

2024-25

# Music Undergraduate Handbook



Faculty of Music

11 West Road

CB3 9DP

[www.mus.cam.ac.uk](http://www.mus.cam.ac.uk)

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## 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 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 David Trippett  
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](mailto: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. Sam Barrett (MT)/ Dr Peter Harrison (LT/ET) – [dugs@mus.cam.ac.uk](mailto:dugs@mus.cam.ac.uk)  
The Director of Undergraduate Studies oversees the Tripos, provides a link between the Faculty and Directors of Studies, and deals with teaching-related matters and queries from students.
- *Undergraduate Administrator:* Agnes Ho – [undergraduate@mus.cam.ac.uk](mailto:undergraduate@mus.cam.ac.uk)  
The Undergraduate Administrator provides administrative support to Tripos staff and students, particularly in relation to teaching and examinations.
- *Administrator: Scheduling coordinator:* Ellie Rugg-Gunn – [admin@mus.cam.ac.uk](mailto:admin@mus.cam.ac.uk)  
The Administrator: Scheduling coordinator 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](mailto: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. 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 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 and 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](mailto: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 material may 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, lecture capture is scheduled for all lectures where possible. For details of which lectures are scheduled for capture, please refer to individual course descriptions in the [Tripes 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 or any other taught session where student participation is expected.
- 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 will 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, technical 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 coordination between Faculty lecture courses and College supervisions is advisable. Thus, the description of each lecture course in this Handbook includes the number of supervisions recommended by the Board, as suggested by the course leader. This recommendation takes into account the total amount of supervision thought to be manageable in the course of the academic year. 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 week in Cambridge runs 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 Tripes 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 Tripes 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 Tripes) 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 Tripes 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%.

## 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](mailto: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](#).

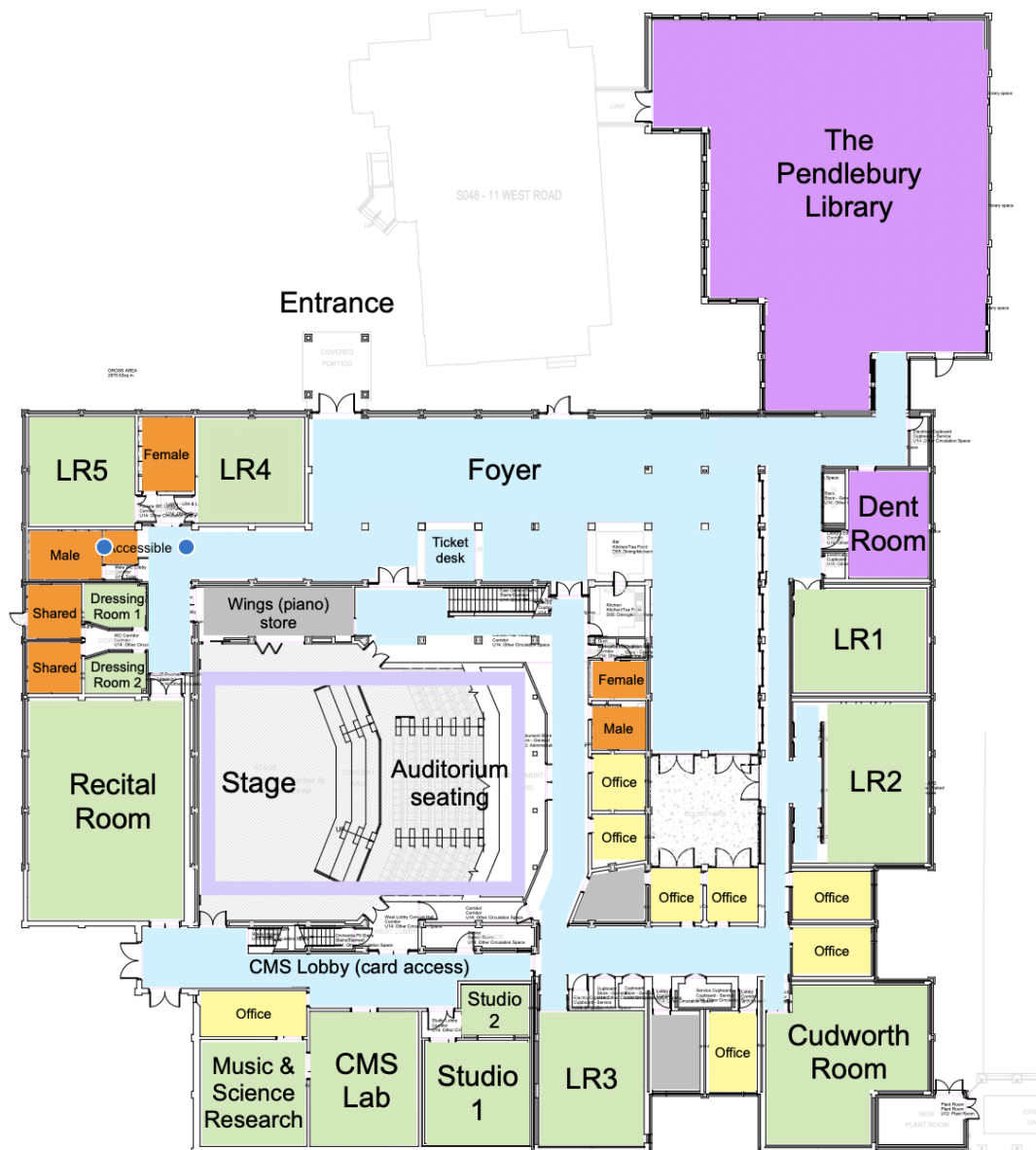
## West Road Concert Hall

[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 usually perform in a venue of their choice, students taking the Advanced Performance paper in Part II of the Tripos will perform their final recital in the Concert Hall.

Students and student societies can book the Concert Hall - subject to availability - at a subsidised rate. Please contact the Assistant Concert Hall Manager, Tiffany Charnley [tc467@cam.ac.uk](mailto:tc467@cam.ac.uk) in the first instance.



## Practice Rooms

Lecture rooms in the Faculty can be booked up to two weeks in advance (music students) and four days (non-music students) for individual practice and small ensembles.

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.

## Instruments

The Faculty owns a collection of instruments; a list is available [on the Faculty website](#). Other instruments and equipment are available through the [Centre for Music Performance](#) and the Pendlebury Library. All instruments are located at West Road. Some are bookable by all users of the building. Many are available for students to hire.

Instruments 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](mailto:admin@mus.cam.ac.uk)).

Students are welcome to contact the Director of Performance, Maggie Faultless ([mf413@cam.ac.uk](mailto: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](mailto: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 0830-1730.

## 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 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](mailto: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](mailto: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](mailto:helpdesk@mus.cam.ac.uk)), is responsible for system administration and general computing support.

## Performance

In collaboration with the Faculty, 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. It is based in the Faculty of Music; for further information, please contact [info@cmp.cam.ac.uk](mailto: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](#).

## 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 coordinator, 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.

## Acceptable Use Policy

Everyone who uses the University's information services has a part to play in protecting them. This includes staff, students, and other users. Please check out the [Information Services Acceptable Use Policy](#) to help prevent security-related incidents and avoid harmful activities.

## Other Learning Resources

### 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 'Language Centre' in large white text on the right. The background is a greenish-blue with faint, overlapping text like 'work', 'prime', 'co', 'Er', 'avel', 'support', 'ces'. Four white speech bubbles with black text are arranged vertically in the center. The bottom of the graphic has a dark blue footer with the website address 'www.langcen.cam.ac.uk' in white.

**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](http://www.langcen.cam.ac.uk)



## 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.

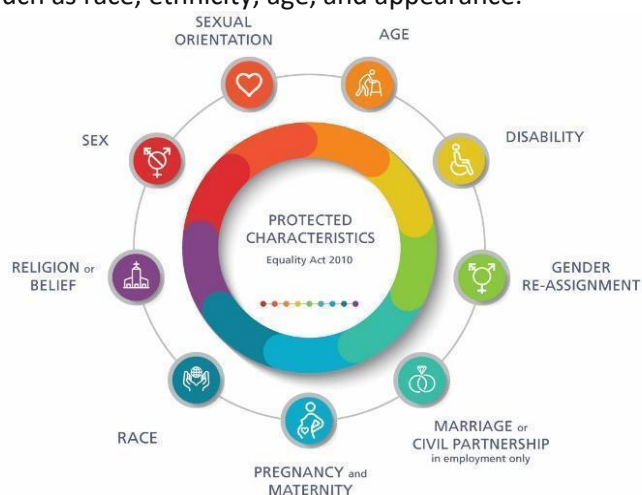
The University runs Race Awareness sessions and students are invited to register their interest in the event via one of the past events if they would like to take part in a future session:

<https://www.training.cam.ac.uk/event/4304291>

**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.

### 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



HOW MIGHT IMPLICIT BIASES AFFECT TEACHING?	WHAT CAN YOU DO TO MITIGATE IMPLICIT BIAS?
<ul style="list-style-type: none"> <li>• How suitable we think a student is for a particular course</li> <li>• How well we think a student will perform on a course</li> <li>• Who we make time for and show an interest in</li> <li>• Which students we encourage to speak and focus attention on</li> <li>• Whom we listen to more and whose judgement we endorse in class</li> <li>• The reasons we give for a student performing well or badly</li> <li>• How much effort we perceive a student to be making</li> <li>• The language and focus of our feedback and reports</li> </ul>	<ul style="list-style-type: none"> <li>• Find out about your own biases</li> <li>• Look for contextual explanations, in preference to a person's characteristics, to explain behaviour</li> <li>• Visualise people who demonstrate a stereotype to be wrong</li> <li>• Treat people from out-groups as individuals</li> <li>• 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.</li> <li>• Does the language of your reports—especially 'standout' compliments as opposed to 'grindstone' compliments—map onto student characteristics? Change your descriptors if necessary.</li> <li>• Examine your reading lists: are they imbalanced (gender, race)? Seek out unfamiliar voices.</li> </ul>

## 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](mailto:admin@mus.cam.ac.uk)) or one of the academic officers, e.g. the Director of Undergraduate Studies ([dugs@mus.cam.ac.uk](mailto:dugs@mus.cam.ac.uk)) or the Director of Postgraduate Studies ([dops@mus.cam.ac.uk](mailto: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 workload 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](mailto: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 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, Juliet Margerison or Alisha Jones, in confidence. You can email to set up a meeting ([facultymanager@cam.ac.uk](mailto:facultymanager@cam.ac.uk), [alj61@cam.ac.uk](mailto: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](mailto: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 Approval Form to the Faculty of Music's Ethics Subcommittee ([details](#)). Data collection should not begin until ethical approval has been granted. 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 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 the forms on the Moodle course pages. **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, recital programmes, 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. 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. Interviews normally take place on the Wednesday or Thursday following the end of Full Easter Term (in 2025, Wednesday 25 or Thursday 26 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 2024–25

## 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 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	Stephen Wilford & Alisha Jones	Michaelmas & Lent
2	Western Music History I	A) Sam Barrett (MT); B) Delphine Mordey (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	Richard Causton and Marta Gentilucci	Michaelmas & Lent
8	Music History Workshop	Benjamin Walton	Lent
9	Extended Essay	Stefano Castelvechi	Michaelmas & Lent
	Composers' Workshops	Richard Causton and 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.

Thursday 31 October 2024	<b>Declaration of Optional Papers (two of Papers 6-9)</b> <i>Submit via online form (link to be provided on the Part IA Induction Moodle page)</i>
Friday 6 December 2024 <i>(Last day of Full Michaelmas Term)</i>	<b>Paper 6: Recital self-reflection</b> <i>Submit via online form (link to be provided on Paper 6 Moodle page)</i>
Friday 31 January 2025 <i>(Eleventh day of Full Lent Term)</i>	<b>Paper 9 Extended Essay: Submission of title and proposal</b> <i>Submit via online form (link to be provided on Paper 9 Moodle page)</i>
Tuesday 4 March 2025 <i>(Tuesday two weeks before the end of Full Lent Term)</i>	<b>Paper 6 Performance: Recital programme</b> <i>Submit via online form (link to be provided on Paper 6 Moodle page)</i>
Friday 7 March 2025 <i>(Friday two weeks before the end of Full Lent Term)</i>	<b>Paper 8 History Workshop: Release of takeaway paper</b> <i>Paper to be <u>released</u> via Moodle by Faculty Admin Office</i>
Friday 21 March 2025 <i>(Last day of Full Lent Term)</i>	<b>Paper 6 Performance: Recital self-reflection</b> <i>Submit by email to Director of Studies and Director of Performance</i>
Friday 2 May 2025 <i>(Fourth day of Full Easter Term)</i>	<b>Paper 9 Extended Essay submission</b> <i>Submit in the relevant folder on the Paper 9 Moodle page</i>
Monday 5 May 2025 <i>(Seventh Day of Full Easter Term)</i>	<b>Paper 8 History Workshop takeaway paper submission</b> <i>Submit in the relevant folder on the Paper 8 Moodle page</i>
Friday 9 May 2025 <i>(Eleventh day of Full Easter Term)</i>	<b>Paper 7 Composition with commentaries submission</b> <i>Submit in the relevant folder on the Paper 7 Moodle page</i>



## Paper 1: Music in Contemporary Societies

Course Leaders: Stephen Wilford & 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 explore 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

- 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. 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.

#### 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). The Faculty of Music recommends that supervision 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) Delphine Mordey (LT)

Teaching hours	16 hours (8 + 8) + 1 revision lecture (Easter Term)
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***

This course aims to familiarise students with important trends within two broad areas within Western music: early European music to c. 1300, and music of the late long nineteenth century.

Through a focus on specific music-historical topics within these periods, students will be introduced to a wide range of Western musical repertoires, situated in their cultural, social and institutional contexts. In studying Western music we also consider the power relationships and forms of knowledge that sustained or undermined particular repertoires.

By the end of Part A, 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 also become acquainted with a small number of representative genres of this period, gaining a preliminary appreciation of how these were made. Part B will introduce students to the idea of European music as an imperial phenomenon which acted as both agent and arbiter of 'civilisation', creating hierarchies of musical value. Across both parts of the course, students will learn how to assess historical documents and modern scholarship critically, leading to an appreciation of the historiographic trends that have shaped thinking about Western European music, from its foundations onwards.

### ***Description of the course***

#### **Part A: Early European Music to c. 1300**

This part of the 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. 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. 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.

#### **Part B: Music, Power, Empire (c. 1860-1914)**

This topic focuses on the latter part of the long nineteenth century, a period when many of the art-music institutions of today 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 in this wider context enables us to ask how art (and popular) musics of the period 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.

### **A and B: Description of the examination**

There will be a three-hour in-person examination paper, comprising two parts, Part A (Early European Music) and Part B (Music, Power, Empire). Students will be required to answer two questions, one from Part A and one from Part B. Marks will be split equally between the two Parts. A choice of three questions will be offered in each part of the paper.

### **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 (c. 1860-1914)**

- Walter Frisch, *Music in the Nineteenth Century*, W. W. Norton & co.: New York and London, 2013, [ch. 1 \('Nineteenth-Century Music and its Contexts'\)](#).
- Jeffrey Richards, *Imperialism and Music: Britain 1876-1953*, Manchester & New York: Manchester University Press, 2001, [ch. 1 \('Meanings: Empire and Music'\)](#).
- Ralph Locke, '*Aida and Nine Readings of Empire*', *Nineteenth-Century Music Review*, 3/1 (June 2006), pp. 45-72.

A Spotify playlist for Part B is available [here](#).

### **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 into 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 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 repertoire 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
- 19<sup>th</sup>-century Lieder – songs by Fanny Hensel, Franz Schubert, and Robert and Clara Schumann
- Golden-Age American Popular Song – songs from the 1920-50s

### **Block 3 and 4: 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***

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 supervisors 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: Gareth Wilson (Counterpoint)

Alan Howard (Harmony)

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)
Term taught	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

### 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

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

#### *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: Credit will be given for musical realisations, though the quality of the student's voice will not be assessed.
2. Rhythmic communication	Candidates are required to perform on pitched woodblocks a passage consisting of a two-line rhythm (one LH, one RH). 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 from a score being performed on the piano 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	Candidates are required to transpose a single melodic line. NB: The material used for this test may include passages in treble, soprano, alto, tenor, or bass clefs, and is to be transposed by not more than a major second in either direction. Where appropriate, credit will be given for the

	musicality of the realisation. Students wishing to use an instrument other than the piano for this question will need to declare so in advance of the examination.
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### ***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 little to 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.), *The Novello Guide to Sight-Singing* (2017). A helpful rhythmic guide is Robert Starer's *Rhythmic Training* (1969). The most varied collection of melodies for harmonisation 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). Fluency in C-clefs should be sought at the earliest opportunity in the year, and the exercises in R. O. Morris and Howard Ferguson, *Preparatory Exercises in Score Reading* (1931) provide a good source of material.

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

This course is taught through regular 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 begin work on C-clef reading early in the year, and to set a mock examination for their students during the period leading up to the examination. 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 Musicianship***

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: Candidates should use standard forms of notation, namely either figured bass, Roman numerals, or jazz notation. 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. A score will be provided. NB: It is expected that students comment on issues of intonation, ensemble, style and practice and, where appropriate, identify errors. Answers can be offered as annotations directly onto the score, or 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 key of the extract will be identified; however, a score will <u>not</u> be provided. NB: Answers must be given in prose/essay form. Students must make their own judgments as to which parameters they wish to discuss in detail. One candidate might 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. 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	<b>Thursday 31 October 2024:</b> Optional papers declaration form <b>Friday 6 December 2024:</b> Recital self-reflection <b>Tuesday 4 March 2025:</b> Recital programme submission <b>Friday 21 March 2025:</b> Recital self-reflection <b>Tuesday 29 April 2025:</b> 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 encouraged 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 Thursday 31 October 2024** 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 (6 December 2024) and Lent Term (Friday 21 March 2025)** students must submit (via Moodle) a self-reflection on their studies.

**By 5pm on Tuesday 4 March 2025**, 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. Tuning, spoken introductions and time between repertoire form part of the 35 minutes (20 min if Option 2 is offered). If the music performed and/or the overall time spent on stage fails to meet these stipulations, the recital 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%). In addition to the examiners, the recitals may be open to an invited audience.

*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.  
For jazz (or equivalent) recitals students should provide a lead sheet, containing the melody and chords, and reflecting the underlying structure of the performance.
- 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. Performers' 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, with funding of £893. 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: Richard Causton and Marta Gentilucci

Teaching hours	12 hours (8 x 1.5 hour seminars), 4 each in MT & LT
Recommended number of supervisions	6 hours. Supervision arrangements to be agreed by candidates with the Course Leaders after submission of declaration forms.
Term taught	Michaelmas & Lent
Assessment method	One composition, lasting in total between 5 and 11 minutes (90%) AND 3 short Commentaries (10%)
Key Dates	<b>Tuesday 5 November 2024:</b> Optional papers declaration form <b>Friday 9 May 2025:</b> Composition, recording and reflections

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 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. The aesthetics and techniques of electroacoustic composition will also 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.

**All Composition students are expected to attend Composers' Workshops on Tuesdays between 2.00pm and 4.00pm.**

### *Description of the portfolio*

Candidates submit one **composition (lasting between 5 and 11 minutes)** plus three **reflections**.

**Compositions** may be acoustic, electroacoustic or a combination of the two.

- **acoustic** compositions may be for any combination of voices and/or acoustic instruments
- purely **electroacoustic** compositions must be in stereo

**Scores** are required for all compositions without exception. The notation used should be that most appropriate to the medium and *all* technical information required for performance of the piece must be included (speaker placement etc if applicable for electroacoustic works; full instrumentation, transpositions etc for acoustic works). For electroacoustic works a graphic representation (listening guide) of the music is also recommended. The preliminary pages of the score must also include an **Introductory Note** of one or two paragraphs providing a brief written outline of the work. This might be in essence a programme note, but it may also touch upon technical matters (e.g. compositional processes employed, structural features of the piece).

**Recordings** *must* be submitted for all electroacoustic works (in the form of definitive sound files) and are strongly encouraged for acoustic works. For these, live recordings should ideally be submitted and, although the quality of performance will not affect the mark, there should be no significant discrepancy between a recording and its corresponding score. Where it has not been possible to make a live recording, midi realisations may be submitted.

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

should be of between 250 and 350 words. The reflections must relate to Composers Workshops given over the **two** Terms (Michaelmas and Lent). Each reflection 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 writings by composers whose music appeals to them and to familiarise themselves with the theories and accounts of personal practice of contemporary composers. Composers are strongly encouraged to investigate opportunities for the 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 as a **pdf** file, 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).

Any submissions including video must be submitted as .mov or .mp4 files. It should be understood that the visual elements of the submission will not be assessed.

**Reflections** must be uploaded separately in pdf form with a cover sheet.

### ***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 9 May 2025**.

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 by the Course Leaders at the beginning of the academic year. It is recommended that students wishing to compose electroacoustic music have at least two hours' supervision with a specialist supervisor.

## Paper 8: Music 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	<b>Thursday 31 October 2024:</b> Optional papers declaration form <b>Friday 7 March 2025:</b> Takeaway paper release <b>Monday 5 May 2025:</b> 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 2024-25, 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).

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)

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: Stefano Castelvechi

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	<b>Thursday 31 October 2024:</b> Optional papers declaration form <b>Friday 31 January 2025:</b> Submission of title and proposal <b>Friday 2 May 2025:</b> 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 31 January 2025** [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](mailto: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 2 May 2025**. 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 2 May 2025** 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

Convenor: Richard Causton and 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 their Director of Studies.

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	Western Music History II A) Early Modern Music B) 20 <sup>th</sup> /21 <sup>st</sup> Century	A) Anna Stepler (MT) B) Peter Asimov (LT)	A) Michaelmas & B) Lent
2	Music Analysis II	Convenor: Nicholas Marston Jeremy Thurlow, Rajan Lal, James Olsen, Stephane Crayton	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 Doğantan-Dack	Lent
	i) Essay	Mine Doğantan-Dack	Lent
	ii) Recital	Margaret Faultless	Michaelmas & Lent
5	Composition Portfolio Seminars (also Part IA)	Richard Causton and Marta Gentilucci	Michaelmas & Lent
6	Introduction to Music and Science	Peter Harrison	Lent
7	Introduction to Popular Music and Media	Jacob Mallinson Bird	Michaelmas
8	Introduction to Ethnomusicology	Stephen Wilford	Michaelmas
9	Dissertation (also Part II)	Stefano Castelvechi	Michaelmas & Lent
10	Notation	Edward Wickham	Michaelmas & Lent
11	Practical Musicianship	Graham Ross	Michaelmas
12	1: <i>Carmen</i> in Context ( <b>language element: French</b> )	Delphine Mordey	Lent (language in Michaelmas)
13	2: Introduction to Schenkerian Analysis	Nicholas Marston	Michaelmas & Lent
14	3: Latin American Popular Music, the Avant-Garde, and the Masses	Vanessa Paloma Duncan Elbaz	Lent
15	4: Troubadours and Trouvères	Joseph Mason	Lent
	Composers' Workshops	Richard Causton and 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 18 October 2024 (Eleventh day of Full Michaelmas Term)	<b>Paper 4 Introduction to Performance Studies: Option declaration</b> Submit via online form (link to be provided on Paper 4 Moodle page)
Friday 15 November 2024 (Friday three weeks before the end of Michaelmas Term)	<b>Paper 9 Dissertation: Submission of title and proposal</b> Submit via online form (link to be provided on Paper 9 Moodle page)
Friday 22 November 2024 (Friday two weeks before the end of Michaelmas Term)	<b>Paper 7 Introduction to Popular Music and Media: Title and proposal</b> Submit via online form (link to be provided on Paper 7 Moodle page)
Friday 6 December 2024 (Last day of Full Michaelmas Term)	<b>Paper 4 Introduction to Performance Studies: Recital self-reflection</b> Submit by email to Director of Studies and Director of Performance
Thursday 23 January 2025 (Third day of Full Lent Term)	<b>Paper 7 Introduction to Popular Music and Media: Essay</b> Submit in the relevant folder on the Paper 7 Moodle page
ASAP and by Friday 24 January 2025 (Fourth day of Full Lent Term)	<b>Paper 8 Introduction to Ethnomusicology: Choice of coursework, title and proposal</b> Submit via online form (link to be provided on Paper 8 Moodle page)
Tuesday 28 January 2025 (Eighth day of Full Lent Term)	<b>Paper 5 Composition Portfolio: first composition and reflections</b> Submit in the relevant folder on the Paper 5 Moodle page
Wednesday 29 January 2025 (Ninth day of Full Lent Term)	<b>Paper 4 Introduction to Performance Studies: Essay title and proposal</b> Submit via online form (link to be provided on Paper 4 Moodle page)
Friday 21 February 2025 (Friday four weeks before the end of Lent Term)	<b>Paper 14 Latin American Popular Music: Choice of coursework, title and proposal</b> Submit via online form (link to be provided on Paper 4 Moodle page)
Tuesday 4 March 2025 (Tuesday two weeks before the end of Lent Term)	<b>Paper 4 Introduction to Performance Studies: Recital programme</b> Submit via online form (link to be provided on Paper 4 Moodle page)
Wednesday 5 March 2025 (Wednesday two weeks before the end of Lent Term)	<b>Paper 3 Applied Tonal Skills: Option declaration</b> Submit via online form (link to be provided on Paper 3 Moodle page)
Thursday 6 March 2025 (Thursday two weeks before the end of Lent Term)	<b>Paper 3 Applied Tonal Skills: Film score</b> Film clip to be <u>released</u> via Moodle by Faculty Admin Office
Tuesday 18 March 2025 (Last Tuesday of Full Lent Term)	<b>Paper 5 Composition Portfolio: second composition and reflections</b> Submit in the relevant folder on the Paper 5 Moodle page
Thursday 20 March 2025 (Last Thursday of Full Lent Term)	<b>Paper 3 Applied Tonal Skills: first submission</b> Submit in the relevant folder on the Paper 3 Moodle page

Friday 21 March 2025 (Last day of Full Lent Term)	<b>Paper 4 Introduction to Performance Studies: Recital self-reflection</b> <i>Submit by email to Director of Studies and Director of Performance</i>
Friday 2 May 2025 (Fourth day of Full Easter Term)	<b>Paper 4 Introduction to Performance Studies: Extended Essay</b> <i>Submit in the relevant folder on the Paper 4 Moodle page</i>
Friday 2 May 2025 (Fourth day of Full Easter Term)	<b>Paper 5 Composition Portfolio: third composition and reflections</b> <i>Submit in the relevant folders on the Paper 5 Moodle page</i>
Monday 5 May 2025 (Seventh day of Full Lent Term)	<b>Paper 14 Latin American Popular Music: Coursework</b> <i>Submit in the relevant folder on the Paper 14 Moodle page</i>
Friday 9 May 2025 (Eleventh day of Full Easter Term)	<b>Paper 9 Dissertation</b> <i>Submit in the relevant folder on the Paper 9 Moodle page</i>
Wednesday 14 May 2025 (Sixteenth day of Full Easter Term)	<b>Paper 8 Introduction to Ethnomusicology: Coursework</b> <i>Submit in the relevant folder on the Paper 8 Moodle page</i>
Friday 16 May 2025 (Eighteenth day of Full Easter Term)	<b>Paper 3 Applied Tonal Skills: second and third submissions</b> <i>Submit in the relevant folder on the Paper 3 Moodle page</i>
May/June 2025 (Date and time to be confirmed at the start of Easter Term)	<b>Paper 11 Practical Musicianship: Continuo test</b> <i>To be <u>released</u> via Moodle by Faculty Admin Office</i>

## Paper 1: Western Music History II

Course Leaders: A) Anna Stepler (MT); B) Peter Asimov (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, as well as listening and engaging critically with a wide range of music and artistic discourses

### ***Description of the course***

#### **Part A: Early Modern Music**

This course examines the historical and cultural influences that shaped the development of Western music across its many social contexts from the late-sixteenth to early-eighteenth century.

Deliberately challenging the way such narratives have been traditionally framed, each lecture takes as a starting point one woman whose engagement with music reveals its role in different institutions and geographic locations: the printer, the patron, the composer, the keyboardist, the opera star... even the composer's wife. In so doing, we will seek to question what happens when sweeping historical narratives are told from a different focal point. What is gained, lost, reimaged, and reconfigured? We will explore how diverse genres functioned across society: from royal courts to the London stage, the printer's workshop to the coffee house, encountering the politics of patronage, the rise of the instrumental and vocal virtuoso, a developing notion of compositorial identity, and a growing fascination and engagement with 'new worlds' outside Europe. Students will engage with a variety of primary and secondary materials, and will be expected to explore a range of repertoire through both listening and score study.

#### **Part B: 20th/21st Century**

The major social, philosophical, and technological changes of the last 120 years have generated one of the most tumultuous yet exciting periods in the history of the arts. Rather than a chronological survey, the eight lectures will offer multiple pathways through the period by examining key topics, trends, and aesthetic issues. While we will consider primarily music from Western art traditions, we will also challenge ideas of canonicity and explore the borderlands between musical genres, cultures, and artforms. In conjunction with each lecture there will be a short playlist of representative musical works which will be examined in their historical, aesthetic and social contexts; the broader socio-political background and developments in the other arts also will be given close attention. Students

will be required to modify and expand the playlist-repertoire further, as exam questions will not be tied to particular works.

The topics are as follows:

1. Notions of 'Progress'
2. Selves and Others ('Western' Art Music?)
3. Cultures 'High' and 'Low' (Western 'Art' Music?)
4. Artistic Synthesis (Western Art 'Music'?)
5. Music and Politics
6. Construction and/or Freedom
7. Noise, Silence, Conceptual Art
8. Sound Technologies and Techniques

### ***Description of the examination***

There will be a three-hour examination paper, comprising two sections, A (Music of the Early Modern Period) and B (20<sup>th</sup>/21<sup>st</sup> 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**

For a traditional narrative history of this period, and an introduction to some of the relevant issues: 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 The Seventeenth and Eighteenth Centuries. For thematic discussion and thought-provoking introductions to key questions for this period: Tim Carter and John Butt, eds., *The Cambridge History of Seventeenth Century Music* (Cambridge: Cambridge University Press, 2005)

#### **Part B: 20th/21st Century**

For some broad perspectives on twentieth-century Western Art Music, the following are recommended: Alex Ross, *The Rest is Noise: Listening to the Twentieth Century* (Harper Perennial, 2009); Daniel Albright, ed., *Modernism and Music: An Anthology of Sources* (University of Chicago Press, 2004); Richard Taruskin, *The Oxford History of Western Music*, vols. 4 and 5. (Taruskin's *Oxford History* is available online at <http://oxfordwesternmusic.com>; for an abridged version, you can also consult the College Edition, edited by Richard Taruskin and Christopher Gibbs, and available in the Pendlebury Library).

### ***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 Convenor: Nicholas Marston

Course Leaders: Stephane Crayton, Rajan Lal, James Olsen, Jeremy Thurlow

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 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: Rajan Lal

The three lectures in this block will be concerned with the so-called ‘expansion’ of tonality, beginning with mediant relations in Beethoven and Schubert and ranging into the early-twentieth century. We will proceed from the premise that the chord-within-scale architecture of functional, diatonic tonality gradually altered/enlarged/(atrophied?) to yield a post-Wagnerian ‘extended tonality’ –

proliferated in numerous forms across many locations and contexts by the outset of the twentieth century. We will focus on three key currents to help students grapple with the variegated harmonic landscapes produced by composers after ca. 1830: a) *transformation*, b) *prolongation*, and c) *function*. These areas will form the basis for the three lectures. Lecture material will be based on, initially: a) mapping triads and patterns in Chopin and Wagner, b) voice-leading considerations in Liszt and Scriabin, and c) tonic, dominant, and subdominant conundrums in Schumann and early Schoenberg. This block focusses on equipping students with skills in the above three areas *and* encourages critical application of the relevant tools in tandem with each other. The seminar will concentrate on the interpretative potential of 'prolongational' versus 'progressional' (pattern-based) forms of harmonic reduction in select compositions by Schubert, Chopin, and Liszt, drawing on post-Schenkerian and post-Lewinian perspectives.

#### 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 Eweiland, Ghana.

#### Block 2. Performance (3 lectures plus seminar)

Lecturer: Stephane Crayton

The three lectures of this block frame the body as an integral agent of musical meaning. Spanning Monteverdi to Messiaen, lectures examine the ways in which aspects of performativity are harmonically and notationally codified. Analysis applies techniques of voice-leading, and draws on a

range of theoretical sources from Zarlino to Couperin to Cusick, as well as considering the physical realities of instruments. The seminar focuses on the French Baroque, examining the extent to which the conditions of performance, as codified musically, assert and challenge a cultural identity. Students are encouraged to situate work in historical and cultural contexts in order to conceive not simply how the body stages music, but also how music stages the body.

### **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

Richard Cohn, 2012: *Audacious Euphony: Chromaticism and the Consonant Triad's Second Nature*. OUP.

Alexander Rehding, and Steven Rings (eds.), 2015: *The Oxford Handbook of Critical Concepts in Music Theory*. OUP. {Chapters 5, 15, 16, 17, 18, 19, and 20}

#### 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

S. Cusick: 'Feminist Theory, Music Theory, and the Mind/Body Problem', *Perspectives of New Music*, Vol. 32, No. 1 (Winter, 1994), pp. 8-27.

F. Couperin: *L'art de toucher le clavecin*, ed. A. Linde, trans. A. Linde and M. Roberts (Breitkopf & Härtel, 1933). (Available at: [https://s9.imslp.org/files/imglnks/usimg/2/26/IMSLP632894-PMLP9374-Couperin - The Art of Playing the Harpsichord.pdf](https://s9.imslp.org/files/imglnks/usimg/2/26/IMSLP632894-PMLP9374-Couperin_-_The_Art_of_Playing_the_Harpsichord.pdf)).

### **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 synthesise 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), Ewan Campbell (Orchestration)

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	<b>Wednesday 5 March 2025:</b> Option declaration <b>Thursday 6 March 2025:</b> Release of Film Score film clip <b>Thursday 20 March 2025:</b> first submission <b>Friday 16 May 2025:</b> 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*

The paper comprises six options, outlined below. Candidates will be required to offer a total of **three** submissions, each from a different category. Equal weighting will be applied to each submission.

1. **Renaissance motet/mass movement** 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).

### ***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 20 March 2025)**. 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 16 May 2025)**.

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 live recording with your submission for options 1-4, recordings are always welcome, and performing your piece can make an important contribution to the learning process. Where live recordings are submitted, please note that the quality of the performance or recording will play no part in the assessment process.

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, excluding repeats;
  - (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 an 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 must also submit **the audio file, in .mp3 format**, in addition to a PDF.

If a **live 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***

There will be an introductory 30-minute lecture on the Applied Tonal Skills course for all students at the beginning of Michaelmas Term, along with separate lectures for each option (also in Michaelmas Term). Further details of the lectures for each option are set out in the sections below.

The most important component of the teaching for this course is regular supervision; 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.

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

## **1. Renaissance motet/mass movement**

Lecturer: Gareth Wilson

### ***Aims and objectives***

To develop the musical technique necessary to write a vocal piece in the Renaissance style (i.e., Motet, Magnificat, Mass movement).

### ***Description of the course***

The course is taught through lectures and supervisions, with two one-hour lectures in Michaelmas Term.

### ***Description of the examination***

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

### ***Suggestions for preliminary study***

You are advised to get to know works by relevant composers, such as Palestrina, Lassus, Victoria, Byrd, Tallis, Josquin, Cardoso, Ingegneri.

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

This course consists of two one-hour lectures in Michaelmas Term. The examination piece is submitted as part of the Applied Tonal Skills portfolio.

The Music Faculty Board recommends that this paper be supervised in a total of twelve hours of supervision, with four hours of supervision for each submission. All supervisors, especially those new to teaching this course, are welcome to attend the lectures.

## **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 18<sup>th</sup>-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.

### 3. Sonata forms

Lecturer: Tim Horton

#### ***Aims and objectives***

To develop the musical technique necessary to write a movement in sonata form in a specified tonal style.

#### ***Description of the course***

The course is taught through lectures and supervisions. The lectures will investigate the main types of sonata form used in chamber music from the late eighteenth century to the mid-twentieth century – including sonata-allegro, sonata-rondo and sonata without development – and discuss how sonata forms evolved throughout this period. They will explore a broad range of relevant styles, as well as offering advice on compositional technique.

#### ***Description of the examination***

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

#### ***Suggestions for preliminary study***

Compositions 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 this option would therefore be well advised to spend the first part of Michaelmas Term familiarising themselves with their chosen repertoire and identifying relevant historical models.

Two important textbooks exploring sonata form are William Caplin, *Classical Form* (Oxford, 1998) and James Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late Eighteenth-Century Sonata* (New York, 2006). Relevant composition textbooks include Arnold Schoenberg, *Fundamentals of Musical Composition*, ed. Gerald Strang and Leonard Stein (London, 1967) and Nicholas Cook, *Analysis through Composition* (Oxford, 1996).

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

There will be two 75-minute lectures on sonata forms in Michaelmas Term. All supervisors, especially those new to teaching this course, are welcome to attend the lectures.

The Music Faculty Board recommends that the Applied Tonal Skills paper be supervised for a total of twelve hours, with four hours of supervision for each submission.

### 4. Song

Lecturer: Tim Horton

#### ***Aims and objectives***

To develop the musical technique necessary to write a song or group of songs in a specified tonal style.

#### ***Description of the course***

The course is taught through lectures and supervisions. The lectures will explore a broad range of relevant song styles, as well as offering advice on compositional technique. In particular, they will

examine the range of considerations involved in setting a text to music – relating to both the narrative-dramatic aspects of texts and also to poetic form.

### ***Description of the examination***

The song / group of songs is submitted as part of the Applied Tonal Skills portfolio; see above for details.

### ***Suggestions for preliminary study***

Compositions 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 this option would therefore be well advised to spend the first part of Michaelmas Term familiarising themselves with their chosen repertoire and identifying relevant historical models.

Many standard composition textbooks have a chapter on vocal composition. Students may also find literature on their chosen style or historical models useful, for example, German Lieder in the Nineteenth Century, ed. Rufus Hallmark (New York, 2nd edition, 2009) or Stephen Banfield, Sensibility and English Song (Cambridge, 1985).

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

There will be two one-hour lectures for the song option in Michaelmas Term. All supervisors, especially those new to teaching this course, are welcome to attend the lectures.

The Music Faculty Board recommends that the Applied Tonal Skills paper be supervised for a total of twelve hours, with four hours of supervision for each submission.

## **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 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 synchronisation 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 6 March 2025).

### ***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 Doğantan-Dack

Performance Coordinator: Margaret Faultless

Teaching hours	<ul style="list-style-type: none"><li>• Eight 90-minute lectures with discussion</li><li>• Recital Option: at least 8 hours of one-to-one lessons plus classes</li><li>• Supervisions or equivalent as detailed below</li></ul>
Recommended number of Supervisions	<ul style="list-style-type: none"><li>• 3 one-hour supervisions for all students</li><li>• 3 further one-hour supervisions or equivalent for Essay Option students</li><li>• 8 hours of one-to-one lessons plus classes for Recital Option students</li></ul>
Term taught	<ul style="list-style-type: none"><li>• Michaelmas: Introduction to recital option &amp; programming and some performance classes</li><li>• Lent: 7 lectures; other performance classes</li><li>• Easter: 1 'review and synthesis' session</li></ul>
Assessment method	<ul style="list-style-type: none"><li>• 2-hour written examination (in-person) (50%)</li><li>• <i>Either a recital or a 3,500-word essay</i> (50%)</li></ul>
Key Dates	<p><b>Friday 18 October 2024:</b> Option declaration</p> <p><b>Friday 6 December 2024:</b> Recital self-reflection</p> <p><b>Wednesday 29 January 2025:</b> Essay title and proposal</p> <p><b>Tuesday 4 March 2025:</b> Recital programme submission</p> <p><b>Friday 21 March 2025:</b> Recital self-reflection</p> <p><b>Tuesday 29 April 2025:</b> Submission of programme and scores to Moodle</p> <p><b>Friday 2 May 2025:</b> 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 selected areas defining contemporary musical performance studies, including historical performance, analysis and performance, and the psychology and sociology of music performance. It will introduce key texts/research from each area, focusing on their implications for the practice of performance, and for scholarship on music performance. Specifically, the areas to be explored will address such topics as: expressive music making, music notation cultures, changing performance styles, social and cultural contexts of performing, critical evaluation of performances, the relationship between performance and scholarship, embodied and affective ways of knowing music, performer identity, performer as activist, and the health and wellbeing of music performers. While focusing mainly on scholarly literature related to western classical music performance culture, the course will also include discussions of musical examples from different genres and different 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 2 May 2025**. In addition, students must submit via the forms on the Moodle paper site **by Friday 18 October 2024** a declaration form indicating their intention to take the Essay Option, and **by Wednesday 29 January 2025** 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 18 October 2024** 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 6 December 2024) and Lent Term (Friday 21 March 2025)** students taking the Recital option must submit (via Moodle) a self-reflection on their studies.

**By 5pm on Tuesday 4 March 2025**, 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 2 May 2025**. 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. Tuning, spoken introductions and time between repertoire form part of the 35 minutes (20 min if Option 2 is offered). If the music performed and/or the overall time spent on stage fails to meet these stipulations, the recital 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%). In addition to the examiners, the recitals may be open to an invited audience.

*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:**

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.  
For jazz (or equivalent) recitals students should provide a lead sheet, containing the melody and chords, and reflecting the underlying structure of the performance.
- 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.

Performers' biographies must not be included.

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

**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.

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 Elizabeth Hellmuth Margulis in her chapter 'The psychology of music performance' (in *The Psychology of Music*, pp. 63–78; Oxford: Oxford University Press, 2018).

Students who wish to familiarise themselves with the topic of identity creation through musical performance can read the chapter titled 'Gender and class: an account of a female percussionist in the classical music industry' by Beth Higham-Edwards (in Anna Bull, ed., *Voices for Change in the Classical Music Profession: New Ideas for Tackling Inequalities and Exclusions*, pp. 127–134; Oxford: Oxford University Press, 2023).

For an example of performance-led scholarship, students are encouraged to read Mine Doğantan-Dack's 2022 article "Senses and sensibility: the performer's intentions between the page and the stage" (in *Rivista di Analisi e Teoria Musicale* 27/1: 23–67).

**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, **with funding of £893**. 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**

Selected students (Part IB and Part II) receive lessons for Tripos recitals at the Royal Academy of Music. This is 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 2024/25 CAMRAM fees for Part 1B are £704 (for eight hours of one-to-one tuition).

## Paper 5: Portfolio of Compositions

Course Leader: Richard Causton and 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 reflections (10%)
Key Dates	<b>Tuesday 28 January 2025:</b> first submission and reflections <b>Tuesday 18 March 2025:</b> second submission and reflections <b>Friday 2 May 2025:</b> third submission and reflections

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. 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.

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.

**All Composition students are expected to attend Composers' Workshops on Tuesdays between 2.00pm and 4.00pm.**

### ***Description of the portfolio***

Candidates are required to submit three **compositions (combined duration of between 13 and 19 minutes)** plus three short **reflections**. **Compositions** are intended to be complete, self-contained works; however, *one* of the three pieces may comprise an excerpt from a longer work. Compositions may be acoustic, electroacoustic or a combination of the two, but:

- at least one of these compositions must be purely acoustic
- no more than one of these compositions may be purely electroacoustic
- **acoustic** compositions may be for any combination of voices and/or acoustic instruments
- purely **electroacoustic** compositions must be in stereo

**Scores** are required for all compositions without exception. The notation used should be that most appropriate to the medium and *all* technical information required for performance of the piece must be included (speaker placement etc if applicable for electroacoustic works; full instrumentation, transpositions etc for acoustic works). For electroacoustic works a graphic representation (listening guide) of the music is also recommended. The preliminary pages of the score must also include an **Introductory Note** of one or two paragraphs providing a brief written outline of the work. This might be in essence a programme note, but it may also touch upon technical matters (e.g. compositional processes employed, structural features of the piece).

**Recordings** *must* be submitted for all electroacoustic works (in the form of definitive sound files) and are strongly encouraged for acoustic works. For these, live recordings should ideally be submitted and, although the quality of performance will not affect the mark, there should be no significant discrepancy between a recording and its corresponding score. Where it has not been possible to make a live recording, midi realisations may be submitted.

The **reflections** are critical considerations of three separate presentations of the student's choice from the [Composers' Workshop series](#) (**guest presentations only**). Each of the three reflections should be of between 250 and 350 words. The reflections must relate to Composers Workshops given over the **two** Terms (Michaelmas and Lent). Each reflection 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 writings by composers whose music appeals to them and to familiarise themselves with the theories and accounts of personal practice of contemporary composers. Composers are strongly encouraged to investigate opportunities for the performance of their works, and to find out about electro-acoustic facilities available in the Faculty.

### ***Submission of the portfolio***

All scores must be submitted in **pdf** form, 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. **Midi realisations must be submitted at the same time as the scores to which they refer; live recordings for any work in the portfolio may be submitted by the final submission deadline 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)

Any submissions including video must be submitted as .mov or .mp4 files. It should be understood that the visual elements of the submission will not be assessed.

**Reflections** must be uploaded separately in pdf form with a cover sheet.

### ***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 by the Course Leaders at the beginning of the academic year. It is recommended that students wishing to compose electroacoustic music have at least two hours' supervision with a specialist supervisor.



## Paper 6: Introduction to Music and Science

Course Leader: Peter Harrison

Teaching hours	12 hours (8 x 90-minute lectures)
Recommended number of supervisions	6 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:

- Pitch
- Timbre
- Consonance
- Musical emotions
- Musical expectations
- Music across the world
- Music evolution
- 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/>.

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 (3<sup>rd</sup> edition)*. Academic Press. [ebook](#)
- Hallam, S., Cross, I., & Thaut, M. (2016), *The Oxford Handbook of Music Psychology (2<sup>nd</sup> 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. Four of the supervisions will take place in Lent Term, and two revision supervisions will take place in Easter Term.

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## Paper 7: Introduction to Popular Music and Media

Course Leader: Jacob Mallinson Bird

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
Assessment method	Coursework consisting of a 3,500-word essay (50%), plus a 2-hour written examination (in-person) (50%)
Key dates	<b>Friday 22 November 2024:</b> Title and proposal submission <b>Thursday 23 January 2025:</b> Coursework submission

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

### *Description of the course*

When in 2003 P!nk famously declared “if God is a DJ, life is a dance floor”, she did more than create an under-appreciated early-2000s classic: she aphorised the fact that, for many, popular music is not merely an accessory to daily life but is rather the very stage upon which life is lived. Clearly, no matter what its detractors may say, popular music matters.

In this course, we will explore why popular music has mattered to so many over the past several decades, introducing you to a range of musical styles as well as theoretical and methodological approaches in order to better equip you for your own further research. Our discussions will revolve around eight key areas — politics and polemic, musical analysis, authenticity and appropriation, media technologies, fandoms, place and space, feminism, and queerness — each illuminated by diverse musical styles and experiences. From the blues women of Bessie Smith and Ma Rainey, through the Blitz Kids of the '80s and the ravers of the '90s, to the 21st-century popstars more familiar to contemporary audiences, we'll see how these central themes recur across the history of popular music. Importantly, the course will also spend a significant amount of time considering those who consume popular music and the fandoms that arise, whether they be the fan armies of Swifties and the like, the internet subcultures of goths and emos, or the queer communities who deify certain pop icons. To this end, we will see how the history of popular music intersects with other arenas — politics and fashion, identity and community — with our investigations travelling all over the world: the genba of Japan, illegal warehouses in the UK, and drag bars in Brooklyn. And though our focus will be broad, we will spend most time on voices often excluded from academic discourse, those that foreground discussions of race, gender, and sexuality. Finally, we will also consider popular musicology writ large, and assess the musicological and aesthetic debates (of which there are many) pertaining to the study of popular music.

By the end of the course, students should be able to speak authoritatively on important issues in popular music and will be equipped to interrogate their own research project within their extended essay.

### *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**

Each reading aligns with one lecture; students may find it helpful to dip into these over the summer to better acquaint themselves with some of the key ideas of the course, though full completion is not mandatory before lectures.

Frith, Simon. 'The Value Problem in Cultural Studies'. In *Performing Rites: On the Value of Popular Music*, 3–20. Oxford: Oxford University Press, 1996.

Clarke, Eric. 'Music, Space and Subjectivity.' In *Music, Sound and Space: Transformations of Public and Private Experience*, edited by Georgina Born, 90–110. Cambridge: Cambridge University Press, 2013.

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

Stanyek, Jason and Benjamin Piekut. 'Deadness: Technologies of the Intermundane.' *TDR: The Drama Review* 54, Number 1 (2010): 14–38.

Galloway, Kate. 'Musicking Fan Culture and Circulating the Materiality of Taylor Swift Musical Greeting Cards on YouTube.' *American Music* 38, Number 2 (2020): 240–61.

Reynolds, Simon. 'Living a Dream: Acid House and UK Rave.' In *Generation Ecstasy: Into the World of Techno and Rave Culture*, 56–79. New York: Routledge, 1999.

Dibben, Nicola. 'Representations of Femininity in Popular Music.' *Popular Music* 18, Number 3 (1999): 331–55.

Lynch, Regan Michael. 'Back for Good: Heterotopic Memory in Melbourne's Queer Nightlives.' *TDR: The Drama Review* 66, Number 2 (2022): 143–60.

### **Artists for Preliminary Listening**

SOPHIE; Arca; The Spice Girls; Mitski; Ethel Cain; Omar Apollo; Pulp; Janis Joplin; Prince; David Bowie; Duran Duran; Caroline Polachek; Le1f; Lil Nas X; Madonna; Frank Zappa; Anohni; Donna Summer; Tom Rasmussen; The Caretaker; Fleetwood Mac; Björk; Kate Bush; Bessie Smith; Rosalia; Troye Sivan.

### **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 Jacob Mallinson Bird ([jacob.bird@queens.ox.ac.uk](mailto:jacob.bird@queens.ox.ac.uk)) 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	<b>ASAP</b> (final deadline <b>Friday 24 January 2025</b> ): Coursework title and proposal <b>Wednesday 14 May 2025</b> : 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 24 January 2025**. 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 14 May 2025**. 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*, 2<sup>nd</sup> ed. Oxford: Oxford University Press.

Van Maanen, John. 2011. *Tales of the Field: On Writing Ethnography*, 2<sup>nd</sup> 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 or podcast. A revision lecture and a revision supervision will be given in Easter Term.

## Paper 9: Dissertation

Course Leader: Stefano Castelvechi

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	<b>Friday 15 November 2024:</b> Submission of title and proposal <b>Friday 9 May 2025:</b> 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 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 supervision. The Faculty provides two introductory lectures. The first lecture takes place at the end of 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 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 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, by 5.00pm on **Friday 15 November 2024**. 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. 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](mailto: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 by 5.00pm on **Friday 9 May 2025**. Dissertations must be word-processed. 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 the 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](mailto:undergraduate@mus.cam.ac.uk) for further information)

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

This course consists of two introductory lectures, plus a Work-in-Progress session at which students may give a presentation related to their work, followed by questions. The date will be organised towards the end of Michaelmas Term. The Music Faculty Board recommends that this course be supervised in six individual supervisions, usually spaced out through the academic year. Supervisors should not normally comment once a complete first draft of the dissertation has been produced and discussed.



## Paper 10: Notation

Course Leader: Edward Wickham

Teaching hours	12 x 60 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***

While the 14th century is a period of experimentation and rapid development in musical notation, the 15th and 16th centuries can be regarded as a period of relative stability in notational practice.

For approximately half the course, students will focus on the transcription and editing of repertoire from this later period (using sources such as the Alamire MSs and the "Burgundian" chansonniers): this will provide students with a practical skill which can be applied to repertoire from throughout the 16th and early 17th centuries, and introduce them to the issues and challenges facing editors of Renaissance music.

The other element in the course will be a history of notational practice from Franco of Cologne to the mid-15th century, tracing the evolution of Ars Nova (and, to an extent, Trecento) notation and relating it to changing compositional styles. Necessarily more discursive in character, this part of the course will nevertheless provide an important historical/theoretical context for students' practical exercises in transcription and widen further their perspectives on the multifarious functions of musical notation.

The two sections of the course will not be taught consecutively. Rather, the plan will be to begin and end with the transcription/editing element, with the historical survey coming in the middle. This course provides an introduction to how notation was used in England and on the continent in the period c.1200–c.1520. It explores how mensural notation works; how it is deployed in different sources – both printed and manuscript; and how notation is generally simplified as the sixteenth century progressed.

**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 a polyphonic mass movement from a source provided in facsimile (from a choice of two options)
2. Transcription of polyphonic chanson from a source provided in facsimile (from a choice of two options)
3. Short commentaries on three sources provided in facsimile (from a choice of five options)

**Suggestions for preliminary study**

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).

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

The course is delivered via 12 lectures, each of 60 minutes, spread over the Michaelmas and Lent terms. Several will include singing from facsimile.

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.

An hour-long 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 & Lent
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 examination, which will last for approximately 20 minutes, will consist of five elements. Four are examined after a total of 30 minutes' preparation by the candidate:

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

The material for the remaining component,

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

***Suggestions for preliminary study***

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

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

The course consists of six 90-minute seminars which take place across Michaelmas and Lent Terms. 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.

In addition to becoming familiar with the music and libretto of the opera, students should read the novella on which the opera is based: Prosper 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).

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'.

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](http://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 two or three, 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: Latin American Popular Music, the Avant-Garde and the Masses

Course Leader: Vanessa Paloma Duncan Elbaz

Teaching hours	8x 90 min lectures plus 1 revision lecture of 60 mins
Recommended number of supervisions	3 plus 1 revision supervision; 2 x 30 min supervisions for coursework
Terms taught	Lent Term
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	<b>Friday 21 February 2025:</b> Title and proposal submission for coursework (essay or podcast) <b>Monday 5 May 2025:</b> Coursework submission

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

### ***Aims and objectives***

To understand the global circulations of avant-garde thought in the 20<sup>th</sup> century and its expansion from an elite intellectual movement to a popular musical movement reaching masses of Latin Americans and global Spanish language audiences through music, dance and street culture.

### ***Description of the course***

Intellectual artistic movements such as surrealism, dadaism, primitivism and expressionism were prevalent among Latin American cultural elites, who were active in the development and circulation of these ideas. Close connections between major Latin American cities and Paris as well as increasing travel, political exile and war created intimate exchanges and engagement within international circles, which influenced and informed artistic creativity in Latin American popular music during the 20<sup>th</sup> century. This paper will explore the ways in which these ideas circulated to and from Latin America, Europe and North America in a multidirectional manner beyond politics and nationalisms. Focusing on multiple musical repertoires, the course will explore the embedding of modes of creativity often considered to be exclusive to the Avantgarde into widely popular musical idioms in Latin American music such as Rancheras, Salsa, Vallenato, Tango, Samba and Merengue among others. The paper will cover repertoires and connected intellectual movements such as:

Chavela Vargas' Rancheras and surrealism (Mexico); Ruben Blades' use of German expressionism in Salsa (Panama/Cuba); Tropicalía's use of Dadaism – Caetano Veloso/Gilberto Gil & Manifesto Antropófago (Brazil); Pre-Revolution rhythmic/dance influences of Mambo, Chachacha & Rumba in North America & Europe (Cuba); Vallenato's relationship to Magical Realism and surrealism (Colombia); Merengue and Bachatá's relationship to primitivism & Big Band (Dominican Republic); Tango: Primitivism and literary modernism (Argentina) .

### ***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 5 May 2025**. 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***

#### ***Primary Sources:***

Alejo Carpentier: Music in Cuba

Manuel Zapata Olivella: Changó, the Biggest Badass (Chapters 7, 8 & 12 on music)

#### ***Secondary Sources:***

Deaver, William O. 2003. "The Music of Rubén Blades and the Short Stories of Gabriel García Márquez: Cantando/Contando the Post-Colonial Legacy." *Encuentro con la literatura panameña*, Humberto López Cruz (Ed.): 39-59

Garramuño, Florencia. *Primitive Modernities: Tango, Samba, and Nation*, Stanford University Press. 2011. (Introduction)

Ochoa, Ana María. "García Márquez, Macondismo, and the Soundscapes of Vallenato." *Popular Music* 24, no. 2 (2005): 207–22.

#### ***Preliminary Listening:***

Ruben Bladés (Pedro Navaja - Buscando Guayaba)

Chavela Vargas (Lamento Borincano - La Llorona)

Caetano Veloso (O Leãozinho)

Rafael Escalona (La Gota Fría - Elegía a Jaime Molina)

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

This course consists of 8 lectures of 90 minutes, in Lent Term, plus a revision Lecture in Easter term. There will be three one-hour supervisions alongside the course plus one revision supervision, centrally organised by the course leader. 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.

## Paper 15: 4: Troubadours and Trouvères

Course Leader: Joseph Mason

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

Please note that lecture capture will not be offered for the Lent and Easter Term lectures.

### ***Aims and objectives***

This course aims to introduce students to songs of the troubadours and the trouvères. By the end of the course, students will have an understanding of the key stylistic features and genres of troubadour and trouvère song, be able to set medieval songs in their appropriate historical context, and be able to evaluate the different ways that the songs of the troubadours have been mediated in the past and present.

### ***Description of the course***

The troubadours and trouvères, poet-composers from the area of western Europe roughly covered by modern-day France, are the earliest European musicians to have produced a significant body of music in vernacular (ie. non-Latin) languages that was written down. An influential force in musical and literary history, the troubadours and trouvères have been studied for centuries and from a range of perspectives, some of which will be covered in this course. Topics will include courtly love, crusade, gender, sexual violence, manuscripts and notation, analytical approaches, and historical performance practice. Course content will be delivered as lectures, with time set aside in each session for small-group discussion of specific examples.

Content warnings will be given before any offensive or upsetting content is presented or discussed.

### ***Description of the examination***

The examination will last three hours and will take place in person. The exam will have two parts. In part I, candidates will be asked to write a commentary on a song provided; in part II, candidates will be asked to write one essay in response to a choice of questions.

### ***Suggestions for preliminary study***

Useful overviews of the troubadours and trouvères include Elizabeth Aubrey, 'Vernacular Song I: Lyric' in Mark Everist and Thomas F. Kelly (eds), *The Cambridge History of Medieval Music* (Cambridge: CUP, 2018), vol. 1, 382–427; John Stevens, Ardis Butterfield and Theodore Karp, 'Troubadours, trouvères', *Oxford Music Online* (2001), <https://doi.org/10.1093/gmo/9781561592630.article.28468>.

You are encouraged to look at and listen to some troubadour and trouvère songs in advance of the course. Editions of troubadour and trouvère song with translations include Hendrik van der Werf, *The Chansons of the Troubadours and the Trouvères: A Study of the Melodies and their Relation to the Poems* (Utrecht: A. Oosthoek, 1972); Samuel N. Rosenberg, Margaret Switten and Gerard Le Vot, *Songs of the Troubadours and Trouvères: An Anthology of Poems and Melodies* (New York; London: Garland, 1998); Eglal Doss-Quinby et al., *Songs of the Women Trouvères* (New Haven: Yale University Press, 2001). The Pendlebury library has CD recordings of some troubadour and trouvère songs.

Spotify, YouTube, Apple Music, and other streaming platforms also have many recordings, though you are encouraged to use CDs in the first instance, because the CD booklets often have very useful historical information.

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

This course consists of eight lectures of 90 minutes in Lent term, plus a revision lecture in Easter term. There will be four 1-hour supervisions alongside the course plus one revision supervision, centrally organised by the course leader. Students do not need to have any knowledge of foreign languages or prior familiarity with medieval sources to take this paper. Students may also be interested in the Part II course on the troubadours in the Faculty of Modern and Medieval Languages and Linguistics; students should contact Dr Franklin-Brown if they would like to attend these lectures, which will run in Michaelmas, Lent and Easter terms.

## Composers' Workshops

Convenor: Richard Causton and 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. Interviews normally take place on the Wednesday or Thursday following the end of Full Easter Term (in 2025, Wednesday 25 or Thursday 26 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	Richard Causton and Marta Gentilucci	Michaelmas & Lent
3	Notation and Source Studies Portfolio	Edward Wickham	Michaelmas
4	Advanced Performance Recital (incl. Performance Workshops)	Margaret Faultless	Michaelmas & Lent
5	Dissertation (also Part IB)	Stefano Castelvevchi	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	Annaliese Micallef-Grimaud	Lent
10	The Operas of Da Ponte and Mozart	Stefano Castelvevchi	Michaelmas
11	After Napoleon: Music & Modernity in the 1820s	Benjamin Walton	Lent
12	The Music of Chopin	John Rink	Michaelmas & Lent
13	Olivier Messiaen and his World	Peter Asimov	Michaelmas
14	Global Popular Musics	Stephen Wilford	Lent
15	Ottoman Auralities	Peter McMurray and Onur Engin	Michaelmas & Lent
16	Music at the Margins of Victorian Society	Danielle Padley	Lent
17	Medieval Motets	Joseph Mason	Lent
	Composers' Workshops	Richard Causton and 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 18 October 2024 (Eleventh day of Full Michaelmas Term)	<b>Paper 4 Advanced Performance: Option declaration</b> Submit via online form (link to be provided on Paper 4 Moodle page)
Monday 21 October 2024 (Fourteenth day of Full Michaelmas Term)	<b>Paper 6 Advanced Tonal Skills: Submission of option declaration</b> Submit via online form (link to be provided on Paper 6 Moodle page)
Friday 25 October 2024 (Third Friday of Michaelmas Term)	<b>Paper 8 Advanced Skills: Choral Performance – Option declaration</b> Submit via online form (link to be provided on Paper 8 Moodle page)
Friday 8 November 2024 (Friday three weeks before the end of Michaelmas Term)	<b>Paper 1 Analysis Portfolio: Submission of first proposal</b> Submit via online form (link to be provided on Paper 1 Moodle page)
Friday 8 November 2024 (Friday three weeks before the end of Michaelmas Term)	<b>Paper 5 Dissertation: Submission of title and proposal</b> Submit via online form (link to be provided on Paper 5 Moodle page)
Monday 25 November 2024 (Monday one week before the end of Michaelmas Term)	<b>Paper 16 Issues in African American Music: Submission of title and proposal</b> Submit via online form (link to be provided on Paper 16 Moodle page)
Friday 6 December 2024 (Last day of Full Michaelmas Term)	<b>Paper 4 Advanced Performance: Self-reflection</b> Submit by email to Director of Studies and Director of Performance
Friday 24 January 2025 (Fourth day of Full Lent Term)	<b>Paper 1 Analysis Portfolio: Submission of second proposal</b> Submit via online form (link to be provided on Paper 1 Moodle page)
Friday 24 January 2025 (Fourth day of Full Lent Term)	<b>Paper 3: Notation and Source Studies Portfolio: Submission of project proposals</b> Submit via online form (link to be provided on Paper 3 Moodle page)
Tuesday 28 January 2025 (First Tuesday of Full Lent Term)	<b>Paper 2 Composition Portfolio: first composition and reflections</b> Submit in the relevant folder on the Paper 2 Moodle page
Thursday 20 February 2025 (Division of Lent Term)	<b>Paper 1 Analysis Portfolio: first submission</b> Submit in the relevant folder on the Paper 1 Moodle page
Tuesday 4 March 2025 (Tuesday two weeks before the end of Lent Term)	<b>Paper 4 Advanced Performance: Recital programme</b> Submit via online form (link to be provided on Paper 4 Moodle page)
Tuesday 18 March 2025 (Last Tuesday of Full Lent Term)	<b>Paper 2 Composition Portfolio: second composition and reflections</b> Submit in the relevant folder on the Paper 2 Moodle page
Friday 21 March 2025 (Last day of Full Lent Term)	<b>Paper 4 Advanced Performance: Self-reflection</b> Submit by email to Director of Studies and Director of Performance

Friday 2 May 2025 (Fourth day of Full Easter Term)	<b>Paper 2 Composition Portfolio: third composition and reflections</b> <i>Submit in the relevant folders on the Paper 2 Moodle page</i>
Monday 5 May 2025 (Seventh day of Full Easter Term)	<b>Paper 8 ii) Choral Performance – Performing edition</b> <i>Submit in the relevant folder on the Paper 8 Moodle page</i>
Wednesday 7 May 2025 (Ninth day of Full Easter Term)	<b>Paper 1 Analysis Portfolio: second submission</b> <i>Submit in the relevant folder on the Paper 1 Moodle page</i>
Friday 9 May 2025 (Eleventh day of Full Easter Term)	<b>Paper 6 Advanced Tonal Skills Portfolio</b> <i>Submit in the relevant folder on the Paper 6 Moodle page</i>
Tuesday 13 May 2025 (Fifteenth day of Full Easter Term)	<b>Paper 3 Notation and Source Studies Portfolio</b> <i>Submit in the relevant folder on the Paper 3 Moodle page</i>
Wednesday 14 May 2025 (Sixteenth day of Full Easter Term)	<b>Paper 16 Issues in African American Music: Coursework submission</b> <i>Submit in the relevant folder on the Paper 16 Moodle page</i>
Friday 16 May 2025 (Eighteenth day of Full Easter Term)	<b>Paper 5 Dissertation</b> <i>Submit in the relevant folder on the Paper 5 Moodle page</i>
Tuesday 10 June 2025 (Tuesday one week before end of Full Easter Term)	<b>Paper 4 Advanced Performance: Recording submission</b> <i>Submit in the relevant folder on the Paper 4 Moodle page</i>
May 2025 (Date tbc at the start of Easter Term)	<b>Paper 8 ii) Choral Performance: Submission of marked-up conducting scores</b> <i>To be submitted as directed by course leader (information tbc)</i>
June 2025 (Date tbc at the start of Easter Term)	<b>Paper 8 i) Advanced Keyboard Skills: Figured bass and song accompaniment takeaway</b> <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	<b>Friday 8 November 2024:</b> Submission of first proposal <b>Friday 24 January 2025:</b> Submission of second proposal <b>Thursday 20 February 2025:</b> Submission of first essay <b>Wednesday 7 May 2025:</b> 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 Coordinator, 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 last working day before the division of Michaelmas Term (Friday 8 November 2024)**; the second proposal must be handed in, via the relevant form on the Paper's Moodle page, not later than **Friday 24 January 2025**. The candidate must obtain approval of the first proposed subject by the Undergraduate Teaching Committee of the Faculty Board not later than **the end of Full Michaelmas Term**; approval of the second proposed subject must be obtained not later than **the division of Lent Term**. The first portfolio essay must be submitted, via the relevant folder on the Paper's Moodle page, to the Chair of Examiners so as to arrive not later than 5.00pm on **Thursday 13 February 2025**. 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 7 May 2025**. 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](mailto: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: Compositions Portfolio

Course Leader: Richard Causton and 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 reflections (10%)
Key dates	<b>Tuesday 28 January 2025:</b> first submission and reflections <b>Tuesday 18 March 2025:</b> second submission and reflections <b>Friday 2 May 2025:</b> third submission and reflections

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.

**All Composition students are expected to attend Composers' Workshops on Tuesdays between 2.00pm and 4.00pm.**

### *Description of the course and of the portfolio*

Candidates are required to submit three **compositions (combined duration of between 17 and 24 minutes)** plus three short **reflections**.

**Compositions** are intended to be complete, self-contained works; however, *one* of the three pieces may comprise an excerpt from a longer work. Compositions may be acoustic, electroacoustic or a combination of the two, but:

- at least one of these compositions must be purely acoustic
- no more than one of these compositions may be purely electroacoustic
- **acoustic** compositions may be for any combination of voices and/or acoustic instruments
- purely **electroacoustic** compositions must be in stereo
- **one** piece should be for an ensemble (with or without voices or electronics) of at least 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 at least eight minutes in duration.

**Scores** are required for all compositions without exception. The notation used should be that most appropriate to the medium and *all* technical information required for performance of the piece must be included (speaker placement etc if applicable for electroacoustic works; full instrumentation, transpositions etc for acoustic works). For electroacoustic works a graphic representation (listening guide) of the music is also recommended. The preliminary pages of the score must also include an **Introductory Note** of one or two paragraphs providing a brief written outline of the work. This might be in essence a programme note, but it may also touch upon technical matters (e.g. compositional processes employed, structural features of the piece).

**Recordings** *must* be submitted for all electroacoustic works (in the form of definitive sound files) and are strongly encouraged for acoustic works. For these, live recordings should ideally be submitted and, although the quality of performance will not affect the mark, there should be no significant discrepancy between a recording and its corresponding score. Where it has not been possible to make a live recording, midi realisations may be submitted.

The **reflections** are critical considerations of three separate presentations of the student's choice from the [Composers' Workshop series](#) (**guest presentations only**). Each of the three reflections should be of between 250 and 350 words. The reflections must relate to Composers Workshops given over the **two** Terms (Michaelmas and Lent). Each reflection 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 writings by composers whose music appeals to them and to familiarise themselves with the theories and accounts of personal practice of contemporary composers. Composers are strongly encouraged to investigate opportunities for the performance of their works, and to find out about electro-acoustic facilities available in the Faculty.

It is usual for a candidate for Composition in Part II to have already taken Composition at Part IB; any **candidates taking Composition for the first time at Part II are expected to attend the eight seminars given first Part IA and Part IB students.**

### ***Submission of the portfolio***

All scores must be submitted in **pdf** form, 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. **Midi realisations must be submitted at the same time as the scores to which they refer; live recordings for any work in the portfolio may be submitted by the final submission deadline 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)

Any submissions including video must be submitted as .mov or .mp4 files. It should be understood that the visual elements of the submission will not be assessed.

**Reflections** must be uploaded separately in pdf form with a cover sheet.

***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 by the Course Leaders at the beginning of the academic year. It is recommended that students wishing to compose electroacoustic music have at least two hours' supervision with a specialist supervisor.

## Paper 3: Notation and Source Studies Portfolio

Course Leader: Edward Wickham

Teaching hours	2 x 90 min lectures
Recommended number of supervisions	6
Term taught	Michaelmas
Assessment method	Portfolio of three projects
Key dates	<b>Friday 24 January 2025:</b> Submission of project proposals <b>Tuesday 13 May 2025:</b> 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 would normally therefore contain some original transcription, whether it be of complete works or extracts; and accompanying notes, in which the nature of the issues and ways of dealing with them are explained. If necessary, the portfolio may include recorded examples. Each of the three projects need not be of equal weight in the portfolio.

The course consists of two lectures, followed by supervisions on the specific projects. The first lecture will consider 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 second lecture will discuss different approaches to transcription and editing, and will give students an opportunity to share their initial ideas about possible projects. 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 24 January 2025**. 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 13 May 2025**. 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](mailto: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	<b>Friday 18 October 2024:</b> Option declaration <b>Friday 6 December 2024:</b> Recital self-reflection <b>Tuesday 4 March 2025:</b> Recital programme submission <b>Friday 21 March 2025:</b> Recital self-reflection <b>Tuesday 10 June 2025:</b> Submission of recording links <b>Tuesday 10 June 2025:</b> 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 6 December 2024) and Lent Term (Friday 21 March 2025)** students taking the Recital option must submit (via Moodle) a self-reflection on their studies.

**By 5pm on Tuesday 4 March 2025**, 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 at least 17 minutes of music and not more than 20 minutes in duration from repertoire performed and recorded since 1 October 2024. 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 (20 min if Option 2 is offered). If the music performed and/or the overall time spent on stage fails to meet these stipulations, the recital 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.  
For jazz (or equivalent) recitals students should provide a lead sheet, containing the melody and chords, and reflecting the underlying structure of the performance.
- 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, **with funding of £1040**. 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**

Selected students (Part IB and Part II) receive lessons for Tripos recitals at the Royal Academy of Music. This is 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 2024/25 CAMRAM fees for Part 1B are £704 (for eight hours of one-to-one tuition).

## Paper 5: Dissertation

Course Leader: Stefano Castelvechi

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	<b>Friday 8 November 2024:</b> Submission of title and proposal <b>Friday 16 May 2025:</b> 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 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 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, by 5.00pm on **Friday 8 November 2024**. 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. 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](mailto: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 by 5.00pm on **Friday 16 May 2025**. Dissertations must be word-processed. 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](mailto:undergraduate@mus.cam.ac.uk) for further information)

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

This course consists of two introductory lectures, plus a Work-in-Progress session at which students may give a presentation related to their work, followed by questions. The date will be organised towards the end of Michaelmas Term. The Music Faculty Board recommends that this course be supervised in six individual supervisions, usually spaced out through the academic year. Supervisors should not normally comment once a complete 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	<b>Monday 21 October 2024:</b> Submission of option declaration <b>Friday 9 May 2025:</b> 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 21 October 2024**.

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 9 May 2025**. 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](mailto: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 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 18<sup>th</sup>-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 may 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. Harmonisation 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 eight individual (or 12 paired) supervisions.

If there is sufficient number of students taking the course, two individual (or three paired) supervisions dedicated solely to figured bass realisation may be organised centrally. This would reduce the number of college-organised supervisions to six (or eight if paired).

The possibility exists for supervisions to be organised more frequently as 30 rather than 60-minute sessions.

### ***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	<b>Friday 25 October 2024:</b> Submission of option declaration form <b>Monday 5 May 2025:</b> Submission of performing edition <b>TBC May 2025:</b> 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 prerequisite 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 three set works (out of a possible six), announced by the examiners in the examination.

Candidates will form a choral ensemble during the Michaelmas Term (augmented by additional external voices as necessary, organised by the Faculty), and work regularly with each other in 4 x 120 minute supervised choral conducting seminars in Michaelmas 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 15th-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 5 May 2025**.

Candidates will prepare a short written introduction to their transcription of no more than 1000 words. Footnotes can be included but count towards the word limit; any bibliography or inclusion of sung texts and translations will not count towards the word limit. 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 25 October 2024** 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. Four 120-minute conducting seminars will take place throughout Michaelmas Term for candidates who have selected Option 1. Repertories to be studied under Option 4 will be announced in the preliminary session in Michaelmas Term. One-hour supervisions arranged centrally will be given on preparation of the edition towards the end of Lent Term. Candidates who select Option 1 will conduct a 12-minute choral conducting examination in Easter Term. Examinations for Options 2, 3 and 4 will take place in Easter Term (see above for details).

## Paper 9: Topics in Music & Science: Exploring Music Psychology

Course Leader: Annaliese Micallef-Grimaud

Teaching hours	8 x 2 hr lectures plus one revision session
Recommended number of supervisions	4, plus one revision supervision
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 has three primary goals. The first is to familiarise students with a collection of core topic areas in music psychology. The second goal is for students to learn how to critically evaluate empirical studies and identify the next directions for empirical research in the topics discussed. The third goal is for students to gain knowledge in some of the relevant scientific methods used in music psychology, with an emphasis on best practices and considerations for their implementation.

### ***Description of the course***

The course is taught in 8 x 2-hour lectures in Lent Term. The course has two main strands. One strand involves learning about a collection of core topic areas in music psychology.

This year's core topic areas are the following:

- Emotion expression in music
- Music and consumer behaviour
- Music and health
- Music and media
- Music in everyday life

The second strand will focus on scientific methods used in music psychology, with examples stemming from the core topic areas. The scientific methods sessions will encourage students to engage with qualitative and quantitative study designs and formulate their assessment on the strengths, limitations, and considerations of a selection of approaches in music psychology. Students are *not* expected to have any statistical/mathematical knowledge.

### ***Description of the assessment***

The examination will last three hours. Students will be required to answer a total of three questions from a broader choice. Two questions will relate to the core topic areas and one question will ask students to propose a possible research design to investigate a given research question. Students will *not* be asked to perform statistical tests or any mathematical calculations.

### ***Suggestions for preliminary study***

Juslin, P. N., & Sloboda, J. A. (2013). Music and emotion. In D. Deutsch (Ed.), *The psychology of music* (3rd Edition) (pp. 583-645). San Diego: Academic Press.

North, A., & Hargreaves, D., & Krause, A. (2016). Music and consumer behaviour. In S. Hallam, I. Cross, & M. Thaut (Eds.), *The Oxford handbook of music psychology* (2nd Edition) (pp. 789-801). Oxford: Oxford University Press.

Spiro, N., & Sanfilippo, K.R.M. (Eds.). (2022). *Collaborative Insights: Interdisciplinary Perspectives on Musical Care Throughout the Life Course*. Oxford: Oxford University Press.

<https://doi.org/10.1093/oso/9780197535011.001.0001>

Cohen, A. J. (2001). Music as a source of emotion in film. In P. N. Juslin & J. Sloboda (Eds.). *Music and emotion: Theory and research* (pp. 249-272). Oxford: Oxford University Press.

North, A. C., Hargreaves, D. J., & Hargreaves, J. J. (2004). Uses of music in everyday life. *Music Perception: An Interdisciplinary Journal*, 22(1), 41-77.

### **Guidance for Directors of Studies**

Supervisions will be organised centrally by the lecturer. Four supervisions will be spread evenly over Lent Term. One revision lecture and 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	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***

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](http://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 Michaelmas Term plus a revision session, 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	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 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 the 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 globalisation, reflected through an explosion of travel literature and journalism. Some have argued for the 1820s as the birth of a self-conscious romantic modernity; others have cast it as a sort of ‘in-between’ time, caught between the world-shaping reverberations of Napoleonic 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 globalisation, 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

*Maynard Solomon, Late Beethoven: Music, Thought, Imagination (Berkeley, Los Angeles, and London, 2003)*

On Rossini

*Emanuele Senici, Music in the Present Tense: Rossini's Italian Operas in Their Time (Chicago and London, 2019)*

On Schubert

*John M. Gingerich, Schubert's Beethoven Project (Cambridge, 2014)*

General

*Peter Fritzsche, Stranded in the Present: Modern Time and the Melancholy of History (Cambridge, MA, 2004)*

### ***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: The Music of Chopin

Course Leader: John Rink

Teaching hours	10 seminars (15 hours of teaching)
Recommended number of supervisions	3 plus 1 revision supervision
Term 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***

The course will focus on Chopin's music, its stylistic and historical contexts, and its legacy. By the end of the course you should have:

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

### ***Description of the course***

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

### ***Description of the examination***

There will be a 3-hour, in-person written examination, and students will be asked to answer three questions from a broader selection; each essay will be equally weighted.

### ***Suggestions for preliminary study***

The core text is as follows:

- Jim Samson, *The Master Musicians: Chopin* (Oxford: Oxford University Press, 1996).

Additional recommended reading includes:

- Jean-Jacques Eigeldinger, *Chopin: Pianist and Teacher as Seen by His Pupils*, trans. Naomi Shohet with Krysia Osostowicz and Roy Howat, ed. Roy Howat (Cambridge: Cambridge University Press, 1986)
- John Rink, *Chopin: The Piano Concertos* (Cambridge: Cambridge University Press, 1997)
- Jim Samson, *The Music of Chopin* (London: Routledge and Kegan Paul, 1985; reissued in paperback by Oxford University Press, 1994).

A detailed bibliography will be distributed at the beginning of the course, and the handouts provided for each seminar will contain pertinent references as well as additional recommended reading (see also below).

Throughout the course you will find it useful to consult the following editions as relevant:

- *Wydanie Narodowe* (Polish National Edition, published by Polskie Wydawnictwo Muzyczne – PWM; ed. Jan Ekier and Paweł Kamiński)
- Henle Urtext (published by Henle Verlag; ed. Ewald Zimmermann and Norbert Müllemann)
- *The Complete Chopin – A New Critical Edition* (published by Peters Edition; ed. John Rink, Jim Samson, Jean-Jacques Eigeldinger and Christophe Grabowski).

Finally, listening to as much of Chopin's music as possible will be invaluable, as will comparison of different performers' interpretations of given works. The Pendlebury Library holds a set of recordings on period instruments (CD.Q.319) as well as *The Rubinstein Collection* (CD Box 24).

### ***Guidance for Directors of Studies***

In addition to the ten seminar sessions, there will be four one-hour supervisions in small groups, to be organised by the course lecturer.

## Paper 13: Olivier Messiaen and his World

Course Leader: Peter Asimov

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	Optional concerts/performances/screening TBC

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

### ***Aims and Objectives***

- To introduce students to the musical work of one of the twentieth century's most distinctive and compelling compositional voices, and the broader contexts of French modernism in which he worked.
- To gain familiarity with a blend of methodological and thematic approaches—including history, analysis, reception, gender studies, performance studies, postcolonial studies, and ecomusicology—through the lens of one composer.
- To engage critically with active musicological research, integrating recent critical perspectives on Western Art Music and its historiography.

### ***Description of the course***

Olivier Messiaen (1908–1992) is widely recognised as one of the most important compositional voices of the twentieth century—among the few ‘modernists’ whose music has entered the concert performance canon and continues to grow in popularity. His exceptional success may be attributed to a combination of personal factors (his music-theoretical originality, his visual and spiritual imagination, his skill as an organist, and his pedagogical legacy), but also broader social mediations (e.g., modernist values, patriarchal and metropolitan privilege, institutional dynamics).

This course uses Messiaen's work as a prism through which to study, on the one hand, the values, practices, and institutions of twentieth-century French modernism; and on the other hand, how Messiaen distinguished himself as an individual amid this contextual backdrop. Focussing on an individual composer allows us to balance in-depth attention to musical detail with broader cultural contexts and methodological approaches, engaging hands-on with cutting-edge research on both Messiaen and his creative partner, Yvonne Loriod.

Each of the eight lecture-seminars will include a reading list and a listening list (featuring music not only by Messiaen but also by colleagues like André Jolivet, Claire Delbos, Pierre Boulez, and Loriod herself). In addition to lectures, there will be one workshop on birdsong transcription (using Messiaen's sketches, and the archive of ornithologist William Homan Thorpe at the University Library). Depending on enrollment, there will also be opportunities for interested students to attend and participate in performances, and attend a screening of Messiaen's opera, *Saint François d'Assise*. Students who enjoyed Music in Jazz-Age Paris may be especially interested in this paper.

**Description of the examination**

3-hour written exam.

**Suggestions for preliminary study**

A biographical text – Robert Sholl’s *Olivier Messiaen: A Critical Biography* (2024) – will accompany us throughout the paper. The most recent biographical study of the composer, it benefits from some engagement with Messiaen’s archive and some recent research.

Students may also enjoy referring to Peter Hill and Nigel Simeone’s *Messiaen* (2005) – a longer volume, rich with archival texts and photographs, also widely available across the Cambridge library network. Organized chronologically, it is easy to navigate with respect to specific moments of works in Messiaen’s career.

On contexts of French musical modernism, a good starting point is Barbara Kelly’s *Music and Ultra-Modernism in France: A Fragile Consensus, 1913-1939* (Boydell & Brewer, 2013).

Otherwise, students are urged to familiarise themselves with Messiaen’s music through listening, accompanied by score reading. Good places to start include *Visions de l’Amen*, the *Turangalîla-Symphonie*, *Oiseaux exotiques*, and (especially for organists), *La Nativité du Seigneur*. Analytically minded students may enjoy dipping into Robert Sherlaw Johnson’s *Messiaen*, or Paul Griffiths’s *Messiaen and the Music of Time*, to accompany their listening.

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

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

## 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: Ottoman Auralities

Course Leader: Peter McMurray and Onur Engin

Teaching hours	15 hours (10 x 1.5 hrs)
Recommended number of supervisions	4 + 1 revision supervision
Terms taught	Michaelmas and 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 explore social and cultural dynamics of sound beyond the realm of music, including key concepts of sound studies and auditory history
- To consider the roles of sound and auditory culture in the late Ottoman Empire and 19<sup>th</sup>-century Eastern Mediterranean
- To analyse historical sonic practices and their interpretations, with particular attention to questions of power and identity (including gender, race, Orientalism) and to scrutinise Eurocentric narratives of sonic modernity

### *Important note*

No prior knowledge of Turkey, the Ottoman Empire, or Eastern Mediterranean is expected. All necessary historical context will be included in lectures and readings.

### *Description of the course*

What kind of auditory culture pervaded Istanbul and the late Ottoman Empire in its final, long century (1789-1922)? A short list might include diverse forms of recitation, street animal sounds, dramatic shifts in musical aesthetics, sung poetry, new forms of music notation, sonic time-keeping through cannons and bells, and phonography.

In this course, we explore the intersection of two key domains of thought, both of which will be introduced in the course: sound studies (and especially auditory history) and Ottoman history. In doing so, we consider not just what late Ottoman culture sounded like, but how those sonic phenomena and techniques reflected and helped construct new forms of auditory modernity in the eastern Mediterranean. Histories of the Ottoman Empire (1299-1922) have usually described this period as an era of cultural and political decline and eventual collapse, driven by the expansion of European powers. But further examination shows a more complex set of cultural dynamics at play, with new forms of modernity emerging alongside long standing institutions and practices, often through sonic and sensory domains such as music, poetry, listening, noise, and silence.

In addition to rethinking Ottoman history through sound, we aim to reconsider sound studies from the eastern Mediterranean: much of sound studies, especially in its historical aspects, has privileged Euro-American auditory cultures and media. This course will introduce sound studies (especially auditory history) as a discipline, with an eye to critiquing or “remapping” some of its Eurocentric

assumptions. While the nineteenth century proves to be a pivotal period in both accounts, listening from an Ottoman/eastern Mediterranean vantage point raises important questions about the politics of sound and of how music/sound studies functions as a discipline.

As stated above, there are no prerequisites for this course. Previous experience at IB with global music history or ethnomusicology is welcome, but the course will build most directly on the compulsory IA music history (19<sup>th</sup> century) paper.

### **Description of the examination**

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

### **Suggestions for preliminary study**

On (late) Ottoman/eastern Mediterranean auditory and musical culture:

- Fahmy, Ziad. 2020. *Street Sounds: Listening to Everyday Life in Modern Egypt* (Stanford).
- Maksudyan, Nazan. 2024. 'Encounter and Memory in Ottoman Soundscapes: An Audiovisual Album of Street Vendors' Cries'. In *Acoustics of Empire* (ed. McMurray and Mukhopadhyay; Oxford), 55-85.
- Erol, Merih. 2015. *Greek Orthodox Music in Ottoman Istanbul: Nation and Community in the Era of Reform* (Indiana). Especially chs. 1 and 4.
- Ergin, Nina. 2014. 'Ottoman Royal Women's Spaces: The Acoustic Dimension.' *Journal of Women's History* 26/1: 89-111.

General Ottoman history:

- Hanioglu, Şükrü. 2008. *A Brief History of the Late Ottoman Empire* (Princeton)

Key texts on sound studies and auditory history:

- Sterne, Jonathan. 2003. *The Audible Past: Cultural Origins of Sound Reproduction* (Duke). Especially chs 1-2.
- Ochoa Gautier, Ana María. 2014. *Aurality: Listening and Knowledge in Nineteenth-Century Colombia*(Duke). Especially ch. 1, 'On Howls and Pitches'.

### **Guidance for students, Director of Studies and supervisors**

The course consists of 10 sessions of 90 minutes (mostly lecture-based, with regular discussion of course readings). There will be 4 supervisions, which will be organised centrally by the lecturers. A revision lecture and one revision supervision will be given in Easter Term.

## Paper 16: Music at the Margins of Victorian Society

Course Leader: Danielle Padley

Teaching hours	8 x 2hr seminar plus one revision lecture
Recommended number of supervisions	3 supervisions + 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 explore the music of Victorian Britain as a means of understanding and critiquing nineteenth-century British identity and values.
- To investigate how music was used within community activities in Victorian Britain, and for what purposes.
- To address notions of marginality in Victorian society, and the role of music within a variety of demographic, geographical, and social communities.
- To consider how explorations of music 'at the margins' supports or changes perspectives on Victorian Britain.

### ***Description of the course***

This course will challenge the once frequently-referenced notion of Victorian Britain as a 'land without music', exploring the various ways in which music and music-making formed an omnipresent and fundamental part of Victorian life, culture, and identity. It will focus particularly on music-making by individuals and within communities considered to be socially, culturally, racially, ethnically, or religiously on the margins of accepted Victorian society, including: Irish, Jewish, Black, African and Asian populations; members of the working classes and those struggling to find income; prisoners and workhouse inmates; Roman Catholics and other non-Anglican religious congregations; and provincial populations.

Using source material as well as musicological, theoretical, and historical secondary literature, students will be encouraged to explore notions of marginality and diversity in Victorian Britain through the forms of music deployed by (and/or enforced upon) minority members of the population as a means of accepting - or rejecting - 'British' identity. Alongside case studies suggested by the course leader, students will also be tasked with exploring a portfolio of musical and historical sources relating to an individual, community, or repertoire of their own choice.

### ***Description of the examination***

The examination will be a 3-hour in-person written examination. There will be two sections, each with a choice of questions: the first section will relate to two brief sources (provided in the examination paper); the second section will ask candidates to draw on material explored during the course and in relation to their own investigative tasks. Candidates must answer one question from each section.

***Suggestions for preliminary study***

Literature on Victorian Britain is vast; these suggestions should be used to familiarise students with overarching themes, ideologies, and narratives.

Rosemary Golding, *Music in Nineteenth-Century Britain* (Abingdon, Oxon; New York, NY: Routledge, 2023) \*this is a series of source-material volumes, most available online or through electronic legal deposit\*

Dennis Grube, *At the margins of Victorian Britain: politics, immorality and Britishness in the nineteenth century* (London: I. B. Tauris, 2013)

Martin Hewitt and Rachel Cowgill, *Victorian soundscapes revisited* (Horseforth, Leeds: Trinity and All Saints/Leeds Centre for Victorian Studies, 2007)

Dave Russell, *Popular music in England, 1840-1914: A social history* (Manchester: Manchester University Press, 1987)

Paul Watt, *Music, morality and social reform in Nineteenth-Century Britain* (Woodbridge: The Boydell Press, 2023)

***Guidance for Directors of Studies***

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 17: Medieval Motets

Course Leader: Joseph Mason

Teaching hours	8 x 2hr seminars
Recommended number of supervisions	3 + 1 revision supervision
Terms 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***

This course introduces students to one of the most significant repertoires of the European Middle Ages: the motet. By the end of the course, students will be able to identify the features of motets, describe differences in compositional approaches during the thirteenth and fourteenth centuries, implement different analytical and interpretive methods for the study of motets, and evaluate the different scholarly debates that concern this repertoire.

### ***Description of the course***

The motet emerged around the beginning of the thirteenth century, probably through the addition of words to melismatic lines in high-style polyphony known as organum. Motets are polyphonic and polytextual, making them highly complex musical works that have generated a great deal of musicological debate. How do early motets relate to other kinds of polyphony? How do the different yet simultaneous texts of motets relate to one another? What did motets mean to those who listened to them? How and when were developments in music notation and musical form introduced in motets? And what analytical approaches are appropriate to this repertoire? This course introduces students to medieval motets through the debates around these issues. Seminars will include detailed discussion and evaluation of the secondary literature, hands-on work on original sources and editions, and discussion of the historiography of motet scholarship.

### ***Description of the examination***

The examination will last three hours and take place in person. Candidates will be required to answer two essay questions from a selection.

### ***Suggestions for preliminary study***

Introductions to medieval motets include Rebecca A. Baltzer, 'The Thirteenth-Century Motet' and Alice Clark, 'The Fourteenth-Century Motet' in Mark Everist and Thomas F. Kelly, *The Cambridge History of Medieval Music* (Cambridge: CUP, 2018), vol. 2, 974–99 and 1000–19 respectively. A recent volume that provides a snapshot of some current issues in motet scholarship is Jared C. Hartt (ed.), *A Critical Companion to Medieval Motets* (Woodbridge: Boydell, 2018).

There are recordings of motets available on CD in the Pendlebury library or on streaming platforms such as Spotify, YouTube and Apple Music. If you wish to look at some examples of medieval motets, you may find useful Hans Tischler, Susan Stakel and Joel C. Relihan, *The Montpellier Codex* (Madison: A-R Editions, 1978–85); Leo Schrade (ed.), *Polyphonic Music of the Fourteenth Century* (Monaco: Editions de l'oiseau-lyre, 1956–84), vols. 1–3.

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

This course is taught as eight 2-hour seminars. Three 1-hour supervisions and one 1-hour revision supervision are offered alongside the course and will be organised centrally. Students do not need to have any knowledge of foreign languages or prior familiarity with medieval sources to take this paper.

## 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.