early twentieth-century symphony orchestra (takeaway paper; details below);
6. **Film Score** for a short video clip for acoustic instruments, electronics or combination (details below);

below).

The following restrictions apply:

- Each submission must come from a different one of the six numbered categories
- Guidelines for the duration of each submission are as follows (not applicable to Orchestration and Film Score):
 - (i) Motet – between 3 and 5 minutes;
 - (ii) Fugue – dependent on bar lengths and material, e.g. 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;
 - (iii) Sonata forms – between 4 and 8 minutes;
 - (iv) Songs/groups of songs – between 4 and 8 minutes
- Submissions in the Song category should include a separate copy of each text used, identifying the author, date and source where known. Where a non-English text has been used, an English translation must also be provided.
- Additional requirements for Fugues are as follows:
 - (i) Fugal expositions should contain a regular, invertible countersubject.
 - (ii) Students should use an existing fugue subject and indicate the composer or source of the subject on their submission.
- Tonality (or an appropriate modal structure in submissions based on pre-tonal styles) must play a clear role in the articulation of the musical argument in all submissions.
- Each piece should maintain a consistent and coherent idiom.
- All submissions should be presented in standard notation.
- Submissions under options 1 (Motet), 3 (Sonata Forms) and 4 (Song) should be accompanied by a explanatory note of 200–400 words detailing the intended style, any particularly relevant models, and summarising how appropriate techniques, devices and forms have been deployed.
- 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.

The work **must** be submitted as a score in standard notation in a **PDF** file. Students who have produced their work in Sibelius are asked to submit **the Sibelius file as well** as a PDF.

If a **recording** is submitted for **Options 1-4**, the file must be a **.mp3** or **.wav** file.

Option 6 must include a Mac-compatible film-clip with recorded music embedded (**.mp4** or **.mov**).

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)

There will be two introductory 60-minute lectures each for the Motet, Song and Sonata Forms options. The Fugue option is introduced in a separate lecture course shared with the Part II Fugue paper. The takeaway options in Orchestration and Film Score are each introduced through a series of four 60-minute lectures. Examination is by portfolio of three submissions (or a takeaway paper for the Orchestration option).

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).

2. 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 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 eight 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.

5. Orchestration

Lecturer: Ewan Campbell

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 piano piece, 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 (4th 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). Modern 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 given during 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.

6. 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. Students will be given a film to score from the start of the year to allow them to walk through each step of the film scoring composition process before their examination.

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 film. The work **must** 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 lectures/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 29 February 2024)**.

Suggestions for preliminary study

- Samuel Adler, *The Study of Orchestration*, 4th ed. (W.W. Norton, 2016)

- Fred Karlin & Rayburn Wright, *On the Track: A Guide to Contemporary Film Scoring*, 2nd ed. (Psychology Press, 2004)
- Adam Carse, *The History of Orchestration*, 1st ed. (University of Michigan Press, 1925)

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 either individually or in small groups which are organised by the lecturer Michael Ladouceur (ml895@cam.ac.uk). 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	<ul style="list-style-type: none"> ● Eight 90-minute lectures with discussion ● Optional additional video resources: c. 4 hours of 'Talking Heads' videos with Professor John Rink and five experts in the field ● Recital Option: at least 8 hours of one-to-one lessons plus classes ● Supervisions or equivalent as detailed below
Recommended number of Supervisions	<ul style="list-style-type: none"> ● 3 one-hour supervisions for all students ● 3 further one-hour supervisions or equivalent for Essay Option students ● 8 hours of one-to-one lessons plus classes for Recital Option students
Term taught	<ul style="list-style-type: none"> ● Michaelmas: Introduction to recital option & programming and some performance classes ● Lent: 7 lectures; other performance classes ● Easter: 1 'review and synthesis' session
Assessment method	<ul style="list-style-type: none"> ● 2-hour written examination (in-person) (50%) ● <i>Either</i> a recital <i>or</i> a 3,500-word essay (50%)
Key Dates	<p>Friday 13 October 2023: Option declaration</p> <p>Friday 1 December 2023: Recital self-reflection</p> <p>Wednesday 24 January 2024: Essay title and proposal</p> <p>Tuesday 27 February 2024: Recital programme submission</p> <p>Friday 15 March 2024: Recital self-reflection</p> <p>Tuesday 23 April 2024: Submission of programme and scores to Moodle</p> <p>Friday 26 April 2024: Essay submission (Essay Option students only)</p>

Please note that lecture capture will not be offered for this Paper.

Aims and objectives

This course aims:

1. to offer an introduction to representative scholarly research in the discipline of contemporary Music Performance Studies, particularly in the areas of historically informed performance, analysis and performance, and psychology of music performance;
2. to develop analytical and critical skills in evaluating source materials and material artefacts involved in creating artistic music performances;
3. to develop understanding of the various (quantitative, qualitative, and practice-based/artistic) research methods employed in Music Performance Studies
4. to broaden the aesthetic horizons of the students by introducing alternative ways of thinking about the art of musical performance, through the lens of recent research in performance studies;
5. 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 Music 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 the ability to discuss performance-related issues in a conceptually sophisticated manner, and to connect non-conceptual/embodied aspects of music making with theoretical perspectives on music performance
4. developed critical awareness of the art of musical performance as a culturally and socially situated and embodied creative practice;
5. developed increased sensitivity to the expressive potentials of musical sound and the physical basis for shaping them;
6. developed skills in critical thinking and writing.

Course description

This course will consider in some critical detail three main areas defining contemporary musical 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, the process of interpretation, expressive playing and singing, contingencies of live performing, stylistic norms and expectations, social and cultural contexts of performing, processes of performance preparation, critical evaluation of performances, performance expertise, the relationship between performance and scholarship, performance as a source of musical knowledge, embodied and affective ways of knowing music, and the quest for an individual artistic voice in contemporary cultures.

By Friday 13 October 2023 students must have chosen one of two additional assessment options:

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 26 April 2024**. In addition, students must submit via the forms on the Moodle paper site **by Friday 13 October 2023** a declaration form indicating their intention to take the Essay Option, and **by Wednesday 24 January 2024** details of the title of their essay along with a proposal of c. 300 words. Students intending to pursue research with human subjects or with other ethical implications should submit an Ethical Review form with their declaration form.

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

Option 2: Recital

Students are expected to use all aspects of the teaching in the Faculty to enhance their performing skills. A preliminary session in Michaelmas Term will discuss issues of performance and programming and a class in Lent Term will address preparation and presentation.

Performance classes (informal, interactive, masterclasses with group discussion around topics relating to performance) will take place in Lent term, taken by specialist teachers. Each student will perform in one class.

Students are encouraged to attend the Faculty's well-being classes and the wide range of activities offered by the Centre for Music Performance, the Faculty, individual Colleges and the wider University community.

Although not a formal requirement, we recommend 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.

By Friday 13 October 2023 recitalists must submit a declaration form indicating their intention to take the Recital Option, their instrument or voice type and the name of their teacher(s). Organists will normally be able to perform their recital on their instrument of choice (presuming they have obtained permission from the Cambridge college concerned).

By the last day of Michaelmas Term (Friday 1 December 2023) and Lent Term (Friday 15 March 2024) students taking the Recital option must submit (via Moodle) a self-reflection on their studies.

By 5pm on Tuesday 27 February 2024, recitalists must submit details of the complete programme for approval by the Chair of Examiners and Director of Performance.

Description of the examination

Written paper (all students)

A two-hour in-person 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.

Essay (only for students taking the Essay Option)

An essay of no more than 3,500 words on a designated topic in the field of musical performance studies is to be submitted via Moodle **by Friday 26 April 2024**. This assessed essay will be worth 50% of the total mark for this course.

Recital (only for students taking the Recital Option)

The assessed recital will be worth 50% of the total mark for this course and will 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. Tuning, spoken introductions and time between repertoire 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 repertoire requirements for recitals and programming will be discussed in classes. 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 studying repertoire by under-represented composers.

Additional examination requirements:

Repertoire performed in a previous University examination may not be repeated.

Candidates must provide the following:

- 1) An accompanist and/or page-turner, if required.
- 2) Scores of each piece they are performing, in the edition being used.
- 3) A programme setting out the pieces in the order in which they are to be performed.

Organists must include the specification of the instrument (a full list of stops and couplers).

Instructions about uploading this material to Moodle will be given.

Programme notes are optional, but these will not be assessed as part of the examination process.

Biographies must not be included.

Organists may use a single registrant, provided the repertoire and instrument require it.

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**.

Suggestions for preliminary study

For an introduction to the historical and cultural circumstances that gave rise to the emergence of musical performance studies as a discipline, students are encouraged to read the first chapter, 'Plato's curse', in Nicholas Cook, *Beyond the Score* (New York: Oxford University Press, 2013), pp. 8–32.

To acquaint themselves with the conceptual reach of the term "performance", students are encouraged to read the first two chapters of *Performance Studies: An Introduction* by Richard Schechner (third edition, London: Routledge, 2013).

For those who would like to acquaint themselves with the basics of the historically informed performance debate, the first chapter of John Butt's *Playing with History* (Cambridge: Cambridge University Press, 2002), with particular attention given to pp. 3–24, is recommended.

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

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

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

Artistic Practice as Research in Music: Theory, Criticism Practice (2015) edited by Mine Doğantan-Dack is recommended as an introduction to the essentials of practice-based or artistic research, critical discussion concerning methodological issues, as well as case studies.

Guidance for students, Director of Studies and supervisors

The teaching will consist of the following:

- Seven live lectures of 90 minutes.
- A 90-minute live 'review and synthesis' session held in Easter Term
- For optional viewing, five 'Talking Heads' videos of c. 45 minutes each, featuring discussions with leading experts in the field (ca. 4 hours total)
- For the Recital Option: Performance tuition, classes and workshops, leading to an assessed recital of 20 minutes
- For the Essay Option: supervisions as detailed below, leading to the submission of an essay of c. 3,500 words
- Supervisions (including lessons for Recital Option students) as detailed below

- One written examination taken by all candidates.

Supervisions

- There will be three one-hour supervisions for all students, normally in groups of four. **Supervisors will be arranged by the course leader.**
- Students taking the Essay Option will receive three further supervisions (or equivalent) either individually or as a group, focusing on the assessed coursework. **Supervisors will be arranged by the course leader.**
- For students taking the Recital Option, Colleges should provide at least eight hours of vocal/instrumental lessons, **up to £893**. It is recommended that funds may also be used to contribute towards travel costs if lessons take place outside Cambridge.
- Tuition is to be arranged by students, through their Colleges or with advice from the Director of Performance.

CAMRAM

Up to 10 students (Part IB or Part II) receive lessons 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, lessons are paid for by individual Colleges, but in this case direct to the Academy. All recipients are expected to take an active role in Faculty and University performance-related activities.

The 2023/24 CAMRAM fees for Part 1B are £680 (for eight hours of one-to-one tuition).

Paper 5: Portfolio of Compositions

Course Leader: Marta Gentilucci

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 13 and 19 minutes (90%) AND 3 short Commentaries (10%)
Key Dates	Tuesday 23 January 2024: first submission and commentary Tuesday 12 March 2024: second submission and commentary Friday 26 April 2024: third submission and commentary

Please note that lecture capture will not be offered for this Paper.

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, space, gesture, timbre, line, harmony, and the role of the composer in contemporary society. Thanks to the Faculty's Assistant Professor in Composition, Dr Marta Gentilucci, the aesthetics and techniques of electroacoustic composition will figure in detail. 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.

Students taking Composition for the first time at any Part of the Tripos are expected to attend these sessions.

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.

Description of the portfolio

Candidates are required to submit three **compositions** plus three short **commentaries**.

Candidates are required to submit a portfolio of three pieces whose combined duration should normally be of between 13 and 19 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. Electroacoustic works should be in stereo. The notation used should be that most appropriate to the medium and, for electroacoustic works, must include all technical information required for performance of the piece (including speaker placement etc if applicable). In addition, candidates are encouraged to submit a recording of the piece, although this is not a requirement except in the case of electroacoustic works. For all electroacoustic submissions, definitive sound files must be included. 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).

The **commentaries** are critical reflections on three separate guest presentations of the student's choice from the [Composers' Workshop series](#). Each of the three commentaries should be of between 250 and 350 words. The commentaries must relate to Composers Workshops given over the **two** Terms (Michaelmas and Lent). Each commentary should offer a brief reasoned, if personal, response to issues raised in each of the chosen Workshops. Discussion may focus on technical or poetic questions, and may include consideration of presentation as well as content.

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 contemporary 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.

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 submission dates given above. 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.

Recording files **must** be uploaded in one of the following formats:

Non-electroacoustic: .aiff, .aif, .wav, mp3

Electroacoustic compositions must be a stereo file in 48000Hz, format .aiff, .aif, .wav (**not** mp3)

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 13 and 19 minutes.

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: Introduction to Music and Science

Course Leader: Peter Harrison

Teaching hours	12 hours (8 x 90-minute lectures with discussion)
Recommended number of supervisions	8 x 1-hour sessions (centrally organised)
Terms taught	Lent
Assessment method	3-hour written examination (in-person)
Key dates	N/A

Please note that lecture capture will be offered for this Paper.

Aims and objectives

This course introduces musicians to a scientific perspective on music. This scientific perspective sees music as a human capacity that derives from complex interactions between the physics of sound, the biology of the human auditory system, the psychology of the human mind, and the dynamics of human society. Studying these interactions allows us to explore fundamental questions about the nature of music, such as “what are the evolutionary origins of music?”, “why does music evoke such strong emotions?”, “what makes some chords consonant and others dissonant?”, “what are the ingredients to a successful pop song?”, and “can music provide successful therapies for clinical conditions such as speech impairment, Parkinson’s disease, or dementia?”.

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

Description of the course

The course is structured around 8 x 90-minute lectures spaced evenly through Lent Term. These lectures address the following key topics:

- The scientific method and its application to music
- The acoustic basis of musical sounds
- Pitch perception
- Consonance perception
- Musical expectation
- Musical emotions
- Music evolution
- Music across the world
- Writing scientific essays

The course is supported by an online textbook developed by the lecturer, which can be found at the following link: <https://pmcharrison.github.io/intro-to-music-and-science/>. This will be updated as term approaches with new content for the present version of the course.

The course will be taught in a ‘flipped’ manner. This means that students are expected to prepare for each lecture by reading through the relevant textbook chapters and potential supplementary reading. The lecture will then be used for interactive activities that take advantage of in-person

presence, including for example workshops on creating and analysing musical sounds, creating behavioural experiments, and writing scientific essays.

Description of the examination

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

Suggestions for preliminary study

Students are encouraged to explore the [online textbook](#) and the references therein. They may also be interested in exploring the two following general textbooks on music psychology:

- Deutsch, D. (2012), *The Psychology of Music (3rd edition)*. Academic Press. [ebook](#)
- Hallam, S., Cross, I., & Thaut, M. (2016), *The Oxford Handbook of Music Psychology (2nd edition)*. Oxford University Press. [ebook](#)

Guidance for students, Directors of Studies and supervisors

Supervisions will be organised centrally by the lecturer, with different supervisors taking different topics according to their expertise, and with each student seeing multiple supervisors over the course of the academic year. These supervisions will be held on a weekly basis, starting in Lent Term; one revision supervision will be held in Easter Term.

Paper 7: Introduction to Popular Music and Media

Course Leader: Alisha Jones

Teaching hours	12 hours (8 x 1.5hr lectures with discussion), 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 2-hour written examination (in-person) (50%)
Key dates	Friday 17 November 2023: Title and proposal submission Thursday 18 January 2024: Coursework submission

Please note that lecture capture will not be offered for this Paper.

Description of the course

“Everybody, move your body. Now do it! Here is something that's gonna make you move & groove. ‘Hey D.J. keep playing that song, all night. On and on and on!’” When the duo Zhané shouted out the DJ in “Hey, Mr D.J.” (1994), they revealed the role of the D.J. as a co-creator in the affective music experience of the dance floor, foreshadowing more involved musical futures. Zhané joined a burgeoning repertoire that acknowledges the role of multi-media in popular music production aesthetics, curatorial roles that are essential to the global music industrial complex.

This course is designed to explore the intersection of multi-media and popular music and the extent to which that connection has developed over time. We will explore a variety of music genres, methods, theories, and applied work to prepare student for original research. We will cover eight areas that will centre our discussions: modes of transmission and aesthetics, indigeneity, law and music industry, sounds labs and listening, gaming, womanism/feminism/Queerness, disability, and futurism that illustrate a continuum of perspectives and tastes. From popular icon David Bowie to Janelle Monae, through production roles and genres, we will listen to and observe technological developments through the emergence of multiverse realities in popular music recording and performance. One should note that we will emphasize the politics of consumption, the ways attention to popular music and technology exposes fans and musicians to marginalized experiences.

By the end of the course, students should be able to analyse, speak, and listen, and write an extended essay researching important issues in popular music and media.

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 2-hour in-person 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

Bull, Michael. *Sound Moves: iPod Culture and Urban Experience*. London: Routledge, 2007.

DeNora, Tia. *Music in Everyday Life*. Cambridge: Cambridge University Press, 2000.

Frith, Simon. *Performing Rites: On the Value of Popular Music*. Oxford: Oxford University Press, 1996.

Morrison, Matthew. "The Sound(s) of Subjection: Constructing American Popular Music and Racial Identity through Blacksound", in *Women & Performance: A Journal of Feminist Theory*, Volume 27, Number 1 (2017), pp. 13-24.

Moore, Allan. "Authenticity as Authentication", in *Popular Music*, Volume 21, Number 2 (2002), pp. 209-223.

Timothy Taylor, "Introduction" and "Chapter One" *Global Pop: World Music, World Markets*. New York: Routledge, 2014, pp xv-xxiii, 1-37.

Select Topics

Adorno, Theodor. "The Curves of the Needle", in *October*, Volume 55 (Winter 1990), pp. 48-55.

Brooks, Daphne. "'This Voice Which Is Not One': Amy Winehouse Sings the Ballad of Sonic Blue(s)face Culture", in *Women & Performance: A Journal of Feminist Theory*, Volume 20, Number 1 (2010), pp. 37-60.

Dyer, Richard. "In Defence of Disco", in *Gay Left*, Volume 8 (1979), pp. 20-23.

McClary, Susan. "Living to Tell: Madonna's Resurrection of the Fleshly", in *Feminine Endings: Music, Gender, & Sexuality*. Minneapolis: University of Minnesota Press, 1991.

Greig, Charlotte. "Female Identity and the Woman Songwriter", in *Sexing the Groove: Popular Music and Gender*, ed. Sheila Whiteley. London: Routledge, 1997.

Dibben, Nikki. "Representations of Femininity in Popular Music", in *Popular Music*, Volume 18, Number 3 (1999), pp. 331-355.

Stanyek, Jason and Benjamin Piekut. "Deadness: Technologies of the Intermundane", in *TDR: The Drama Review*, Volume 54, Number 1 (2010), pp. 14-38.

Tagg, Phillip. "Analysing Popular Music: Theory, Method, and Practice", in *Reading Pop: Approaches to Textual Analysis in Popular Music*, ed. Richard Middleton. Oxford: Oxford University Press, 2000.

Artists for Preliminary Listening

Bessie Smith, The Spice Girls, Janis Joplin, Prince, Sathima Bea Benjamin, David Bowie, Le1f, Madonna, Frank Zappa, Anohni, Donna Summer, Tom Rasmussen, King Giddra, The Caretaker, Fleetwood Mac, Björk, Kate Bush, Beyoncé

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 the course leader 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 8: Introduction to Ethnomusicology

Lecturer: Stephen Wilford

Teaching hours	12 hours lectures with discussion 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%) <u>OR</u> 15-20 mins podcast (50%); <u>AND</u> 2-hour in-person written examination (50%)
Key dates	ASAP (final deadline Friday 19 January 2024): Coursework title and proposal Wednesday 8 May 2024 : Coursework submission

Please note that lecture capture will not be offered for this Paper.

Aims and objectives

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

Description of the course

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

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

Topics will include (among others):

- Musical ethnography
- Music and identity
- Place, space and soundscapes
- Organology
- Politics, censorship and protest
- Globalisation, mass-marketing and tourism
- Sustainability and the politics of preservation
- 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 written exam. All students should submit their coursework title and proposal via the online form found on the Moodle page **as soon as possible** and at the latest by 5.00pm on **Friday 19 January 2024**. You will be contacted by the course leader with further instructions if ethical approval is required. The coursework is to 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 8 May 2024**. This assessed essay or podcast will be worth 50% of the total mark for this course. The written examination will be a 2-hour in-person examination. Candidates will be required to answer 2 questions from a broader choice. The examination will be worth 50% of the total mark for this course.

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

Suggestions for preliminary reading

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.

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 9: Dissertation

Course Leader: David Trippett

Teaching hours	2 hours + opt-in Work in Progress Presentation session
Recommended number of supervisions	6 hours
Terms taught	Michaelmas & Lent
Assessment method	Dissertation (5,000–7,000 words)
Key dates	Friday 10 November 2023: Submission of title and proposal Friday 3 May 2024: Dissertation submission

Please note that lecture capture will not be offered for this Paper.

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 range of subjects chosen is extraordinarily diverse, and each student's progress is supported primarily by means of supervisions. The Faculty, however, provides two introductory lectures. The first lecture takes place at the end of the Easter Term of the academic year preceding that of the dissertation writing, and concerns the choice and definition of a topic. The second lecture takes place in the Michaelmas Term of the dissertation year, and concerns the process of writing and editing. There will be an opportunity towards the end of the Easter 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 10 November 2023**; 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. You are also encouraged to include a short bibliography or list of sources to be consulted that should not exceed more than twenty items (this

would fall outside the word limit for the proposal). Minor changes to titles and proposed topics must be approved by the candidate's 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 3 May 2024**. 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.

The dissertation submission **must** be accompanied by a short research log or self-reflection (no more than 300 words) outlining the process of research/writing that produced the final submission. This can be in the form of a diary charting the key stages of the research/writing process, or in form of a brief account of some of the research strategies pursued and challenges encountered.

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 (**Friday 3 May 2024**). 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 of the dissertation has been produced and discussed.

Paper 10: Notation

Course Leader: James Burke

Teaching hours	8 x 90 minute seminars, plus 1 revision lecture
Recommended number of supervisions	4
Term taught	Michaelmas & Lent
Assessment method	3-hour in-person written examination
Key dates	N/A

Please note that lecture capture will not be offered for this Paper.

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 in-person 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)

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 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).

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 leader. Rather than produce an essay for each supervision, students will produce a short transcription or commentary from a source given in facsimile.

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

Paper 11: Practical Musicianship

Lecturer: Graham Ross

Teaching hours	9 hours of seminars
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>

Please note that lecture capture will **not** be offered for this Paper.

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 12: 1: *Carmen* in Context (language element: French)

Course Leader: Delphine Mordey

Teaching hours	Up to 8 x 90-minute language classes (online) 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; online) & Lent Term
Assessment method	3-hour written examination (in-person)
Key dates	N/A

Please note that lecture capture will be offered for the Lent and Easter Term lectures for this Paper.

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 3-hour online in-person examination. Candidates will be required to answer three questions, from a broader choice.

Suggestions for preliminary study

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

Paper 13: 2: Introduction to Schenkerian Analysis

Course Leader: Nicholas Marston

Teaching hours	18 hours
Recommended supervisions	Supervision built-in to course
Terms taught	Michaelmas & Lent
Assessment method	3-hour written examination (in-person)
Key dates	N/A

Please note that lecture capture will not be offered for this Paper.

Aims and objectives

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

This course will provide a critical understanding of the conceptual (and, in the twenty-first century, hardly unconflicted) basis of Schenker’s theory of tonal structure, and will teach elementary techniques of voice-leading analysis and notation sufficient to enable undergraduates to prepare graphs of short works from the tonal repertoire.

Description of the course

Following the initial exposition of concepts and techniques, teaching will centre largely around short weekly exercises to be completed in preparation for discussion and class evaluation. There will also be occasion for critical discussion of Schenker’s own analyses, and of related literature. The course becomes increasingly student-led as it proceeds. **Those opting for this course are advised that in-person attendance will be required.**

Description of the exam

The paper will last three hours and take place in-person. Candidates will be required to answer two questions, with no choice. Question 1 will require a voice-leading analysis, with supporting commentary, of an unseen composition, provided in score; Question 2 will require a commentary on one or more given voice-leading analyses of a second composition, provided in score.

Suggestions for preliminary study

One of the best introductions to Schenker’s thought, originally published in 1934 by one of his most distinguished students, is Oswald Jonas, *Introduction to the Theory of Heinrich Schenker*, trans. and ed. John Rothgeb (New York and London, 1982; repr. Ann Arbor, 2006). A more recent overview is provided in Robert P. Morgan, *Becoming Heinrich Schenker* (Cambridge, 2014). Those interested in

the cultural context of Schenker's work should read Nicholas Cook, *The Schenker Project: Culture, Race, and Music Theory in Fin-de-siècle Vienna* (Oxford, 2007).

The website *Schenker Documents Online* (<http://www.schenkerdocumentsonline.org>) provides access to transcriptions and translations of Schenker's voluminous correspondence and diaries. Philip Ewell, 'Music Theory's White Racial Frame', *Music Theory Spectrum*, 43 (2021), 324–29 is the published version of an address originally given in 2019 that gave rise to an ongoing debate, the background to which may usefully be accessed via the Wikipedia entry for *Journal of Schenkerian Studies*. See also Philip Ewell, *On Music Theory . . .* (Ann Arbor, MI, 2023).

No basic textbook is followed in the course, but parts of the following may be found useful: Allen Forte and Steven E. Gilbert, *Introduction to Schenkerian Analysis* (New York and London, 1982), especially Part I; Allen Cadwallader and David Gagné, *Analysis of Tonal Music: A Schenkerian Approach* (Oxford, 1998); Tom Pankhurst, *SchenkerGUIDE: A Brief Handbook and Website for Schenkerian Analysis* (New York, 2008; www.schenkerguide.com); David Beach, *Advanced Schenkerian Analysis: Perspectives on Phrase Rhythm, Motive, and Form* (New York and London, 2012); Carl Schachter, *The Art of Tonal Analysis: Twelve Lessons in Schenkerian Theory* (Oxford: OUP, 2016).

Schenker's own *Five Graphic Music Analyses (Fünf Urlinie-Tafeln)* (New York, 1932; repr. 1969), with an introduction and glossary compiled by Felix Salzer, is an affordable paperback volume containing analyses of music by Bach, Haydn, and Chopin.

Guidance for Students, Directors of Studies and Supervisors

Following a series of seminars given during the Michaelmas and Lent Terms, students will be offered a number of supervisions (normally three or four, depending on numbers) extending into the Easter Term if necessary. It is **not** required of Directors of Studies to arrange additional supervision.

Paper 14: 3: 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	Lent Term; Easter Term (revision lecture)
Assessment method	2-hour written in-person examination (requiring two answers), plus <i>either</i> a 3,500-word Extended Essay <i>or</i> a 20-minute podcast.
Key dates	Friday 23 February 2024: Title and proposal submission for coursework (essay or podcast) Monday 6 May 2024: Coursework submission

Please note that lecture capture will not be offered for this Paper.

Aims and objectives

- To expand students' 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 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 globalisation and appropriation of Western music beyond Europe, and the Islamic world as a transregional cultural space. 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 assessment

Assessment of this paper will be split equally between a 2-hour in-person 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. This coursework is to 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 **Monday 6 May 2024**. If submitting a podcast, **this must be in .wav or .mp3 format**.

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.ajammc.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. Students are expected to write four supervision essays for this course. 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 abstracts on **Friday 23 February 2024**.

Paper 15: 4: Music in Jazz-Age Paris

Course Leader: Katharine Ellis

Teaching hours	8 (90-minute) lectures with discussion, plus 1 revision lecture
Recommended number of supervisions	4 plus 1 revision supervision
Terms taught	Michaelmas
Assessment method	3-hour in-person written examination
Key dates	N/A

Please note that lecture capture will **not** be offered for this Paper.

Aims and objectives

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

Description of the course

This course explores vibrant trends in new music in Paris during the 1920s and early 1930s, combining repertorial study with cultural-historical work. Debussy's death left a power vacuum at the head of French music, and the publication of Jean Cocteau's manifesto *Coq et arlequin* galvanized a younger generation to write music conceived in opposition to Debussisme, bringing together high and low styles, borrowing forms of 'primitivism' from Russia and America, and responding to the new soundscapes of urban and industrialised life. Music by Antheil, Lili Boulanger, Cole Porter, Copland, Debussy, Ravel, Satie, Stravinsky and Les Six, together with commissions from the Ballets Russes and the Ballets Suédois, will feature alongside popular and middlebrow musics, including jazz, Tin Pan Alley, revue (not least via the career of Josephine Baker), and operetta. Aesthetic trends including neoclassicism, futurism, primitivism and surrealism will assume particular importance in the study of multi-media works for the stage and involving film, with Cocteau's brand of lifestyle modernism analysed closely. For the purposes of the course, the 'jazz age' will take in the period from Debussy's late sonatas (1915–1917) to Poulenc's Concerto for Organ, Strings and Timpani (1934–1938).

Description of the examination

The examination will last three hours. Candidates will be required to answer three questions from a broader choice. Each answer will count equally.

Suggestions for preliminary study

Listening

Antheil, *Ballet mécanique*. Auric etc., *Les Mariés de la Tour Eiffel*. Lili Boulanger, *D'un matin de printemps*. Copland, *The Cat and the Mouse*. Debussy, Sonata for flute, viola and harp. Honegger,

Pacific 231. Milhaud, *L'Homme et son désir*; *Le Bœuf sur le toit*; *La Création du monde*; *Le Train bleu*. Cole Porter, *Within the Quota*. Poulenc, *Rapsodie nègre*; *Concert champêtre*; *Les Biches*. Prokofiev, *Le Pas d'acier*. Stravinsky, *Les Noces*; *Apollon musagète*. Ravel, *Chansons madécasses*; *L'Enfant et les sortilèges*; Violin Sonata; Piano Concerto in G. Satie, *Parade*; *Relâche*. Germaine Tailleferre, Piano Concerto; *Le Marchand d'oiseaux*; Concerto for Two Pianos, Chorus, Four Saxophones and Orchestra (Concerto grosso).

Reading

The standard survey for the central decade is Roger Nichols, *The Harlequin Years: Music in Paris, 1917–1929* (London: Thames & Hudson, 2002). It is, however, a densely positivistic read, and other initial ways into the subject are recommended instead. Not to be missed is the first-hand testimony of Rollo Myers, 'A Music Critic in Paris in the Nineteen-Twenties: some Personal Recollections', *Musical Quarterly*, 63/4 (1977), 524–44 (available online [here](#)).

Also useful are sections of Glenn Watkins, *Pyramids at the Louvre: Music, Culture, and Collage from Stravinsky to the Postmodernists* (Cambridge, MA, & London: Harvard University Press, 1994); Nancy Perloff, *Art and the Everyday: Popular Entertainment and the Circle of Erik Satie* (Oxford: Clarendon Press, 1991); Jeffrey Jackson, *Making Jazz French: Music and Modern Life in Interwar Paris* (Duke University Press, 2003; separate chapters available online as journal articles); and Sylvia Kahan, *Music's Modern Muse: a Life of Winnaretta Singer, princesse de Polignac* (Rochester: University of Rochester Press, 2003).

Guidance for students, Directors of Studies and supervisors

Students should expect to receive four supervisions. There will be a revision lecture and a revision supervision in Easter Term. Supervisions will **not** be centrally organised.

Composers' Workshops

Lecturer: Marta Gentilucci

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.

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. Although dates are not yet confirmed, interviews normally take place on the Wednesday or Thursday following the end of Full Easter Term (in 2024, Wednesday 19 or Thursday 20 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.

Exam questions are equally weighted unless otherwise specified.

Paper Number	Course Title	Course Leader	Term/s
1	Analysis Portfolio	Paul Wingfield	Michaelmas
2	Composition Portfolio Seminars	Marta Gentilucci	Michaelmas & Lent
3	Notation and Source Studies Portfolio	Nicolas Bell	Michaelmas
4	Advanced Performance Recital (incl. Performance Workshops)	Margaret Faultless	Michaelmas & Lent
5	Dissertation (also Part IB)	David Trippett	Michaelmas & Lent
6	Advanced Tonal Skills	Kim Ashton	Michaelmas
7	Fugue (also Part IB)	Gareth Wilson	Michaelmas
8	Advanced Skills		
	Option i) Advanced Keyboard	i) Nigel Yandell	Michaelmas & Lent
	Option ii) Choral Performance	ii) Graham Ross	Michaelmas & Lent
9	Topics in Music & Science: Exploring Music Psychology	Peter Harrison	Michaelmas
10	The Operas of Da Ponte and Mozart	Stefano Castelveccchi	Lent
11	After Napoleon: Music & Modernity in the 1820s	Benjamin Walton	Michaelmas
12	Studies in Musical Modernism and New Media	David Trippett	Lent
13	The Cyclic Mass from Machaut to Monteverdi	Edward Wickham	Michaelmas
14	Global Popular Musics	Stephen Wilford	Lent
15	Planetary Listening: Toward a Decolonial Ecomusicology?	Peter McMurray	Michaelmas & Lent
16	Issues in African American Music	Alisha Jones	Michaelmas & Lent
17	The Beginnings of Western Polyphony, c. 800-c. 1200	Sam Barrett	Lent

Composers' Workshops	Marta Gentilucci	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 13 October 2023 (Eleventh day of Full Michaelmas Term)	Paper 4 Advanced Performance: Option declaration <i>Submit via online form (link to be provided on Paper 4 Moodle page)</i>
Monday 16 October 2023 (Fourteenth day of Full Michaelmas Term)	Paper 6 Advanced Tonal Skills: Submission of option declaration <i>Submit via online form (link to be provided on Paper 6 Moodle page)</i>
Friday 20 October 2023 (Third Friday of Michaelmas Term)	Paper 8 Advanced Skills: Choral Performance – Option declaration <i>Submit via online form (link to be provided on Paper 8 Moodle page)</i>
Thursday 9 November 2023 (Division of Michaelmas Term)	Paper 1 Analysis Portfolio: Submission of first proposal <i>Submit via online form (link to be provided on Paper 1 Moodle page)</i>
Friday 10 November 2023 (Friday three weeks before the end of Michaelmas Term)	Paper 5 Dissertation: Submission of title and proposal <i>Submit via online form (link to be provided on Paper 5 Moodle page)</i>
Monday 20 November 2023 (Monday one week before the end of Michaelmas Term)	Paper 16 Issues in African American Music: Submission of title and proposal <i>Submit via online form (link to be provided on Paper 16 Moodle page)</i>
Friday 1 December 2023 (Last day of Full Michaelmas Term)	Paper 4 Advanced Performance: Self-reflection <i>Submit by email to Director of Studies and Director of Performance</i>
Tuesday 16 January 2024 (First day of Full Lent Term)	Paper 9 Exploring Music Psychology: Submission of title and project proposal <i>Submit via online form (link to be provided on Paper 9 Moodle page)</i>
Friday 19 January 2024 (Fourth day of Full Lent Term)	Paper 1 Analysis Portfolio: Submission of second proposal <i>Submit via online form (link to be provided on Paper 1 Moodle page)</i>
Friday 19 January 2024 (Fourth day of Full Lent Term)	Paper 3: Notation and Source Studies Portfolio: Submission of project proposals <i>Submit via online form (link to be provided on Paper 3 Moodle page)</i>
Tuesday 23 January 2024 (First Tuesday of Full Lent Term)	Paper 2 Composition Portfolio: first composition and commentary <i>Submit in the relevant folder on the Paper 2 Moodle page</i>
Tuesday 13 February 2024 (Division of Lent Term)	Paper 1 Analysis Portfolio: first submission <i>Submit in the relevant folder on the Paper 1 Moodle page</i>
Tuesday 27 February 2024 (Tuesday two weeks before the end of Lent Term)	Paper 4 Advanced Performance: Recital programme <i>Submit via online form (link to be provided on Paper 4 Moodle page)</i>
Tuesday 12 March 2024 (Last Tuesday of Full Lent Term)	Paper 2 Composition Portfolio: second composition and commentary <i>Submit in the relevant folder on the Paper 2 Moodle page</i>
Friday 15 March 2024 (Last day of Full Lent Term)	Paper 4 Advanced Performance: Self-reflection <i>Submit by email to Director of Studies and Director of Performance</i>
Friday 15 March 2024 (Last day of Full Lent Term)	Paper 9 Exploring Music Psychology: Research Proposal submission <i>Submit in the relevant folder on the Paper 9 Moodle page</i>
Friday 26 April 2024 (Fourth day of Full Easter Term)	Paper 2 Composition Portfolio: third composition and commentary <i>Submit in the relevant folders on the Paper 2 Moodle page</i>

Monday 29 April 2024 <i>(Seventh day of Full Easter Term)</i>	Paper 8 ii) Choral Performance – Performing edition <i>Submit in the relevant folder on the Paper 8 Moodle page</i>
Wednesday 1 May 2024 <i>(Ninth day of Full Easter Term)</i>	Paper 1 Analysis Portfolio: second submission <i>Submit in the relevant folder on the Paper 1 Moodle page</i>
Friday 3 May 2024 <i>(Eleventh day of Full Easter Term)</i>	Paper 6 Advanced Tonal Skills Portfolio <i>Submit in the relevant folder on the Paper 6 Moodle page</i>
Tuesday 7 May 2024 <i>(Fifteenth day of Full Easter Term)</i>	Paper 3 Notation and Source Studies Portfolio <i>Submit in the relevant folder on the Paper 3 Moodle page</i>
Wednesday 8 May 2024 <i>(Sixteenth day of Full Easter Term)</i>	Paper 16 Issues in African American Music: Coursework submission <i>Submit in the relevant folder on the Paper 16 Moodle page</i>
Friday 10 May 2024 <i>(Eighteenth day of Full Easter Term)</i>	Paper 5 Dissertation <i>Submit in the relevant folder on the Paper 5 Moodle page</i>
Tuesday 4 June 2024 <i>(Tuesday one week before end of Full Easter Term)</i>	Paper 4 Advanced Performance: Recording submission <i>Submit in the relevant folder on the Paper 4 Moodle page</i>
May 2024 <i>(Date tbc at the start of Easter Term)</i>	Paper 8 ii) Choral Performance: Submission of marked-up conducting scores <i>To be submitted as directed by course leader (information tbc)</i>
June 2024 <i>(Date tbc at the start of Easter Term)</i>	Paper 8 i) Advanced Keyboard Skills: Figured bass and song accompaniment takeaway <i>To be <u>released</u> via Moodle by Faculty Admin Office</i>

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	Thursday 9 November 2023: Submission of first proposal Friday 19 January 2024: Submission of second proposal Tuesday 13 February 2024: Submission of first essay Wednesday 1 May 2024: Submission of second essay

Please note that lecture capture will not be offered for this Paper.

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 (Thursday 9 November 2023)**; the second proposal must be handed in, via the relevant form on the Paper's Moodle page, not later than **Friday 19 January 2024**. 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 **Tuesday 13 February 2024**. 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 1 May 2024**. 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: Marta Gentilucci

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.
Term taught	Michaelmas & Lent
Assessment method	Three compositions, lasting in total between 17 and 24 minutes (90%) AND 3 short Commentaries (10%)
Key dates	Tuesday 23 January 2024: first submission and commentary Tuesday 12 March 2024: second submission and commentary Friday 26 April 2024: third submission and commentary

Please note that lecture capture will not be offered for this Paper.

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 three **compositions** plus three short **commentaries**.

The combined duration should normally be of between 17 and 24 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. 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 and, for electroacoustic works, must include all technical information required for performance of the piece (including speaker placement etc if applicable). In addition, candidates are encouraged to submit a recording of the piece, although this is not a requirement except in the case of electroacoustic works. For all electroacoustic submissions, definitive sound files must be included. 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.

The **commentaries** are critical reflections on three separate guest presentations of the student's choice from the [Composers' Workshop series](#). Each of the three commentaries should be of between 250 and 350 words. The commentaries must relate to Composers Workshops given over the **two** Terms (Michaelmas and Lent). Each commentary should offer a brief reasoned, if personal,

response to issues raised in each of the chosen Workshops. Discussion may focus on technical or poetic questions, and may include consideration of presentation as well as content.

Students taking Composition for the first time at any Part of the Tripos are expected to attend the Composition seminars timetabled for Part IA/IB.

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 contemporary 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.

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 submission dates given above. 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.

Recording files **must** be uploaded in one of the following formats:

Non-electroacoustic: .aiff, .aif, .wav, mp3

Electroacoustic compositions must be a stereo file in 48000Hz, format .aiff, .aif, .wav (**not** mp3)

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 17 and 24 minutes.

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 19 January 2024: Submission of project proposals Tuesday 7 May 2024: Submission of portfolio

Please note that lecture capture will not be offered for this Paper.

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 19 January 2024**. 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 7 May 2024**. Each portfolio 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	At least 10 hours of lessons plus classes
Terms taught	Michaelmas & Lent
Assessment method	Recital <i>or</i> recital plus recording
Key dates	Friday 13 October 2023: Option declaration Friday 1 December 2023: Recital self-reflection Wednesday 24 January 2024: Essay title and proposal Tuesday 27 February 2024: Recital programme submission Friday 15 March 2024: Recital self-reflection Tuesday 4 June 2023: Submission of recording links Tuesday 4 June 2023 Submission of programme and scores to Moodle

Please note that lecture capture will not be offered for this Paper.

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 thinking about performance 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 preliminary class in Michaelmas Term will discuss issues of performance and programming and a class in Lent Term will address preparation and presentation.

Performance classes will take place in Lent term, taken by specialist teachers. Each student will perform in one class.

Students are encouraged to attend the Faculty's well-being classes and the wide range of activities offered by the Centre for Music Performance, the Faculty, individual Colleges and the wider University community.

The Director of Performance is also available for one-to-one consultations.

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.

By Friday 13 October 2023 students must submit their option declarations, indicating their instrument or voice type and the name of their teacher(s).

Organists will normally be able to perform their recital on their instrument of choice (presuming they have obtained permission from the Cambridge college concerned).

By the last day of Michaelmas Term (Friday 1 December 2023) and Lent Term (Friday 15 March 2024) students taking the Recital option must submit (via Moodle) a self-reflection on their studies.

By 5pm on Tuesday 27 February 2024, recitalists must submit details of the complete programme for approval by the Chair of Examiners and Director of Performance.

Description of the examination

Option 1) An assessed instrumental or vocal recital consisting of at least 27 minutes of music and not more than 35 minutes on stage. In addition to the examiners, the recitals may be open to an invited audience. Performances will take place in the Concert Hall in West Rd or at individual Colleges (organ only).

Option 2) An assessed instrumental or vocal recital consisting 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.

PLUS a video recording of least 17 minutes of music and not more than 20 minutes in duration from repertoire performed and recorded since 1 October 2023. Recordings of conducting/directing and small group one-to-a-part performances of music from any tradition may be proposed. Students must discuss this option with the Course Leader before submitting their programme for approval.

Tuning, spoken introductions and time between repertoire form part of the 35 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 repertoire requirements for recitals and programming will be discussed in classes. 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 studying repertoire by under-represented composers.

Additional examination requirements:

Repertoire performed in a previous University examination may not be repeated.

Candidates must provide the following:

- 1) An accompanist and/or page-turner, if required.**
- 2) Scores of each piece they are performing, in the edition being used.**
- 3) A programme setting out the pieces in the order in which they are to be performed.**
Organists must include the specification of the instrument (a full list of stops and couplers).

Instructions about uploading this material to Moodle will be given.

Programme notes are optional, but these will not be assessed as part of the examination process. Biographies must not be included.

Organists may use a single registrant, provided the repertoire and instrument require it.

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 **end of Easter Term**.

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.

Guidance for students and Directors of Studies

Colleges should provide at least ten hours of vocal/instrumental lessons, **up to £1040**. It is recommended that funds may also be used to contribute towards travel costs if lessons take place outside Cambridge.

Tuition is to be arranged by students, through their Colleges or with advice from the Director of Performance.

CAMRAM

Up to 10 students (Part IB or Part II) receive lessons 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, lessons are paid for by individual Colleges, but in this case direct to the Academy. All recipients are expected to take an active role in Faculty and University performance-related activities.

The 2023/24 CAMRAM fees for Part II are £850 (ten hours of one to one tuition).

Paper 5: Dissertation

Course Leader: David Trippett

Teaching hours	2 hours + opt-in Work in Progress Presentation session
Recommended number of supervisions	6 hours
Term taught	Michaelmas & Lent
Assessment method	Dissertation (7,000–10,000 words)
Key dates	Friday 10 November 2023: Submission of title and proposal Friday 10 May 2024: Submission of dissertation

Please note that lecture capture will not be offered for this Paper.

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 range of subjects chosen is extraordinarily diverse, and each student's progress is supported primarily by means of supervisions. The Faculty, however, provides two introductory lectures. The first lecture takes place at the end of the Easter Term of the academic year preceding that of the dissertation writing, and concerns the choice and definition of a topic. The second lecture takes place in the Michaelmas Term of the dissertation year, and concerns the process of writing and editing. There will be an opportunity towards the end of the Easter 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 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 10 November 2023**; 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. You are also encouraged to include a short bibliography or list of sources to be consulted that should not exceed more than twenty items (this would fall outside the

word limit for the proposal). Minor changes to titles and proposed topics must be approved by the candidate's 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 10 May 2024**. 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.

The dissertation submission **must** be accompanied by a short research log or self-reflection (no more than 300 words) outlining the process of research/writing that produced the final submission. This can be in the form of a diary charting the key stages of the research/writing process, or in form of a brief account of some of the research strategies pursued and challenges encountered.

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 (**Friday 10 May 2024**). The Music Faculty Board recommends that this course be supervised in six hours of individual supervision, usually spaced out through the academic year. Supervisors should not normally comment once a first draft of the dissertation has been produced and discussed.

Paper 6: Advanced Tonal Skills

Course Leader: Kim Ashton

Teaching hours	Exam elements x 2 – Kim Ashton (90 minutes each) Portfolio option 1 (Mass) – Edward Wickham (60 minutes) Portfolio options 2-9 – Jeremy Thurlow (90 minutes) Portfolio option 10 (film) – Michael Ladouceur (90 minutes)
Recommended number of supervisions	12 x 30 mins (or 6 x 60 mins)
Term taught	Michaelmas
Assessment method	3-hour online written examination (one third) and coursework submission (two thirds)
Key dates	Monday 16 October 2023: Submission of option declaration Friday 3 May 2024: Submission of coursework

Please note that lecture capture will not be offered for this Paper.

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 online 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.

Answers to either question (canon or song accompaniment exercise) can be handwritten or use computer notation software according to candidates' preference. Students completing the song exercise using computer notation must copy over the melodic content of the vocal line exactly, but are permitted to omit copying over the sung text and/or vocal dynamics and expression marks if they prefer. (The piano accompaniment should of course contain dynamics and other markings as stylistically appropriate.)

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 via the Moodle Paper site a declaration of their Section 2 option choice **by Monday 16 October 2023**.

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

The composition must be submitted, via the relevant folder on the Moodle Paper site, to the Chair of Examiners so as to arrive not later than 5.00pm on **Friday 3 May 2024**. 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).

Alongside the score, candidates for options 1 to 9 are also required to submit **(A)** a live recording of one or more movements from their composition, amounting to not less than ten minutes of music,

and/or (B) a MIDI or computer-generated audio file of the entire work. If candidates submit a live recording, provided that the standards of playing and recording are of a reasonable level, the quality of performance will not affect the mark. Recordings should be in the form of a **.mp3** or **.wav** file.

For option 10 (film score) candidates are required to submit a full score together with a Mac-compatible film-clip with recorded music embedded (**.mp4** or **.mov**).

Audio and video recordings must be submitted online via Moodle (detailed instructions will be available on the Paper site). 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 or who submit non-compliant file types 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 5 lectures in Michaelmas Term. The initial two will cover the techniques required for the exam (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 later lectures will address approaches to the various portfolio components (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 2.10 may choose to attend the Part IB Tonal Skills film-score lectures alongside the single lecture on film techniques offered as part of this Part II course. Film supervisions are arranged by Michael Ladouceur (ml895@cam.ac.uk).

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

Please note that lecture capture will be offered for this Paper.

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

Please note that lecture capture will not be offered for this Paper.

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 90-minute seminars run by the Faculty and supervisions organised by the Colleges - except for those supervisions on figured bass accompaniment which will be organised centrally (see below).

Description of the examination

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

Three are examined after a total of forty minutes preparation by the candidate (50% of total marks):

1. Harmonization of a melody in a late nineteenth-century or early twentieth-century style;
2. Score-reading - **Either**: (i) playing a passage from a sixteenth-century piece using any combination of C1, C3, C4 and F4 clefs; **or** (ii) playing a passage from an orchestral score dating from after 1830. Although 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;
3. Transposition of a song accompaniment, limited to two semitones up or down. The vocal line will be sung in this test.

The other two components (50% of total marks) will be given out at least three days before the examination:

4. Realisation of a figured bass (Italian school, seventeenth century) on *either* harpsichord *or* organ (manuals only) of a texture involving *either* melody instrument and basso continuo *or* voice and basso continuo;
5. Accompaniment of a song or short set of songs.

The Faculty will provide the additional musician(s) required for sections 3-5 of the examination.

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. The examination will consist of five elements (see above for details). The Music Faculty Board recommends that the course be supervised in up to six individual (or nine paired) supervisions, in addition to two individual (or three paired) supervisions dedicated to figured bass realisation which will be organised **centrally**. The possibility exists for supervisions to be organised more frequently as 30 rather than 60-minute sessions.

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	Friday 20 October 2023: Submission of option declaration form Monday 29 April 2024: Submission of performing edition TBC May 2024: Submission of marked-up conducting scores

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

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 **Monday 29 April 2024**.

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 **Friday 20 October 2023** 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: Topics in Music & Science: Exploring Music Psychology

Course Leader: Peter Harrison

Guest lecturers: Anna Wiedemann, Diana Omigie, Huw Cheston, Katie Rose Sanfilippo

Teaching hours	14 hours (4 x 2-hour lectures, 4 x 1.5-hour lectures)
Recommended number of supervisions	8 x 1-hour sessions (centrally organised)
Terms taught	Michaelmas
Assessment method	2-hour written exam (50%) (in-person); research proposal coursework (50%)
Key dates	Tuesday 16 January 2024: Submission of title and proposal plan Friday 15 March 2024: Coursework submission

Please note that lecture capture will be offered for this Paper.

Aims and objectives

Background

A scientific perspective on music sees music as a human capacity that derives from complex interactions between the physics of sound, the biology of the human auditory system, the psychology of the human mind, and the dynamics of human society. Studying these interactions allows us to explore fundamental questions about the nature of music, such as “what are the evolutionary origins of music?”, “why does music evoke such strong emotions?”, “what makes some chords consonant and others dissonant?”, “what are the ingredients to a successful pop song?”, and “can music provide successful therapies for clinical conditions such as speech impairment, Parkinson’s disease, or dementia?”.

Goals

This course has three primary goals. The first is to familiarise students with a collection of core topic areas in music and science. The second goal is for each student to ‘dive deep’ into a particular music science topic of their choice, developing a deep understanding of the relevant primary literature, and identifying the next directions for empirical research in that topic. The third goal is for each student to develop hands-on experience in relevant scientific methods, with a particular emphasis on experiment design and data analysis.

Description of the course

The course has two main strands. One strand involves learning about a collection of core topic areas in music and science; this strand is assessed via the written exam. The second strand involves diving deep into a particular research topic and developing a research proposal for that topic; this research proposal is assessed as a coursework submission.

This year’s core topic areas are the following:

- Music and performance anxiety;
- Music performance analysis;
- Music and health;

- The cognitive neuroscience of music.

The research proposal may then address a music science topic from within or outside these topic areas, depending on the student's personal interests.

The course is taught in 4 x 2-hour lectures and 4 x 1.5-hour lectures in Michaelmas Term. Half of these lectures will address the core topic areas outlined above, with content delivered by guest lectures specialising in those topics. The remaining sessions will workshop different aspects of the research proposal, including developing a research question, creating data, analysing data, and writing a scientific report. The data workshops will be focused on quantitative rather than qualitative methods, and students are therefore strongly encouraged to make their research proposal quantitatively oriented.

Description of the assessment

The 2-hour in-person written exam (Easter Term) constitutes 50% of the assessment. Students write two essays relating to the core music science topics described above, with the essay questions being chosen from a selection of four options presented in the exam paper.

The research proposal coursework (word limit: 2,500 words) constitutes the remaining 50% of the assessment. Details about format and structure will be posted online in due course.

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

Suggestions for preliminary study

Matei, R., & Ginsborg, J. (2017). Music performance anxiety in classical musicians - what we know about what works. *British Journal of Psychiatry International*, 14(2), 33-35.

<https://doi.org/10.1192/s2056474000001744> [open-access link]

Fabian, D., Timmers, R., & Schubert, E. (2010). 'Introduction' in Expressiveness in Music performance: Empirical Approaches Across Styles and Cultures. Oxford: Oxford University Press (pp. xxi-xxxviii). [e-book link]

Spiro, N., & Sanfilippo, K. R. M. (Eds.). (2022). Collaborative insights: Interdisciplinary perspectives on musical care throughout the life course. Oxford University Press. [e-book link]

Vuust, P., Heggli, O. A., Friston, K. J., & Kringelbach, M. L. (2022). Music in the brain. *Nature Reviews Neuroscience*. <https://doi.org/10.1038/s41583-022-00578-5>

Guidance for Directors of Studies

Supervisions will be organised centrally by the lecturer, with different supervisors taking different topics according to their expertise, and with each student seeing multiple supervisors over the course of the academic year. These students will address both the core music science topics outlined above and the research proposal. Supervisions will be spread over the three terms, with the latter supervisions focusing primarily on the research proposal. One revision supervision will be held in Easter Term.

Paper 10: The Operas of Da Ponte and Mozart

Course Leader: Stefano Castelvechi

Teaching hours	8 x 2-hour lecture-seminars plus a revision session
Recommended number of supervisions	4 plus a revision supervision
Term taught	Lent
Assessment method	3-hour written examination (in-person)
Key dates	N/A

Please note that lecture capture will not be offered for this Paper.

Aims and Objectives

Introducing students to a variety of aspects of musical dramaturgy in general, and of eighteenth-century opera in particular, by focusing on the specific examples of the three Da Ponte-Mozart comedies.

Description of the course

The course focuses on the three masterpieces of comic opera that Mozart wrote on libretti by Lorenzo Da Ponte: *Le nozze di Figaro*, *Don Giovanni* and *Così fan tutte*. We will explore a number of characteristics of opera in general (aspects of representation, narrative, and temporality) and of eighteenth-century opera in particular: the systems of theatrical production; the predominant genres, styles and character types; the dramaturgical conventions in the librettos and in their musical settings – and the manipulation of those conventions in Da Ponte and Mozart. Elements of social and cultural context will contribute to our understanding of these operas – among them their literary sources, the nature of theatrical life in the Habsburg Empire, and ideas about libertinism, sexuality and marriage in the ‘age of Enlightenment’. We will discuss approaches to the analysis of operatic numbers (arias and ensembles), and examine some modern productions (theatre, video) in the context of the debate on the limits of interpretation. Needless to say, each of these three operas also presents distinct individual features (as testified, for instance, by the psychoanalytic and anthropological readings emerging specifically from *Don Giovanni*), so that they offer three very different solutions to the problem of *opera buffa* in the second half of the eighteenth century.

Description of the examination

In the 3-hour in-person examination candidates will be asked to write three answers out of a broader choice of questions.

Suggestions for preliminary study

The crucial thing is for students to familiarise themselves with Da Ponte and Mozart’s three operas – with their plots, librettos (using English translations alongside) and music (through scores and sound/video recordings). The most reliable orchestral scores and piano-vocal reductions are those from the Neue Mozart Ausgabe, published by Bärenreiter and available in multiple copies in the Pendlebury Library, the University Library, and a number of college libraries. General introductions may be found in Julian Rushton’s entries on the three operas in the *New Grove Dictionary of Opera* (also available at oxfordmusiconline.com), and in relevant passages of classics of Mozart literature such as Hermann Abert, *W. A. Mozart*, translated by Stewart Spencer and edited by Cliff Eisen (New Haven/London: Yale University Press, 2007).

Guidance for Directors of Studies

The course will be taught in eight lecture-seminars in the Lent Term plus a revision session in Easter, and a set of four supervisions plus one revision supervision.

Paper 11: After Napoleon: Music & Modernity in the 1820s

Course Leader: Benjamin Walton

Teaching hours	15 hours lecture-seminars plus one revision lecture
Recommended supervisions	3 plus 1 revision supervision
Terms taught	Michaelmas
Assessment method	3-hour written examination (in-person)
Key dates	N/A

Please note that lecture capture will **not** be offered for this Paper.

Aims and objectives

- To explore the music and musical worlds of the 1820s, particularly in relation to Ludwig van Beethoven, Gioachino Rossini and Franz Schubert, from a variety of perspectives.
- To investigate the place of the 1820s in both general and musical historiography.
- To consider the advantages and disadvantages of studying music through a single decade.
- To explore a variety of different approaches to thinking and writing about music history.
- To address the challenges of bringing the history of European art music into a more global frame.

Description of the course

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

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

This course will explore these historiographical questions through a primary focus on the world, works and reception of the three most canonical composers of the decade – Beethoven, Rossini and

Schubert. Specific topics, alongside the study of key repertoire, will include the idea of late style, the historiographical positioning of Beethoven and Rossini as dialectical opposites (with Schubert caught in between), contemporary conceptions of lyricism, repetition and the meanings of counterpoint, historical and musical memory, pedagogy, virtuosity, dance and amateur music making, theatricality, the relationship between music, politics and war, the beginnings of professional music criticism, music and society, musical globalization, and the place of the 1820s in present-day musical and musicological culture. Students will be invited to engage with a wide range of music from the period, and to read both recent musicological literature and sources from the time.

Description of the examination

The examination will be a 3-hour in-person written examination. Candidates will be asked to answer two questions from a broader selection.

Suggestions for preliminary study

On Beethoven

- Theodor W. Adorno, *Beethoven: The Philosophy of Music*, ed. Rolf Tiedemann, trans. Edmund Jephcott (Oxford, 1998)
- Scott Burnham and Michael P. Steinberg, eds, *Beethoven and His World* (Princeton, 2000)
- Nicholas Mathew, *Political Beethoven* (Cambridge, 2013)
- Stephen Rumph, *Beethoven After Napoleon: Political Romanticism in the Late Works* (Berkeley, 2004)
- Maynard Solomon, *Late Beethoven: Music, Thought, Imagination* (Berkeley, Los Angeles, and London, 2003)

On Rossini

- Warren Roberts, *Rossini and Post-Napoleonic Europe* (Rochester, 2015)
- Emanuele Senici, *Music in the Present Tense: Rossini's Italian Operas in Their Time* (Chicago and London, 2019)
- Benjamin Walton, *Rossini in Restoration Paris: The Sound of Modern Life* (Cambridge, 2007)

On Schubert

- Lorraine Byrne Bodley and Julian Horton, eds, *Schubert's Late Music: History, Theory, Style* (Cambridge, 2016)
- Charles Fisk, *Returning Cycles: Contexts for the Interpretation of Schubert's Impromptus and Last Sonatas* (Berkeley, 2001)
- Christopher Gibbs, ed., *The Cambridge Companion to Schubert* (Cambridge, 1997)
- John M. Gingerich, *Schubert's Beethoven Project* (Cambridge, 2014)

General

- Nicholas Mathew and Benjamin Walton, eds., *The Invention of Beethoven and Rossini: Historiography, Analysis, Criticism* (Cambridge, 2013)
- Peter Fritzsche, *Stranded in the Present: Modern Time and the Melancholy of History* (Cambridge, MA, 2004)
- Ellen Lockhart, *Animation, Plasticity, and Music in Italy, 1770–1830* (Berkeley, 2017)
- Matthew Brown and Gabriel Paquette, eds, 'Introduction: Between the Age of Atlantic Revolutions and the Age of Empire: Europe and Latin America in the Axial Decade of the

1820s', in *Connections after Colonialism: Europe and Latin America in the 1820s*, ed. Paquette and Brown (Tuscaloosa, 2013)

Guidance for students, Directors of Studies and supervisors

This course will consist of eight sessions of 2 hours each. The course will be supported by three one-hour supervisions, which will be centrally organised by the course leader. One revision lecture and a revision supervision will be given during Easter Term.

Paper 12: Studies in Musical Modernism and New Media

Course Leader: David Trippett

Teaching hours	8 seminars (15 hours of teaching, exact hours TBC)
Recommended number of supervisions	4 plus 1 revision supervision
Term taught	Lent
Assessment method	3-hour written examination (in-person)
Key dates	N/A

Please note that lecture capture will not be offered for this Paper.

Aims and Objectives

Studies in Modernism and Historical New Media focuses on sources pertaining to music and technology between 1909-1964. It takes what has traditionally been regarded in scholarship as a means (how sound is recorded, stored, replayed, broadcast) and turns this into the focus of music as a medium that is forever reliant on other media. The course will give students a broad understanding of how, when, and why the new technologies of the phonograph, gramophone, cinematograph, magnetic tape etc. emerged into the cultural sphere, what debates accompanied the transition of fully industrialized society to our modern techno-culture, and the excitement and fears that accompanied the advent of new technologies. The course links material from the disciplines of Historical Musicology, History and Philosophy of Science, and Media Theory.

By the end of course students will have a solid knowledge of which new technology emerged when, the debates they generated, and the discursive consequences that ensued. They will be acquainted with certain recent literature from across musicology, media aesthetics, and science and technology, and be able to put this into action when forming a critique, and considering the relevance of such debates in the digital age. They will also come to know the writings of Walter Benjamin, Theodor W. Adorno and Marshall McLuhan, and a range of modernist art, film and music.

Description of the course

To what extent does culture drive technology, or is it technology that ultimately drives culture? This is the central, perhaps unanswerable, question at the heart of this course. It sets out to conceptualize interrelations of technical media and cultural production, from the invention of the phonograph to holographic performance of the present day. We will use the advent of different historical media as a prism through which to explore the musical riches of the Modernist period, including tape loops (Reich / Riley), phonographic writing (Hindemith / Toch) and radio symphonies / *funkeigene Musik* (Adorno / Benjamin); we will ask how concepts of sonic materiality / virtuality came about, and why they remain with us in present-day streaming services and virtual environments such as *Second Life* and *Fortnite*. Students will be able to select devices to focus on for individual projects, and the temporal focus will be rooted in the early - mid twentieth century.

Description of the examination

There will be a 3-hour, in-person 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 are encouraged to begin reading around the major writings in the history of sound technology. There are now a number of helpful music texts in this field. Daniel Albright's *Modernism and Music* (Chicago, 2004) is an excellent resource with curated introductions, and can be consulted alongside more dictionary-like resource such as Thom Holmes' *Routledge Guide to Music Technology* (Abingdon: Routledge 2006).

A useful text to begin exploring historical music technologies is Taylor, Katz and Grajeda (eds), *Music, Sound, and Technology in America: A Documentary History of Early Phonograph, Cinema, and Radio* (Durham: Duke Univ. Press, 2012). This source-rich approach might be read alongside some of the more discursive takes from within media theory, namely the opening section of Friedrich Kittler's *Gramophone, Film, Typewriter* (Stanford: Stanford University Press, 1989), along with the Canadian theorist Marshall McLuhan's *Understanding Media* (Cambridge: MIT, 1964). A more recent, but related approach would be Timothy Taylor *Strange Sounds: Music, Technology and Culture* (Abingdon: Routledge, 2001), and the essays in Cook, Ingall, Trippett (eds), *The Cambridge Companion to Music in Digital Culture* (2019)

On the more theoretical wing, Theodor W. Adorno's *Philosophy of Modern Music* (1948), his essays on sound technology (peruse Adorno, *Essays on Music*, ed. Richard Leppert) and those of Walter Benjamin (e.g. 'The Work of Art in the Age of Its Technological Reproducibility: Second Version' in a collection of the same title edited by Jennings, Doherty and Levin [2008]) and Siegfried Krakauer (e.g. 'The Little Shopgirls Go to the Movies' in Levin [ed.] *The Mass Ornament* [1995]) would all be worth exploring.

More recent literature on human-technology interactions worth consulting would include discursive texts such as Katherine Hayles, *How we Became Posthuman* (Chicago: Chicago Univ. Press, 2012), and Grimshaw / Garner, *Sonic Virtuality* (New York: Oxford Univ. Press, 2015).

Finally, it would be useful for students to begin listening to twentieth-century musical repertoires related to technology. This should be a free exploration, and might include works such as:

- George Antheil, *Transatlantic*
- Paul Hindemith, *Suite 1922*
- Hindemith / Kokoschka, *Mörder, Hoffnung der Frauen*
- Ruth Crawford Seeger, *Piano Study in Mixed Accents*
- Terry Riley, *In C*
- Luciano Berio's *Thema (Omaggio a Joyce)*

Guidance for Directors of Studies

The course consists of eight seminar meetings. Supervisions will be arranged centrally, with the fourth supervision at the start of the Easter term, followed by a revision supervision. The most important functions of the supervisions will be to extend the students' knowledge of literature and music, and to cultivate essay-writing technique.

Paper 13: 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	Michaelmas
Assessment method	3-hour written examination (in-person)
Key dates	N/A

Please note that lecture capture will **not** be offered for this Paper.

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 3-hour in-person 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 14: Global Popular Musics

Course Leader: Stephen Wilford

Teaching hours	15 hrs lecture-seminars plus 1 revision lecture
Recommended number of supervisions	3 supervisions plus 1 revision supervision
Term taught	Lent
Assessment method	3-hour written examination (in-person)
Key dates	N/A

Please note that lecture capture will not be offered for this Paper.

Aims and objectives

- To introduce students to a range of popular music genres and practices from around the world, and to situate these musics within their cultural, social, historical, and political contexts.
- To encourage students to reflect critically on a range of issues that shape popular music production, performance, recording, and dissemination in global contexts, including identity, power, technology, and commercialisation.
- To support students in developing their listening practices when encountering non Euro-American popular musics.

Description of the course

This paper explores the notion of ‘popular music’ in global contexts, tracing transnational histories of performance, recording, listening, and mediation, while simultaneously engaging with contemporary popular music practices around the world. Challenging conventional notions of ‘Western’ hegemony, the paper brings into dialogue popular musics from multiple geographic locations, cultures, and histories in ways that seek to afford performers and listeners agency. Moving beyond geographically-bounded ‘surveys’ of non-Western musics, the paper instead interrogates a range of themes pertinent to the study of global popular musics (including, but not limited to: commercialism, technology, ‘authenticity’, (re)appropriation, mediation, and agency).

In the early decades of the twentieth century popular musics around the world began to be recorded and distributed by the Euro-American commercial music industries. Musicians found fame as national and international celebrities, and listeners encountered global popular musics for the first time. In more recent contexts, the proliferation of audio technologies and the emergence of streaming services have afforded greater agency to popular musicians around the world and produced radical shifts in the global power structures underpinning the music industries. This paper seeks to draw connections between popular music practices of performance and listening which extend across geographies and national borders, while recognising the existence of discreet musical traditions and cultures.

The paper builds upon themes and ideas introduced to students at Part IB through the papers ‘Introduction to Popular Music and Media’, ‘Introduction to Ethnomusicology’, and ‘Music and Global History’.

Description of the examination

The assessment will be a 3-hour in-person examination.

Suggestions for preliminary study

Reading

- Gebesmair, Andreas (ed.) (2002) *Global Repertoires: Popular Music Within and Beyond the Transnational Music Industry*. London: Ashgate Press.
- Gopal, S. & Moorti, S. (eds.) (2008) *Global Bollywood: Travels of Hindi Song and Dance*. Minnesota: University of Minnesota Press.
- Jones, Andrew F. (2020) *Circuit Listening: Chinese Popular Music in the Global 1960s*. Minnesota: University of Minnesota Press.
- Keil, Charles and Steven Feld (1994) *Music Grooves: Essays and Dialogues*. Chicago: University of Chicago Press.
- Kruger, Simone and Ruxandra Trandafoiu (eds) (2013) *The Globalization of Musics in Transit: Music Migration and Tourism*. London: Routledge.
- Machin-Autenrieth, Matthew (2016) *Flamenco, Regionalism and Musical Heritage in Southern Spain*. London: Routledge.
- Manuel, Peter (1987) *Popular Musics of the non-Western World*. Oxford: Oxford University Press.
- Meintjes, Louise (2003) *Sound of Africa!: Making Music Zulu in a South African Studio*. Durham (NC): Duke University Press.
- Mendivil, Julio and Espinosa, Christian Spencer (2018) *Made in Latin America: Studies in Popular Music*. London: Routledge.
- Mitchell, Tony ed. (2001) *Global Noise: Rap and Hip Hop Outside the USA*. Middleton Ct, Wesleyan University Press.
- Mitsui, Tori and Shuhei Hosokawa (eds.) (1998) *Karaoke Around the World: Global Technology, Local Singing*. London: Routledge.
- Nooshin, Laudan (2007) "The Language of Rock: Iranian Youth, Popular Music, and National identity", in *Media, Culture and Society in Iran*, ed. Mehdi Semati. New York: Routledge.
- Otterbeck, Jonas. (2023) *The Awakening of Islamic Pop Music*. Edinburgh: Edinburgh University Press.
- Shahriari, Andrew (2017) *Popular World Music*. London: Pearson.
- Sun, Jung (2011) *Korean Masculinities and Transcultural Consumption: Yonsama, Rain, Oldboy, K-Pop Idols*. Hong Kong: Hong Kong University Press.
- Taylor, Timothy, D. (1997) *Global Pop: World Music, World Markets*. London: Routledge.
- Tupinamba de Ulhoa, Martha; Azevedo Cláudia; Trotta, Felipe (eds) (2016) *Made in Brazil: Studies in Popular Music*. London: Routledge.
- Weintraub, Andrew N. (2010) *Dangdut Stories: A Social and Musical History of Indonesia's most Popular Music*. Oxford: Oxford University Press.

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) in Lent Term, and a three-hour written examination. There will be 3 supervisions which will be organised centrally by the Lecturer. A revision lecture and one revision supervision will be given in Easter Term.

Paper 15: Planetary Listening: Toward a Decolonial Ecomusicology?

Course Leader: Peter McMurray

Teaching hours	15 hours (10 x 1.5 hrs)
Recommended number of supervisions	4 + 1 revision supervision
Terms taught	Michaelmas (5) & Lent (5) + 1 revision lecture in Easter Term
Assessment method	3-hour written examination (in-person)
Key dates	Lent Term electroacoustic concert, optional (14 Mar 2024, with setup 13 Mar)

Please note that lecture capture will be offered for this Paper.

Aims and objectives

To reflect critically on the study of music and sound in an age of climate crisis that exacerbates historical inequities resulting from histories of enslavement and empire.

Description of the course

How do music and musicology fit into a broader global context, especially at a moment of planetary climate crisis? In recent years, musicologists and others have grappled with this question with increasing urgency, variously emphasizing more-than-human listening, the digital and posthuman, and more straightforwardly ecological critiques. Some figures like historian Dipesh Chakrabarty (more generally) and artist/scholar Dylan Robinson (within music/sound studies) have called for a centring of decolonial and indigenous perspectives, in particular, on these questions. Following that lead, this course will emphasize such approaches as a way into broader intersections of music/sound and ecology in the Anthropocene, as well as a broader reflection on musicology's past and future. Some key questions we will consider include:

- How have musicians/sound artists and musicologists addressed ideas of the environment and, more recently, climate change?
- How might conceptualizations of music/sound through a lens of the 'global' or 'planetary' shift or deepen our understanding?
- To what degree have decolonial and indigenous perspectives been (systematically) excluded from musicology and sound studies in the past? In what ways are they taking hold today?
- What kinds of roles might music and musicology play in a period of planetary climate crisis, including in (re)thinking questions of 'the human', culture, temporality and death?

In the past half-century, a major point of intersection between music and the environment has been the practice of composing 'soundscapes' based on location recordings. In this course, we will listen to and discuss such work, with optional additional sessions for those interested in making similar compositions. There will also be an opportunity to playback those pieces on the electroacoustic concert in Lent Term.

Description of the examination

A 3-hour written in-person examination with candidates required to answer three questions from a broader choice.

Suggestions for preliminary study

Reading:

- Dylan Robinson, *Hungry Listening: Resonant Theory for Indigenous Sound Studies* (Minnesota, 2020), especially the introduction (1-36)
- Alexander Rehding and Daniel K. L. Chua, *Alien Listening: Voyager's Golden Record and Music from Earth* (Zone Books, 2021), especially Ch 1, 'Manifesto' (51-64)
- Georgina Born, *Music and Digital Media: A Planetary Anthropology* (UCL, 2022), especially the introduction (1-45)
- Ana María Ochoa Gautier, 'Acoustic Multinaturalism, the Value of Nature, and the Nature of Music in Ecomusicology' (*boundary 2*, 2016)
- Janae Davis, et al., 'Anthropocene, Capitalocene,...Plantationocene?: A manifesto for ecological justice in an age of global crises' (*Geography Compass*, 2019)

Listening:

- Annea Lockwood, *Sound Map of the Danube* (2008)
- Florence Price, *The Mississippi River Suite* (1934)
- Alice Coltrane, *World Galaxy* (1972)
- Tanya Tagaq with Kronos Quartet, *Tundra Songs* (2015), especially 'Nunavut'
- Budhaditya Chattopadhyay, *The Well-Tempered City: Book 1* (2020)

Suggested preliminary practice (optional):

- Using an audio recorder or your phone, make 5-7 audio recordings of sounds that define some particular place for you (ideally not your home)
- Try arranging them (e.g., in Reaper, free audio editing software) into some kind of composed piece
- Listen to it. Share it with someone else and discuss it.

Optional sound art component

Students interested in making soundscape-style compositions as an unassessed part of the course are encouraged to do so. Two additional small-group sessions will be arranged for those interested in participating. No previous experience is necessary, but experience with IB Composition and/or IB Introduction to Ethnomusicology would be beneficial.

Guidance for students, Director of Studies and supervisors

This course consists of 10 lectures of 90 minutes, in Michaelmas and Lent Terms. There will be four one-hour supervisions alongside the course plus one revision supervision, centrally organized by the course leader.

Paper 16: Issues in African American Music

Course Leader: Alisha Jones

Teaching hours	15 hours lecture-seminars (or 16.5 hours if student numbers are high) plus 1 revision lecture
Recommended number of supervisions	3 supervisions (MT) + 2 individual supervisions on coursework (MT & LT); + 1 revision supervision (ET)
Term taught	Michaelmas & Lent
Assessment method	3,500 word essay (50%); 2-hour written examination (in-person) (50%)
Key dates	Monday 20 November 2023: Coursework option declaration and proposal (unless ethics review required) Wednesday 8 May 2024: Coursework submission

Please note that lecture capture will not be offered for this Paper.

Aims and Objectives

- Obtain an overview of Issues in African American Music.
- Consider the reach and flow of music of the African diaspora in the global marketplace.
- Embark upon an exploration of African American music and culture.
- Learn African American approaches to orality and orature.
- Practice an analysis that seriously considers the prism of race/class/gender in examining culture.

Description of the course

While signifying on the text *Issues in African American Music* by the research duo Mellonee V. Burnim and Portia K. Maultsby, this course utilizes techniques in oral transmission to examine the theoretical perspectives within research on African American or Black musics as social life. *Issues in African Americans Music* is a survey of texts, issues, transmission, pedagogy, and research methods for evaluating the primary genres of African American music, from the transatlantic slave trade to Black music futures. Emphasis is placed on storytelling, listening to and interpreting the musical, sonic, and silent features of traditions, engaging multi-media platforms, and examining those processes by which they are interrelated and are cultural objects for appropriation. This course is designed as both diachronic and synchronic to assist students in recognizing relationships between myriad African American musical expressions, regardless of historical period or local context.

Description of the examination

Assessment will be made via a 2-hour in-person exam (50%) and a coursework option (50%). In the exam, candidates will be expected to answer two essay questions from a wider selection. For the coursework option, candidates will submit a 3,500 word essay.

Suggestions for preliminary study

- **Burnim, Mellonee and Maultsby, Portia.** *Issues in African American Music (IAAM)*. New York: Routledge, 2016. (online access via idiscover)
- **Southern, Eileen.** *The Music of Black Americans, Third Edition (MBA)*. New York: W.W. Norton & Company, 1997.
- **Floyd, Samuel A. Jr.** *The Power of Black Music: Interpreting Its History from Africa to the United States (PBM)*. New York: Oxford University Press, 1996. (online access via idiscover)

- **Floyd, Samuel A. Jr., Ramsey, Guthrie, and Zeck, Melanie.** *The Transformation of Black Music: The Rhythms the Songs and the Ships of the African Diaspora*. New York: Oxford University Press, 2017 (online access via idiscover)
- **Jones, Alisha Lola.** *Flaming? The Peculiar Theopolitics of Fire and Desire in Black Male Gospel Performance*. New York: Oxford University Press, 2020 (online access via idiscover)
- **Lewis, George E.** *A Power Stronger Than Itself: The AACM and American Experimental Music* (University of Chicago Press).
- **Mahon, Maureen.** *Black Diamond Queens: African American Women and Rock & Roll*. Raleigh: Duke University Press, 2020.
- **Neal, Mark Anthony.** *That's the Joint!: The Hip Hop Reader, 2nd edition*. New York: Routledge, 2011.
- **Perry, Imani.** *Prophets of the Hood: Politics and Poetics in Hip Hop*. Raleigh: Duke University Press, 2004.
- **Powell, Elliott H.** *Sounds from the Other Side: Afro-South Asian Collaborations in Black Popular Music* (University of Minnesota Press, 2020)
- **Redmond, Shana L.** *Everything Man: The Form and Function of Paul Robeson* (Duke University Press, 2020).
- **Rose, Tricia.** *Black Noise: Rap Music and Black Culture in Contemporary America*. Wesleyan University Press, 1994.
- **Thurman, Kira.** *Singing Like Germans. Black Musicians in the Land of Bach, Beethoven, and Brahms* (Cornell University Press, 2021)

Select Articles:

- **Maultsby, Portia.** "Africanisms in African American music" (2005) from *Africanisms in African American Culture*, edited by Joseph Holloway
- **Morrison, Matthew D.** "Race, Blacksound, and the (Re)Making of Musicological Discourse" *Journal of American Musicology* (2019)
- **Nketia, J.H. Kwabena.** "The Intensity Factor in African Music". 1988
- **Nzewi, Meki,** "The Igbo Concept of Mother Musicianship" in *Musical Sense and Musical Meaning: An Indigenous African Perception*. <https://rozenbergquarterly.com/the-igbo-concept-of-mother-musicianship-4/>
- **Martin, Alison.** "Plainly Audible: Listening Intersectionally to the Amplified Noise Act in Washington, DC." *Journal of Popular Music Studies* 33, No. 4 (2021): 104-125.
- **Ramsey, Guthrie.** "The Pot Liquor Principle: Developing a Black Music Criticism in American Music Studies" from *American Music*, Vol. 22, No. 2 (Summer, 2004), pp. 284-295.
- **Wilson, Olly.** "The Heterogeneous Sound Ideal in African-American Music" (1992) from *Signifying(g), Sanctifyin', & Slam Dunking: A Reader in African American Expressive Culture*. Amherst: University of Massachusetts Press, 1999.

Select Recordings:

- **Belafonte, Harry.** *The Long Road to Freedom: An Anthology of Black Music* (2001)
- **Reagon, Bernice Johnson.** *Wade in the Water*. Smithsonian Folkways and National Public Radio, 1994.

Guidance for Directors of Studies

The core material for this course will be covered in eight seminars of 90 minutes in Michaelmas Term, which will be supported by three one-hour supervisions centrally organised by the lecturer. In addition, two individual supervisions will be organised by the lecturer for the assessed essay, one to

be held towards the end of Michaelmas Term and the other towards the end of Lent Term. Two 90-minute seminars given in Lent Term will be dedicated to the coursework options: one will provide general guidance, the other will consist of student presentations. An additional seminar will be arranged for student presentations in Lent Term if student numbers are high for the course. A revision lecture and a revision supervision will be given in Easter Term.

Paper 17: The Beginnings of Western Polyphony, c. 800-c. 1200

Course Leader: Sam Barrett

Teaching hours	8 x 2hr seminars
Recommended number of supervisions	3 + 1 revision supervision
Terms taught	Lent Term, plus a 1hr preliminary meeting in Michaelmas Term
Assessment method	3-hour written examination (in-person)
Key dates	N/A

Please note that lecture capture will be not offered for this Paper.

Aims and objectives

To gain an appreciation of the beginnings of Western polyphonic practices in the early Middle Ages. To gain an initial familiarity with its primary sources both practical and theoretical, as well as an understanding of how these sources have been interpreted by modern editors and music historians. To learn how to transcribe from primary sources and to apply principles derived from theory treatises. To gain insight into techniques of *ex tempore* polyphonic elaboration and the ways in which solutions were crafted, revised and codified. To gain an understanding of characteristic features of surviving polyphonic repertoires.

Description of the course

The beginning of the Western polyphonic tradition is often associated with the repertory associated with the Cathedral of Notre-Dame in Paris as codified in the *Magnus Liber*, whose earliest surviving sources date from the thirteenth century. This course will consider the polyphonic practices that preceded this tradition in the medieval Latin West. Theoretical sources dating from the mid ninth century onwards provide descriptions of principles to be observed in creating what was most commonly termed *organum*. The principles recorded in the ninth-century *Musica Enchiriadis*, Guido of Arezzo's *Micrologus* dating from the 1020s, and the *Ad organum faciendum* treatises of c. 1100 will be taken as a focus for both understanding and recreating early medieval traditions of *ex tempore* singing in more than one voice. Polyphonic repertoires survive in practical collections only from the eleventh century onwards. The repertoires associated with Winchester, Chartres, Aquitaine and the Codex Calixtinus will be studied with reference to primary sources in facsimile, online and (if circumstances allow) in person. Students taking the course will learn how these repertoires work, how they relate to contemporary theory treatises, and how to transcribe them.

All theory treatises will be read in translation. Latin texts will also be provided and key Latin terms will be discussed. No prior knowledge of medieval notation is required.

Description of the examination

The three-hour exam-hall examination will consist of two questions. The first will require candidates to prepare a musical transcription and commentary from a reproduction of a primary source. The second will be an essay question selected from a range of options.

Suggestions for preliminary study

Sarah Fuller, 'Early Polyphony', in *The New Oxford History of Western Music*, ed. Richard L. Crocker and David Hiley, Oxford: OUP, 1990, 485-556 (chapter 9)

Sarah Fuller, 'Early Polyphony to c. 1200', in *The Cambridge Companion to Medieval Music*, Cambridge: CUP, 2011, ed. Mark Everist, 46-66 (chapter 3)

Guidance for students, Directors of Studies and supervisors

Supervisions will be organized by the Course Leader. Any Director of Study who wishes to make alternative arrangements should contact the Course Leader for advice about topics to be covered.

Composers' Workshops

Lecturer: Marta Gentliucci

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.