



UNIVERSITY OF
CAMBRIDGE
Faculty of Music

2025-26

Music Undergraduate Handbook



Document History

Date	Ref	What was changed?	Approved by
30/09/25	UH/25/1	<ul style="list-style-type: none"> Part IB Paper 8 Introduction to Ethnomusicology lecture schedule updated from MT to MT and LT. Part II Paper 10 Medieval Motets lectures moved to MT; number of supervisions updated from 3 + 1 to 4 + 1. Part II Paper 13 Global Popular Musics lectures moved to MT; number of lectures corrected from 10 to 8. Part II Paper 14 Ottoman Auralities number of lectures corrected from 10 to 8. Minor updates to 'Plagiarism' and 'Lecture materials and AI platforms' text (p. 22). 	Peter Harrison
	UH/25/2	<ul style="list-style-type: none"> Part II Paper 15 Modernist Music Aesthetics will have centrally organised supervisions. Minor typo, link corrections, and email corrections. Removed MATLAB from the CMS software list. Part II Paper 13 Global Popular Musics lecture duration corrected to 120 minutes. 	Peter Harrison
13/10/25	UH/25/3	<ul style="list-style-type: none"> Summary of deadlines for Part IA updated – method of Performance self-reflection amended to Moodle form, for consistency Faculty New Music Concerts added in to Composition papers 	Hannah Flewitt
	UH/25/4	<ul style="list-style-type: none"> Added note on ethical approval processes to Part IB and Part II Dissertation course descriptions. Clarified policy for Part IA/IB/II Performance recitals involving other musicians (“students considering a collaborative piano recital or performing with more than one other person must discuss their proposal with the Director or Deputy Director of Performance”). 	Peter Harrison
05/11/25	UH/25/5	<ul style="list-style-type: none"> Option to submit recording as part of Part IB Performance coursework essays added. Details of recording submissions for Part IB & II Dissertation updated. 	Hannah Flewitt
28/11/25	UH/25/6	<ul style="list-style-type: none"> Number of exam essay questions for Part IB Music and Aesthetics updated from 3 to 2. 	Peter Harrison
13/01/26	UH/25/7	<ul style="list-style-type: none"> Day of first Part II Paper 1 Analysis Portfolio deadline corrected to Friday 20 February. 	Hannah Flewitt
19/01/26	UH/26/1	<ul style="list-style-type: none"> Clarification of penalties (pp. 24-26) Updated information on Blind Grade Numbers (p.24) 	Hannah Flewitt

		<ul style="list-style-type: none"> ● Guidance on Turnitin submissions added (p. 24) – only one file can be uploaded as part of a Turnitin submission ● Recommended hours for Dissertation (IB & II) supervisions updated 	
09/03/26	UH/26/2	<ul style="list-style-type: none"> ● Options updated for Part II Paper 6 Advanced Tonal Skills to include wider range of song styles. ● Updated link for ethical approval process (p. 22) 	Hannah Flewitt

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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.

Suggestions for additions or revisions to the Handbook may be emailed to undergraduate@mus.cam.ac.uk

Additional information for students is available on the Faculty website; see: <https://www.mus.cam.ac.uk/current-students/undergraduate>

Communication and contacts

Your University email

The Faculty will send important information about teaching, assessments and Faculty events to your University (@cam) email address; **it is therefore essential that you check your University emails on a regular basis – daily during term – and respond or take action as required.**

Facebook group

Students and staff share information about music events, performance opportunities and job vacancies via the Faculty of Music Facebook Group. If you would like to join, please send a request via the Facebook page: <https://www.facebook.com/groups/500739383298253/>

Faculty contacts

The Faculty Administration Offices are situated on the first floor of the Old House, 11 West Road. Please [make room bookings online](#). The Office is open 9.30-2.30 Monday to Friday during full term. If you would like to speak to someone specific, please get in touch in advance to arrange an appointment.

- *Director of Undergraduate Studies:* Dr Peter Harrison – 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:* Hannah Flewitt – 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 & Performance Administrator:* Ellie Rugg-Gunn – admin@mus.cam.ac.uk
The Administrator: Scheduling coordinator deals with general enquiries including on-the-day practice-room bookings and the teaching timetable. The Administrator also oversees the administration for performance teaching classes and recitals.
- *Custodians:* Darren Douglas and Ruth Colvile – custodians@mus.cam.ac.uk
At least one of the 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>

Tripas 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 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 many (but not all) lectures. For details of which lectures are scheduled for capture, please refer to individual course descriptions in the Undergraduate Handbook.

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.
- 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 second year; Part II during 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 therefore 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, Adrian Horsewood – Assistant Librarian, and Robert Leonard – Library Assistant), can be contacted at pendlebury@mus.cam.ac.uk or 01223 335182.

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

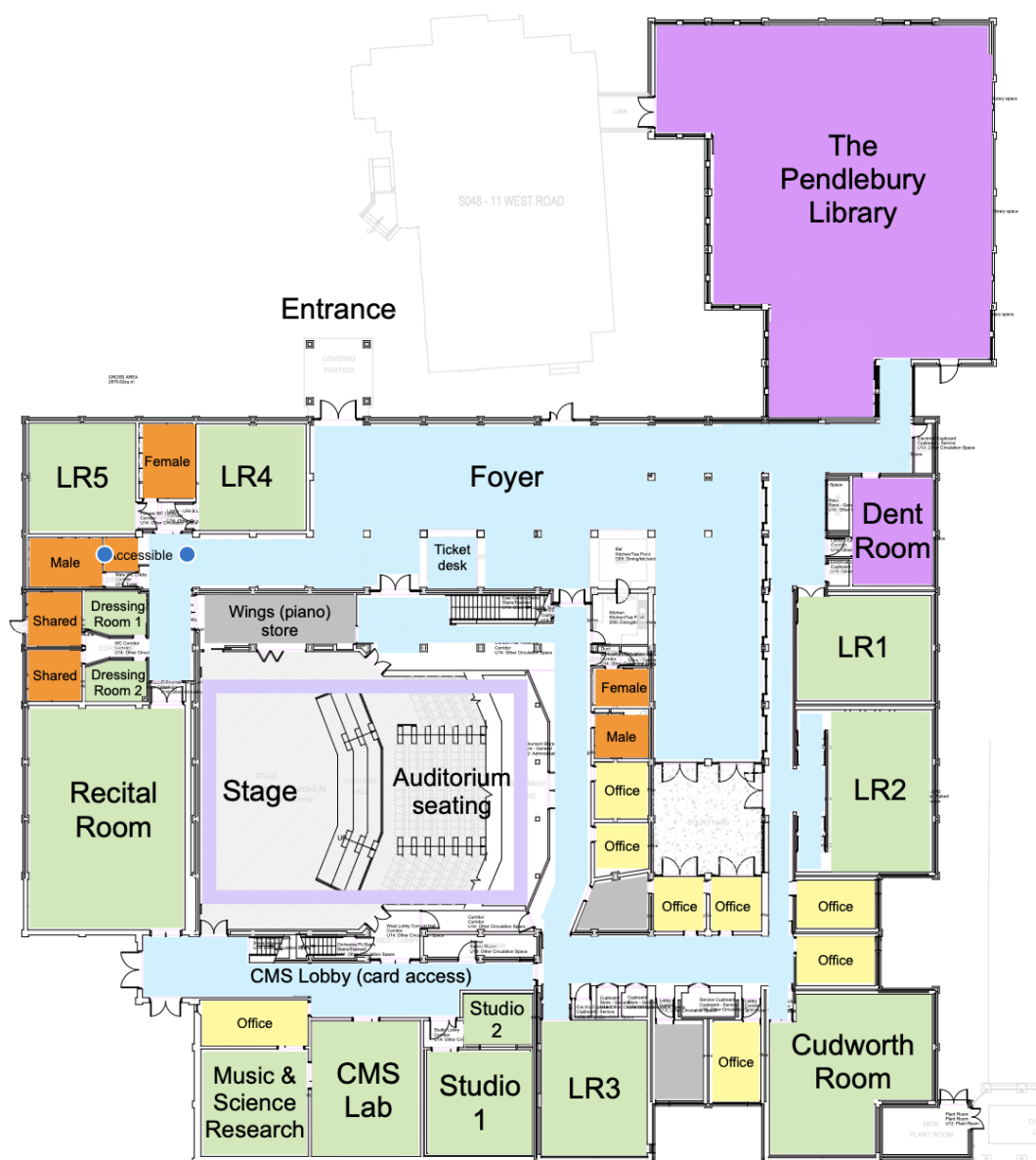
West Road Concert Hall

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

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

Aside from organists who 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 on wrch@mus.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, 0930-1430 in term time.

Musical Instruments at Cambridge University

The University has an outstanding collection of musical instruments, with many available to be played in Colleges, at the Faculty of Music in West Road and to hire for projects or specialist study.

Collectively the University and Colleges own well over 100 pianos, including many professional quality Steinways, some 30 organs, the East of England's largest set of orchestral percussion instruments, a rapidly growing stock of drum kits, PA systems, amps and other equipment for popular music, a Javanese Gamelan, a set of traditional Indian instruments, historic keyboard instruments including harpsichords, fortepianos and chamber organs, and even a specially-commissioned orchestra of baroque instruments.

For more details of the instruments found at the Centre for Music Performance and the Faculty of Music please visit CMP website ([Instrument Hire - Centre for Music Performance](#)) and browse the following categories:

- String instruments & bows
- Woodwind
- Brass
- Pianos, Harpsichords, Clavichords, Fortepianos & Organs
- Electric Keyboards
- Drum Kits & Percussion
- Amps, Microphones, DJ and PA Equipment and Lighting
- Non-western instruments

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).

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

Instruments from Non-Western Traditions

Outstanding among the Faculty's collection of instruments from outside the Western tradition is the Gamelan Dutå Laras. This is a complete Javanese bronze gamelan, which can be played in both

slendro and *pelog* scales, consisting of keyed metallophones, gongs, drums, *suling*, and *rebab*. It was presented to the University of Cambridge by the government of the Republic of Indonesia in 1983, and is normally in regular use by the [Cambridge Gamelan Society](#).

Centre for Music and Science (CMS)

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

The CMS Computer Room contains a collection of high-performance iMacs with headphones and MIDI keyboards. These iMacs come with a collection of pre-installed software, including but not limited to R, SPSS, 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). The Studios can then be booked via the CMS website.

Outreach

Throughout the year we run a number of outreach initiatives and events to support our widening participation aims, and to promote just how exciting, challenging, and varied the study of music can be. There are lots of opportunities for current undergraduate students to get involved in outreach, including helping out at our Taster Days, Open Days, and Subject Masterclasses.

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

If you are interested in participating in any of our activities, or have any questions relating to music outreach, please get in touch with the Faculty's Outreach and Impact Coordinator, Delphine Mordey, at outreach@mus.cam.ac.uk.

IT

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

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

Performance

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 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 white text on the right. The background is a light green with faint, overlapping text. Four white callout boxes with dark blue text and bullet points are arranged vertically. 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

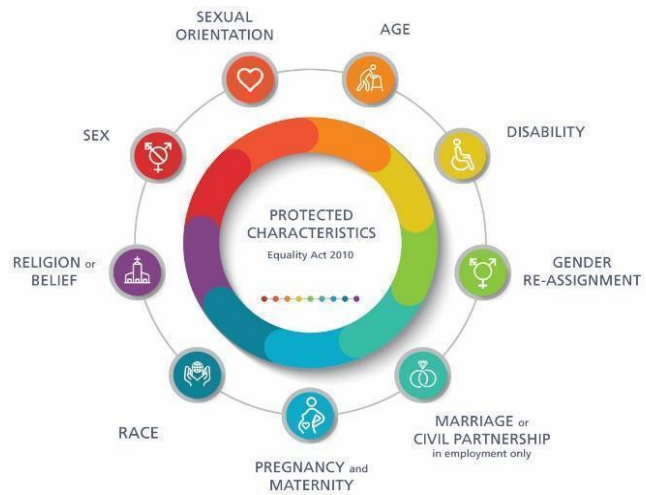
Faculty Culture

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

IMPLICIT BIAS 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-



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

Student feedback and representation

The Faculty is committed to receiving and responding to feedback; this enables us to address problems and celebrate successes. If you have a problem that we can resolve quickly, please do come and talk to us in the Administration Office; alternatively, pop in to see the Custodian if there’s an issue with the facilities. You can also call or email a member of the administrative team (admin@mus.cam.ac.uk) or one of the academic officers, e.g. the Director of Undergraduate Studies (dugs@mus.cam.ac.uk) or the Director of Postgraduate Studies (dops@mus.cam.ac.uk).

Student representatives

Each year, students elect two undergraduate representatives to become members of the Faculty Board (the governing body of the Faculty). Your representatives are there to ensure that students have a voice in their academic experience at Cambridge. They attend Faculty meetings and are often asked to respond to wider University matters such as consultations on student 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. 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:

Undergraduate Teaching Committee

This Committee meets twice 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](#).

Public Engagement Committee and 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. Additionally, informal mid-course surveys can 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 anonymously report inappropriate behaviour by other students or staff using the [Student Complaints website](#).

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, Jennifer Goodwin or Marta Gentilucci, in confidence. You can email to set up a meeting (facultymanager@cam.ac.uk, mg2097@cam.ac.uk).

Assessment

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

Exam enrolments

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

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

Guidance for Essay Submissions

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

Choosing a Topic

All students are strongly advised to discuss their chosen subject with their supervisor or Director of Studies before submitting it for approval. The weight of the essay should be directed towards a musical topic – this is especially important for topics proposed for general papers, such as IA Extended Essay and IB/II Dissertation. Students intending to pursue research with human subjects or with other ethical implications should follow the Faculty of Music's Ethics approval process ([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 the MHRA (Modern Humanities Research Association) style guide in its 4th edition. 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](#). Please note in particular the [following passage](#) on the use of artificial intelligence (AI) (last updated September 2025):

“Students are permitted to make appropriate use of artificial intelligence tools to support their personal study, research and formative work. Where doing so, it is recommended that you discuss this with your supervisor or lecturer to understand how best to engage with these tools whilst still benefiting from the educational experience as intended.

A student using any unacknowledged content generated by artificial intelligence within a summative assessment as though it is their own work constitutes academic misconduct, unless explicitly stated otherwise in the assessment brief.

We encourage staff to clearly communicate their expectations to students and encourage use of available guidance where relevant and useful. If you have any concerns regarding the potential use of artificial intelligence, please discuss this with your supervisor or lecturer to ensure you have the most relevant and up to date information.”

In the context of a Music degree, AI tools can sometimes be helpful for providing a quick overview of a relevant topic, for example by summarising key trends and identifying important authors and references. However, it is important to follow up such overviews by reviewing relevant material, as today’s AI tools are still prone to hallucinating non-existent facts, and can uncritically relay biases acquired from their training data.

AI tools can also be helpful for developing one’s academic writing skills. These tools can give bespoke feedback on draft material that you have provided. When using such tools, however, you must be careful to draw a line between requesting advice on your writing and requesting that the passage be rewritten for you. The latter contravenes the University’s policy on plagiarism, in the same way that it would be not permitted to have someone rewrite a passage of coursework for you.

In summary, AI tools can be useful in certain contexts for aiding research and learning, but students must be aware of these tools’ limitations, and know that the submission of AI-generated text in summative assessment is regarded as plagiarism.

Lecture materials and AI platforms

Students are not permitted to upload any lecture content to AI platforms, unless lecturers state otherwise.

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. Submissions are processed through the Turnitin software embedded in Moodle. Please note that Turnitin only allows one file to be submitted – please ensure that your submission, cover sheet and any other material are included in this file. This does not apply to notation-based submissions such as Composition.

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 available via your CamSIS Self-Service, in the Academic section.

Penalties and deadline extensions: Penalties can be deducted for minor and major rubric infringements, and late submissions.

Examples of minor rubric infringements

- Incorrect file name/candidate number (1 mark penalty)
- Missing or incomplete cover sheet (3 marks)
- Incorrect file type (5 marks)

Examples of major rubric infringements

- Missing dissertation research log (10 mark penalty)

Missing answers are scored zero as a proportion of the assessment. Dissertation research logs are not given a separate mark and so if they are missing from a submission, the candidate could have a 10 mark penalty applied.

Other rubric infringements may occur that are specific to individual papers; these will be dealt with at the discretion of the Board of Examiners.

Late submissions

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. For example, if a deadline were at 5pm on a Friday, then a submission at 5.30pm that same day would receive a 5-mark penalty, a submission any time the next day (Saturday) would receive a 10-mark penalty, and so on. An example is given below:

Example submission due by 5pm, 01/01/2026

Time of submission	Between 17.00 and 23.59 on 01/01/2026	Between 00.00 and 23.59 on 02/01/2026	Between 00.00 and 23.59 on 03/01/2026
Penalty imposed	5 marks	An additional 5 marks	An additional 5 marks

Students may request from the Faculty an extension of 7 days or fewer to coursework/dissertation submissions. Such 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 extensions 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' which covers the types of penalties which can be applied.

Examples of minor rubric infringements

- Incorrect file name/candidate number (1 mark penalty)
- Missing or incomplete cover sheet (3 marks)
- Incorrect file type (5 marks)

Examples of major rubric infringements

- E.g. answering both parts of an Either/Or question (10 mark penalty)
- Missing dissertation research log (10 mark penalty)

Missing answers are scored zero as a proportion of the assessment. Dissertation research logs are not given a separate mark and so if they are missing from a submission, the candidate could have a 10 mark penalty applied.

Other rubric infringements may occur that are specific to individual papers; these will be dealt with at the discretion of the Board of Examiners.

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 2026, Wednesday 24 or Thursday 25 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 [University's Exams Sharepoint site](#) 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 available for students working on musical subjects. In particular, 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.

The Andrew Downes Composition Prize

This prize is for the best individual composition by a Part II student at the Faculty of Music. It is awarded annually for a single composition submitted for Tripos examination, which in the opinion of the Faculty Board (advised by a subpanel of composers, chaired by the Professor of Composition), achieves a flight of inspiration. It is not necessarily awarded to the highest mark for an overall composition portfolio.

Music Tripos Course Guide 2025–26

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, classes, and supervisions (small-group teaching in Colleges). The Faculty of Music organises lectures, seminars, and classes, while 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/seminar/class 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 coursework composition.
- Paper 8 will consist of a coursework project.
- Paper 9 will consist of a coursework essay.
- 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 & Jacob Mallinson Bird	Michaelmas & Lent
2	Historical Studies in Western Music I	A) Sam Barrett (LT); B) Delphine Mordey (MT)	A) Lent B) Michaelmas
3	Music Analysis I	Peter Asimov, Nicholas Marston, Bettina Varwig	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 & James Way	Michaelmas & Lent
7	Composition	Richard Causton & Marta Gentilucci	Michaelmas & Lent
8	Music History Workshop	Joseph Mason	Lent
9	Extended Essay	Bettina Varwig	Michaelmas & Lent
	Composers' Workshops	Richard Causton & 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 23 October 2025	Declaration of Optional Papers (two of Papers 6-9) <i>Submit via online form (link to be provided on the Part IA Induction Moodle page)</i>
Friday 5 December 2025 <i>(Last day of Full Michaelmas Term)</i>	Paper 6 Performance: Recital self-reflection <i>Submit via online form (link to be provided on Paper 6 Moodle page)</i>
Friday 30 January 2026 <i>(Eleventh day of Full Lent Term)</i>	Paper 9 Extended Essay: Submission of title and proposal <i>Submit via online form (link to be provided on Paper 9 Moodle page)</i>
Tuesday 3 March 2026 <i>(Tuesday two weeks before the end of Full Lent Term)</i>	Paper 6 Performance: Recital programme <i>Submit via online form (link to be provided on Paper 6 Moodle page)</i>
Friday 6 March 2026 <i>(Friday two weeks before the end of Full Lent Term)</i>	Paper 8 History Workshop: Release of takeaway paper <i>Paper to be <u>released</u> via Moodle by Faculty Admin Office</i>
Friday 20 March 2026 <i>(Last day of Full Lent Term)</i>	Paper 6 Performance: Recital self-reflection <i>Submit via online form (link to be provided on Paper 6 Moodle page)</i>
Tuesday 28 April 2026 <i>(First day of Full Easter Term)</i>	Paper 6 Performance: Submission of programme and scores <i>Submit in the relevant folder on the Paper 6 Moodle page</i>
Friday 1 May 2026 <i>(Fourth day of Full Easter Term)</i>	Paper 9 Extended Essay submission <i>Submit in the relevant folder on the Paper 9 Moodle page</i>
Monday 4 May 2026 <i>(Seventh Day of Full Easter Term)</i>	Paper 8 History Workshop takeaway paper submission <i>Submit in the relevant folder on the Paper 8 Moodle page</i>
Friday 8 May 2026 <i>(Eleventh day of Full Easter Term)</i>	Paper 7 Composition with commentaries submission <i>Submit in the relevant folder on the Paper 7 Moodle page</i>

Paper 1: Music in Contemporary Societies

Course Leaders: Stephen Wilford & Jacob Mallinson Bird

Teaching hours	10 x 90 minute 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? 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 'sound' and their limitations; musical practice, broadly understood (e.g., 'musicking' and musical communities); music and identity (including race, gender, sexuality, class, and disability); audiovisual media and circulation; music and religion; music/sound and violence; and areas of music studies such as ethnomusicology, popular music studies, music psychology, ecocritical musicology and music education that complement the approaches taught in other first-year papers.

Key repertoires for this course will include jazz, hip hop, sound art, reggae, noise, 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.
- Jarman-Ivens, Freya. 2011. 'Introduction', in *Queer Voices: Technologies, Vocalities, and the Musical Flaw*. New York: Palgrave Macmillan.
- 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.
- Novak, David. 2015. 'Noise', in *Keywords in Sound*, edited by David Novak and Matt Sakakeeny. Duke University 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: Historical Studies in Western Music I

Course Leaders: A) Sam Barrett (LT); B) Delphine Mordey (MT)

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	B) Michaelmas & A) 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

Please note that in 2025-26 Part B will be taught in Michaelmas Term, and Part A in Lent Term.

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 that for each Part of the course students are required 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: Peter Asimov (Part A), Nicholas Marston and Bettina Varwig (Part B)

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 repertory in greater depth.

Part A (Michaelmas Term): Instrumental Music

Part A offers an introduction to music analysis as a discipline. It reviews certain foundational principles of tonal harmony, rhythm, and voice leading, and introduces skills and vocabulary for basic formal analysis of a range of repertoires from the Western art music repertory. Topics covered include phrases, sentences/periods, cadences, binary/ternary forms, rhythm, harmonic rhythm, and sonata theory. The notion of 'form', central to both blocks, will be critically presented.

Block 1: Dance Forms (3 lectures plus class)

Dance offers a capacious prism through which to introduce the concept of form across a range of repertoires adapted from the ballroom to the concert stage over the seventeenth to twentieth centuries, including courtly dances of the Baroque and Classical periods (e.g., gavotte, sarabande, minuet) and more popular forms of the nineteenth and twentieth centuries (e.g., waltz, Cuban *contradanza*). Basic formal elements will be introduced alongside broader consideration of the social and physical affordances of form, and the limits of form as an analytical construction. Secondary

attention will also be paid to harmony, rhythm, harmonic rhythm, phrase structure, embodiment, and texture/intensity.

Block 2: Sonata Forms (3 lectures plus class)

In contrast to dance forms, the Sonata, according to Charles Rosen, inaugurates the paradigm of the musical work as an 'independent musical object': the 'expressive force' shifts, notionally at least, away from the performance and toward a complex and dynamic structure comprising large-scale modulations and thematic interplay and transformation. These three lectures introduce basic terms and analytical techniques from the body of sonata theory (with reference to scholarship by William Caplin, James Hepokoski and Warren Darcy, and Janet Schmalfeldt), centred on repertoire from ca. 1750–1810.

Part B (Lent Term): Vocal Music

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

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

This block will explore the huge repertoire of early 19th-century German Lieder, drawing examples from composers such as Franz Schubert, Fanny and Felix Mendelssohn, Clara Wieck and Robert Schumann. We will consider the suggestion that a composer does not set a poem but rather a particular 'reading' of a poem, as well as Edward T. Cone's concept of the 'persona'.

Block 4: Bodies (3 lectures plus class)

In this block, we will study selected vocal repertoire from the long seventeenth century (solo song, madrigal, aria), with a particular focus on introducing methods of performance analysis and analysing from the body. We will ask how notated scores afford patterns of physical gesture and expression, how the performing body generates musical structure and meaning, and what analytical techniques might be used to address these issues. The associated class will focus on the solo songs of Barbara Strozzi and Francesca Caccini.

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 composition. 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

- Jim Samson, 'Analysis in Context', in Mark Everist and Nicholas Cook, eds. *Rethinking Music* (Oxford UP, 1999), pp. 35–47.
- Charles Rosen, *Sonata Forms* (Norton: 1980), Introduction and Chapter 1 ('Social Function')
- Julia Sutton and Rebecca Harris-Warrick, 'Dance: Late Renaissance and Baroque to 1730', in *Grove Dictionary Online* <<https://doi.org/10.1093/omo/9781561592630.013.90000382192>>

- Edward T. Cone, *The Composer's Voice* (Berkeley: University of California Press, 1974)
- Bonnie Gordon, *Monteverdi's Unruly Women: The Power of Song in Early Modern Italy* (Cambridge University Press, 2004), pp. 10–46

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	One introductory lecture plus four 30 mins smaller-group seminars
Recommended number of supervisions	Eight half-hour supervisions
Terms taught	Michaelmas & Lent
Assessment method	10-minute examination (with 20 minutes' perusal time)
Key dates	N/A

Please note that lecture capture will be offered for this Paper (but not for seminars).

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, **ideally before beginning to transpose**, 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; additional classes will be given, the number of which depends on the student's initial assessment (see below for details)
Recommended number of supervisions	Depends on initial assessment (see details below)
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 A=440; 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 soloist or a small 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 & James Way

Teaching hours	Two seminars/discussions (each 1 hour) plus a performance class (1-2 hours depending on the class size)
Recommended number of supervisions	At least 6 hours of one-to-one lessons plus classes
Terms taught	Michaelmas & Lent
Assessment method	Recital
Key dates	Thursday 23 October 2025: Optional papers declaration form Friday 5 December 2025: Recital self-reflection Tuesday 3 March 2026: Recital programme submission Friday 20 March 2026: Recital self-reflection Tuesday 28 April 2026: 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 abilities as performers. A preliminary session in Michaelmas Term will address issues of performance and programming, and a further seminar/discussion 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 strongly encouraged to participate in the wide range of activities in practical music-making offered by the Faculty, the Centre for Music Performance, individual Colleges and the wider University community.

Although not a formal requirement, we recommend that students taking the Performance option be of at least ABRSM Grade 8 standard or equivalent.

Submissions

By Thursday 23 October 2025, 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 (5 December 2025) and Lent Term (Friday 20 March 2026), students must submit (via Moodle) a self-reflection on their studies.

By 5pm on Tuesday 3 March 2026, students must submit details of the complete programme for approval by the Chair of Examiners and Director of Performance. Organists must include the specification of the instrument (a full list of stops and couplers).

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 15 minutes. 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, during the course of the year 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 and to perform music by living composers. Students considering a collaborative piano recital or performing with more than one other person must discuss their proposal with the Director or Deputy Director of Performance.

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) All other musicians 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, 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 £935. Funds may also be used to contribute towards travel costs if lessons take place outside Cambridge or for a professional accompanist for the recital. Tuition is to be arranged by students, through their Colleges or with advice from the Director of Performance.

Paper 7: Composition

Course Leaders: 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 reflections (10%)
Key Dates	Thursday 23 October 2025: Optional papers declaration form Friday 8 May 2026: Composition, recording and reflections <u>Faculty New Music Concerts:</u> Friday 7 November 2025: 6.30pm West Road: Alexander Goehr tribute Saturday 22 November 2025: 6.00pm, West Road: Ensemble Alternance Thursday 19 March 2026: West Road: electro//acoustic day

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 or concerts of the student's choice from the [Composers' Workshop series](#) (**guest presentations only**) or the **Faculty New Music Concerts** listed above (**excluding discussion of music composed by other current students**). Each of the three Reflections should be of between 250 and 350 words. Each Reflection should offer a brief reasoned, if personal, response to the material in each of the chosen Workshops/Concerts. 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, by 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 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 8 May 2026**.

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: Joseph Mason

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	Thursday 23 October 2025: Optional papers declaration form Friday 6 March 2026: Takeaway paper release Monday 4 May 2026: Takeaway paper submission

Please note that lecture capture will 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 historiographical 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 Historical Studies in Western Music courses, this workshop offers a practical, hands-on, introduction to music-historical work. Students will also be introduced to emerging AI tools for historical research and will be offered guidance on the kinds of AI tools that it is permissible to use in academic work, in what contexts, and for what purposes.

For 2025–26, the topic of this course will be Josquin des Prez. Across five seminars, students will be invited to consider issues connected with Josquin’s place within general music histories and how to approach primary sources such as manuscripts, prints, letters, images, scores, and modern performances.

Description of the assessment

The assessment comprises an extended takeaway paper, where students complete a written project in response to one of two provided questions and a portfolio of primary sources. **Students are strongly encouraged to supplement these with their own research into other primary sources.** The maximum word limit will be 3,500 words, with a minimum requirement of 2,500 words.

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 Josquin historiography:

- Paula Higgins, 'The Apotheosis of Josquin des Prez and Other Mythologies of Musical Genius', *JAMS* 57/3 (2004), 443–510.
- Jessie Ann Owens, 'How Josquin Became Josquin: Reflections on Historiography and Reception' in *Music in Renaissance Cities and Courts: Studies in Honor of Lewis Lockwood*, eds. Jessie Ann Owens & Anthony Cummings (Warren, Mich.: Harmonie Park Press, 1997), 271–280.

And on Josquin's biography, compositions, and sources:

- David Fallows, *Josquin* (Turnhout: Brepols, 2009).
- William Elders, *Josquin des Prez and his Musical Legacy: An Introductory Guide* (Turnhout: Brepols, 2013).

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 on the coursework will be provided for students after the release of the takeaway paper, to discuss approaches.

Paper 9: Extended Essay

Course Leader: Bettina Varwig

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	Thursday 23 October 2025: Optional papers declaration form Friday 30 January 2026: Submission of title and proposal Friday 1 May 2026: 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

Students should prepare an essay of 2,500-3,500 words on a topic of their choice, which falls wholly or substantially outside the subject or subjects chosen by the student 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 optional Work-in-Progress session in Lent term, at which students are invited to give a brief presentation on their research topic, followed by questions.

Submission of title for approval

The title of the Extended Essay must be submitted, via the relevant form on the Paper's Moodle page by **5.00pm on Friday 30 January 2026** [Friday of Week 2 of Lent Term]; students may expect to receive a decision on their proposals by the division of Lent Term (Friday 13 February 2026). Accompanying the title should be a description of up to 200 words outlining the topic of the dissertation. Minor changes to titles and topics must be approved by the candidate's supervisor and Director of Studies. Major changes must be submitted to the Faculty Office (via undergraduate@mus.cam.ac.uk) for approval by the Chair of Examiners at least one week before the final submission deadline.

Submission of the extended essay

The extended essay must be submitted via the relevant submission folder on the Paper's Moodle by **5.00pm on Friday 1 May 2026**. 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

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	Historical Studies in Western Music II A) Early Modern Music B) 20 th /21 st Century	(A) Bettina Varwig (LT) (B) Peter Asimov (MT)	Michaelmas & Lent
2	Music Analysis II	Paul Wingfield & Rajan Lal	Michaelmas & Lent
3	Applied Tonal Skills		
	Song and Sonata Forms	Tim Horton	Michaelmas
	Fugue (also Part II) & Motet	Gareth Wilson	Michaelmas
	Orchestration	Ewan Campbell	Michaelmas
4	Film Score	Michael Ladouceur	Michaelmas
	Performance		
	i) Essay	Bettina Varwig	Michaelmas & Lent
	ii) Recital	Margaret Faultless & James Way	Michaelmas & Lent
5	Composition Portfolio (also Part IA & Part II)	Richard Causton & 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 & Lent
9	Dissertation (also Part II)	Bettina Varwig (MT) & Nicholas Marston (LT)	Michaelmas & Lent
10	Notation	Edward Wickham	Michaelmas & Lent
11	Practical Musicianship	Graham Ross	Michaelmas
12	<i>Carmen</i> (language element: French)	Delphine Mordey	Lent (language in Michaelmas)
13	Music and Aesthetics, ca. 1730-1900	Jane Hines	Michaelmas
14	Troubadours and Trouvères	Joseph Mason	Lent
15	Music and Nationalism in Tsarist Russia, 1800–1917	Marina Frolova Walker	Lent
	Composers' Workshops	Richard Causton & 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 17 October 2025 (Eleventh day of Full Michaelmas Term)	Paper 4 Performance: Option declaration Submit via online form (link to be provided on Paper 4 Moodle page)
Friday 14 November 2025 (Friday three weeks before the end of Michaelmas Term)	Paper 9 Dissertation: Submission of title and proposal Submit via online form (link to be provided on Paper 9 Moodle page)
Friday 21 November 2025 (Friday two weeks before the end of Michaelmas Term)	Paper 7 Introduction to Popular Music and Media: Title and proposal Submit via online form (link to be provided on Paper 7 Moodle page)
Friday 28 November 2025 (Friday one week before the end of Michaelmas Term)	Paper 4 Performance: Title and proposal for coursework essay in lieu of recital Submit via online form (link to be provided on Paper 4 Moodle page)
Friday 5 December 2025 (Last day of Full Michaelmas Term)	Paper 4 Performance: Recital self-reflection Submit via online form (link to be provided on Paper 4 Moodle page)
Thursday 22 January 2026 (Third day of Full Lent Term)	Paper 7 Introduction to Popular Music and Media: Essay Submit in the relevant folder on the Paper 7 Moodle page
ASAP and by Friday 23 January 2026 (Fourth day of Full Lent Term)	Paper 8 Introduction to Ethnomusicology: Choice of coursework, title and proposal Submit via online form (link to be provided on Paper 8 Moodle page)
Tuesday 27 January 2026 (Eighth day of Full Lent Term)	Paper 5 Composition Portfolio: first composition and reflections Submit in the relevant folder on the Paper 5 Moodle page
Wednesday 28 January 2026 (Ninth day of Full Lent Term)	Paper 4 Introduction to Performance Studies: Essay title and proposal Submit via online form (link to be provided on Paper 4 Moodle page)
Tuesday 3 March 2026 (Tuesday two weeks before the end of Lent Term)	Paper 4 Introduction to Performance Studies: Recital programme Submit via online form (link to be provided on Paper 4 Moodle page)
Wednesday 4 March 2026 (Wednesday two weeks before the end of Lent Term)	Paper 3 Applied Tonal Skills: Option declaration Submit via online form (link to be provided on Paper 3 Moodle page)
Thursday 5 March 2026 (Thursday two weeks before the end of Lent Term)	Paper 3 Applied Tonal Skills: Film score clip released Film clip to be <u>released</u> via Moodle by Faculty Admin Office
Tuesday 17 March 2026 (Last Tuesday of Full Lent Term)	Paper 5 Composition Portfolio: second composition and reflections Submit in the relevant folder on the Paper 5 Moodle page

Thursday 19 March 2026 (Last Thursday of Full Lent Term)	Paper 3 Applied Tonal Skills: first submission <i>Submit in the relevant folder on the Paper 3 Moodle page</i>
Friday 20 March 2026 (Last day of Full Lent Term)	Paper 4 Performance: Recital self-reflection <i>Submit via online form (link to be provided on Paper 4 Moodle page)</i>
Tuesday 28 April 2026 (First day of Full Easter Term)	Paper 4 Performance: Submission of programme and scores <i>Submit in the relevant folder on the Paper 4 Moodle page</i>
Friday 1 May 2026 (Fourth day of Full Easter Term)	Paper 4 Performance: Extended Essay <i>Submit in the relevant folder on the Paper 4 Moodle page</i>
Friday 8 May 2026 (Fourth day of Full Easter Term)	Paper 5 Composition Portfolio: third composition and reflections <i>Submit in the relevant folders on the Paper 5 Moodle page</i>
Friday 8 May 2026 (Eleventh day of Full Easter Term)	Paper 9 Dissertation <i>Submit in the relevant folder on the Paper 9 Moodle page</i>
Wednesday 13 May 2026 (Sixteenth day of Full Easter Term)	Paper 8 Introduction to Ethnomusicology: Coursework <i>Submit in the relevant folder on the Paper 8 Moodle page</i>
Friday 15 May 2026 (Eighteenth day of Full Easter Term)	Paper 3 Applied Tonal Skills: second and third submissions <i>Submit in the relevant folder on the Paper 3 Moodle page</i>
Monday 18 May 2026 (Twenty-first day of Full Easter Term)	Paper 2 Music Analysis II: Release of the set work <i>To be <u>released</u> via Moodle by Faculty Admin Office</i>
Friday 29 May 2026 (Friday 3 weeks before the end of Full Easter Term)	Paper 4: Performance: Submission of coursework essay in lieu of recital <i>Submit in the relevant folder on the Paper 4 Moodle page</i>
May/June 2026 (Date and time to be confirmed at the start of Easter Term)	Paper 11 Practical Musicianship: Continuo test <i>To be <u>released</u> via Moodle by Faculty Admin Office</i>

Paper 1: Historical Studies in Western Music II

Course Leaders: A) Bettina Varwig (LT); B) Peter Asimov (MT)

Teaching hours	16 hours (8 + 8) plus 1 revision lecture
Recommended number of supervisions	8 (4 for each Part)
Terms taught	A) Lent & B) Michaelmas
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

Please note that in 2025-26 Part B will be taught in Michaelmas Term, and Part A in Lent Term.

Part A: Early Modern Music

This course introduces students to a variety of Western music and musical practices of the seventeenth and early eighteenth centuries, studied in their cultural, social and institutional contexts. Each week we will travel to a different place in Europe (and beyond) to listen in on their music-making at a particular moment in time. Along the way, we will explore a range of musical genres, events, people and practices that shaped Western musicking between ca. 1580 and 1750, from the beginnings of opera to the instrumental concerto, from the French court at Versailles to the Catholic missions of early modern colonial Manila. We will explore different approaches to studying primary source materials alongside delving into a set of relevant secondary literature. Students will be expected to acquaint themselves with a wide range of repertoire through listening and score study.

Part B: 20th/21st Century

The 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 (Early Modern Music) and B (20th/21st Century). Students will be required to answer **three questions, one from one section and two from the other section**

Suggestions for Preliminary Study

Part A: Early Modern Music

For a traditional narrative history of this period, try either Wendy Heller, *Music in the Baroque* (Western Music in Context) (New York: Norton, 2013) or 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, see 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. 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.

Supervisors are reminded that supervisions should be scheduled so as to follow the lectures on the respective topics. Where possible, supervisions should be held in weeks 3, 5 and 7 of Michaelmas and Lent Term for the respective Parts of the course, with the fourth supervision held in week 1 of the following Term on work set over the vacation. All supervisors, especially those new to teaching

this course, are strongly encouraged to contact the lecturers before the course starts and to attend the lectures and/or view recordings on Moodle.

Paper 2: Music Analysis II

Course Leaders: Paul Wingfield and Rajan Lal

Teaching hours	18 hours (8+8+2)
Recommended number of supervisions	8 (4+4)
Terms taught	Michaelmas, Lent & Easter
Assessment method	3-hour written examination (in-person)
Key dates	Monday 18 May 2026: Release of the set work (21st day of Full Easter Term)

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

Aims and objectives

- To broaden and deepen the introduction to music theory and analysis provided by Part IA.
- To provide students with a thorough grounding in current tonal and post-tonal analytical theory and methods applicable to music from the period c.1830 to the present.
- To enable students to communicate analytical insights elegantly and persuasively in verbal and other media.
- To prepare students for taking the Analysis Portfolio option in Part II.

Description of the course

This course, which follows on from Paper 3 of Part IA, continues to familiarise students with core modern analytical theories and methodologies. The repertoire spans almost two centuries, from the deaths of Beethoven and Schubert to the present. Building on the skills and insights gained in Part IA, the course continues to explore analysis as an interpretive (rather than a merely descriptive) practice. The topics covered include: Schenkerian and Post-Schenkerian approaches; Neo-Riemannian theory; Formenlehre theory; modalities; pitch-class-set theory; musical semiotics; serialism; theories of music and narrative; the analysis of words and music; and approaches to rhythm and texture. The music examined in the lectures will include short and larger-scale works by a wide range of composers from Chopin to Stravinsky.

The Faculty will provide 16 60-minute lectures during Michaelmas and Lent Terms with a further two 60-minute revision lectures in the Easter Term. The lectures will each introduce a particular theme with detailed reference to appropriate works.

Description of the examination

Students will sit a three-hour, in-person written examination divided into two parts. In the first part, students will be required to answer one question from a choice of three about a substantial single- or multi-movement work set in advance of the examination on **Monday 18 May 2026**, the 21st day of the Full Easter Term. (A score of the set work will be made available on Moodle at 10 am on that day.) In the second part, there will be two questions about each of two unseen shorter pieces, and students will be required to answer one question from the choice of four.

Suggestions for preliminary study

- Kofi Agawu, *Music as Discourse: Semiotic Adventures in Romantic Music* (New York, 2009)
- David Beach, *Schenkerian Analysis: Perspectives on Phrase Rhythm, Motive and Form*, 2nd edition (New York, 2019)
- Richard Cohn, 'As Wonderful as Star Clusters: Instruments for Gazing at Tonality in Schubert', *19th-Century Music*, Vol. 22, No. 3 (Spring, 1999), pp. 213-232
- Jonathan Dunsby, *Making Words Sing* (Cambridge, 2004)
- Julian Horton, ed., *The Cambridge Companion to the Symphony* (Cambridge, 2013), chapters 9 to 12
- Harald Krebs, *Fantasy Pieces: Metrical Dissonance in the Music of Robert Schumann* (New York, 1999)
- Joseph Straus, *Post-tonal Theory*, 4th edition (New York, 2016)

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 supervisions	12 hours (4 hours for each option)
Terms taught	Michaelmas
Assessment method	Portfolio of three submissions (takeaway paper for Orchestration option)
Key dates	Wednesday 4 March 2026: Option declaration Thursday 5 March 2026: Release of Film Score film clip Thursday 19 March 2026: First submission Friday 15 May 2026: Second and third submissions

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

Aims and objectives

This course 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, and in employing tonality as a structural determinant, students 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 (for part songs, excluding styles/genres eligible for option 1 – Renaissance motet); 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);
6. **Film Score** for a short video clip for acoustic instruments, electronics or combination.

Submission of work

One of the three submissions must be submitted, via the relevant folder on the Paper's Moodle page by **5.00 pm on the last Thursday of Full Lent Term (Thursday 19 March 2026)**. The scores of the **two** further submissions must be submitted, via the relevant folder on the Paper's Moodle page by **5.00pm on the eighteenth day of Full Easter Term (Friday 15 May 2026)**.

All compositions must have been written during the current academic year. 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. Each submission must have a cover sheet. All submissions 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. Penalties will be imposed for late submission, and for infringements against any of the rubrics set out elsewhere in the course description.

For options 1-4, while there is no requirement to include a live recording with your submission, recordings are always welcome, as 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 Motet category should include a separate copy of each text used. Where a non-English text has been used, an English translation must also be provided.
- 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.

- For solo songs and accompanied part songs (option 4), the accompaniment should be a polyphonic instrument (e.g. lute, guitar, harp, piano, organ) with the option of no more than one additional obbligato instrument. Songs in Baroque styles may use a continuo group consisting of a polyphonic instrument (e.g. harpsichord or organ) and bass instrument, along with a maximum of one additional obbligato instrument, and songs in jazz or contemporary popular styles may use a rhythm section consisting of a polyphonic instrument (e.g. keyboard or guitar), bass and drums, along with a maximum of one additional obbligato instrument; in these cases the bass instrument or drums should not play unduly prominent or non-standard roles - otherwise, they may be classed as an obbligato instrument.
- 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 and any relevant historical 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.

For options 1-4, students who have produced their work with music notation software (Sibelius, MuseScore, Dorico etc.) 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 option

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 and Ingegneri.

Guidance for students, Directors of Studies and supervisors

This option consists of two one-hour lectures in Michaelmas Term; it is recommended that these lectures be accompanied by four hours of supervision. All supervisors, especially those new to teaching this option, 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 option

The course is taught through lectures and supervisions.

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

Description of the examination

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

Suggestions for preliminary study

Whilst the fugues in J. S. Bach's *Das Wohltemperirte Clavier* provide exemplary teaching and learning models, you are advised to examine works by a wide selection of eighteenth-century composers, especially those fugues that contain a regular countersubject. The course materials will also give some consideration to fugal models from beyond the 18th Century Western-European framework in order to show how influential the technique has been globally and throughout later history.

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

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

This option consists of eight one-hour lectures in Michaelmas Term. The Music Faculty Board recommends that these lectures be accompanied by 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 option

The option 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 for learning about 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; it is recommended that these lectures be accompanied by four hours of supervision (see above). All supervisors, especially those new to teaching this course, are welcome to attend the lectures.

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 option

The option 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. They will examine the range of considerations involved in setting a text to music, from the narrative-dramatic aspects of texts 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 *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; it is recommended that these lectures be accompanied by four hours of supervision (see above). All supervisors, especially those new to teaching this course, are welcome to attend the lectures.

5. Orchestration

Lecturer: Ewan Campbell

Aim and Objectives

This option 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 option

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 Haydn to Ravel.

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, 2016), 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. Supervision assignments will centre on exercises in orchestration, though they will also include work on the converse process of piano reduction and on the analysis of orchestration. All supervisors, especially those new to teaching this course, are welcome to attend the lectures.

6. Film Score

Lecturer: Michael Ladouceur

Aims and objectives

This option will offer students the opportunity to learn the basic compositional skills required for setting original music to moving images.

Description of the option

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

The Film Score is submitted as part of the Applied Tonal Skills portfolio. 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 5 March 2026**).

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 option 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). Students are requested to reach out to Michael Ladouceur directly

through the email provided to have a supervisor assigned to them. 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: Performance

Course Leaders: Bettina Varwig, Margaret Faultless and James Way

Teaching hours	One introductory lecture, plus three lectures (each 90 minutes), plus a performance class (1-2 hours depending on class size)
Recommended number of supervisions	3 supervisions and at least 8 hours of one-to-one lessons (if students opt for the second coursework essay in lieu of the recital, then 3 further supervisions should replace the one-to-one lessons)
Term taught	Michaelmas & Lent
Assessment method	Recital (66%) and coursework essay (34%) (Option to replace recital with second coursework essay (66%))
Key Dates	<p>Friday 17 October 2025: Option declaration</p> <p>Friday 28 November 2025: Title and proposal for coursework essay in lieu of recital</p> <p>Friday 5 December 2025: Recital self-reflection</p> <p>Wednesday 28 January 2026: Essay title and proposal</p> <p>Tuesday 3 March 2026: Recital programme submission</p> <p>Friday 20 March 2026: Recital self-reflection</p> <p>Tuesday 28 April 2026: Submission of programme and scores to Moodle</p> <p>Friday 1 May 2026: Essay submission</p> <p>Friday 29 May 2026: Submission of coursework essay in lieu of recital</p>

Please note that lecture capture will be offered for the lecture component of this paper.

Aims and objectives

This paper aims to develop students' skills, knowledge and creativity as musical performers holistically through the combination of practice (individual lessons, performance classes, recital) and scholarship (lectures, supervisions, coursework essay). It aims to deepen students' analytical and critical skills in approaching the practice of performance and to inspire students to bring their scholarly knowledge into direct creative dialogue with their performing practice.

Course description

In a series of three lectures in Michaelmas Term, students are introduced to key issues in thinking about musical performance, covering ideas and literature around embodiment, liveness, dramaturgy and the relationship between score and performance.

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 abilities as performers. A preliminary seminar/discussion in Michaelmas Term will address issues of programming for the recital and a further seminar/discussion in Lent Term will address preparation and presentation.

Performance classes (informal, interactive masterclasses with group discussion on topics relating to performance) will take place in Michaelmas term. Each student will perform in one class; students are encouraged to attend others and to play for other students where appropriate.

Students are strongly encouraged to participate in the wide range of activities in practical music-making offered by the Faculty, the Centre for Music Performance, 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 Recital component of Part IA or be of an equivalent standard.

Submissions

By Friday 17 October 2025 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 (but must have written permission from the Cambridge college concerned).

By the last day of Michaelmas Term (Friday 5 December 2025) and Lent Term (Friday 20 March 2026) students must submit (via Moodle) a self-reflection on their practical studies.

By 5pm on Tuesday 3 March 2026, students must submit details of the complete programme for approval by the Examiners. Organists must include the specification of the instrument (a full list of stops and couplers).

Description of the examination

This course is examined through a combination of recital (66%, 20-25 minutes) and coursework essay (34%, no more than 2,500 words). Students can opt to replace the recital with an additional coursework essay of no more than 4,500 words (66%).

Recital

An assessed instrumental or vocal recital consisting of at least 20 minutes of music and not more than 25 minutes on stage. Tuning, spoken introductions and time between repertoire form part of the 25 minutes. 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 recital examination and aspects of programming will be discussed in classes. However, during the course of the year 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 and to perform music by living composers. Students considering a collaborative piano recital or performing with more than one other person must discuss their proposal with the Director or Deputy Director of Performance.

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.

The recital will be held at the beginning of Easter Term and will likely take place in the Concert Hall.

Additional examination requirements:

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

Candidates must provide the following:

- 1) All other musicians 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, 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).

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.

Coursework Essay

Students will prepare an essay of no more than 2,500 words on a topic broadly related to the themes introduced in the lectures. **By Wednesday 28 January 2026**, students must submit (via Moodle) details of the title of their essay along with a proposal of c. 300 words. The final submission will be due **by Friday 1 May 2026**.

There is scope for including either audio or audio-visual recordings as part of the coursework 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 see the Submission Guidance on the Moodle course page for further information).

Second Coursework Essay

Students opting to offer a second essay in lieu of the recital will prepare a second coursework submission of no more than 4,500 words (excluding abstract, bibliography and appendices, but including footnotes), on a topic broadly related to the themes introduced in the lectures and/or their own performing practice. **By 28 November 2025**, students must submit (via Moodle) details of the title of their essay along with a proposal of c. 300 words. The final submission will be due **by 29 May 2026**.

Students intending to pursue research with human subjects or with other ethical implications in their coursework submission(s) should submit an Ethical Review form with their declaration form.

There is scope for including either audio or audio-visual recordings as part of the coursework 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 see the Submission Guidance on the Moodle course page for further information).

Guidance for students, Director of Studies and supervisors

There will be three supervisions, usually in groups of 3 or 4, to be arranged by the course leader. For students opting to offer a second coursework essay in lieu of the recital, 3 further supervisions will be offered, to be arranged by the course leader.

Colleges should provide at least eight hours of vocal/instrumental lessons, with funding of £935. Funds may also be used to contribute towards travel costs if lessons take place outside Cambridge or for a professional accompanist for the recital. 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 2025/26 CAMRAM fees for Part 1B are £725 (for eight hours of one-to-one tuition).

Suggestions for preliminary study

John Butt, *Playing with History* (Cambridge: Cambridge University Press, 2002)

Nicholas Cook, *Beyond the Score* (New York: Oxford University Press, 2013)

Paper 5: Composition Portfolio

Course Leaders: 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 Leaders at the beginning and end of the year to discuss supervision arrangements
Recommended number of supervisions	6 hours. Supervision arrangements to be agreed by candidates with the Course Leader at the beginning of the year.
Terms taught	Michaelmas & Lent
Assessment method	Three compositions, lasting in total between 13 and 19 minutes (90%) AND 3 short reflections (10%)
Key dates	Tuesday 27 January 2026: first submission and reflections Tuesday 17 March 2026: second submission and reflections Friday 8 May 2026: third submission and reflections <u>Faculty New Music Concerts:</u> Friday 7 November 2025 6.30pm West Road: <i>Alexander Goehr tribute</i> Saturday 22 November 2025 6.00pm, West Road: <i>Ensemble Alternance</i> Thursday 19 March 2026: West Road: <i>electro//acoustic day</i>

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 or concerts of the student's choice from the [Composers' Workshop series](#) (**guest presentations only**) or the **Faculty New Music Concerts** listed above (**excluding discussion of music composed by other current students**). Each of the three Reflections should be of between 250 and 350 words. Each Reflection should offer a brief reasoned, if personal, response to the material in each of the chosen Workshops/Concerts. 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 of 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	8 x 90-minute lectures + 1 revision lecture
Recommended number of supervisions	6 x 1-hour sessions (centrally organised)
Terms taught	Lent
Assessment method	3-hour written examination
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

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

Guidance for students, Directors of Studies and supervisors

Supervisions will be organised centrally by the lecturer, with different supervisors taking different topics according to their expertise, and with each student seeing multiple supervisors over the course of the academic year.

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	Friday 21 November 2025: Title and proposal submission Thursday 22 January 2026: 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 in advance 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, plus a revision lecture in Easter Term. There will be four one-hour supervisions centrally organised by the lecturer, though Directors of Studies are encouraged to contact Jacob Mallinson Bird (jb808@cam.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 (4.5 hours in MT, 7.5 in LT) plus 1 revision lecture (ET)
Recommended number of supervisions	3 supervisions (MT) + 3 individual supervisions (LT) + 1 revision supervision (ET)
Terms taught	Michaelmas and Lent
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	Friday 23 January 2026: Coursework title and proposal Wednesday 13 May 2026: 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 23 January 2026**. 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 by 5.00pm on **Wednesday 13 May 2026**. 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.
- Post, Jennifer, ed. 2017. *Ethnomusicology: A Contemporary Reader, Volume II*. New York, NY: Routledge.
- Rice, Tim. 2013. *Ethnomusicology: A Very Short Introduction*. Oxford: Oxford University Press.
- Barz, Gregory F. and Timothy J. Cooley, eds. 2007. *Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology*, 2nd ed. Oxford: Oxford University Press.
- Van Maanen, John. 2011. *Tales of the Field: On Writing Ethnography*, 2nd ed. Chicago: University of Chicago Press.

Guidance for students, Directors of Studies and supervisors

This course consists of eight lectures of 90 minutes in Michaelmas and Lent Terms. 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: Bettina Varwig (MT) & Nicholas Marston (LT)

Teaching hours	1 hour + opt-in Work in Progress Presentation session
Recommended number of supervisions	6-10 hours (as appropriate – e.g. to accommodate fieldwork, other skills, changes of topic etc)
Terms taught	Michaelmas & Lent
Assessment method	Dissertation (5,000–7,000 words)
Key dates	Friday 14 November 2025: Submission of title and proposal Friday 8 May 2026: 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 an introductory lecture in Michaelmas concerning the choice and definition of a topic as well as the process of writing and editing. There will be an opportunity towards the end of the lecture to discuss your choice of topic with the Course Leader.

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 14 November 2025**. 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) for approval by the Chair of Examiners at least one week before the final submission deadline.

Ethical approval

Research involving human participants and/or personal data is subject to an ethical approval process; see [Ethical Review](#) for details.

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 8 May 2026**. 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 see the Submission Guidance on the Moodle course page for further information)

Guidance for students, Directors of Studies and supervisors

This course consists of an introductory lecture in Michaelmas Term plus a Work-in-Progress session in Lent Term at which students may give a presentation related to their work, followed by questions. The Music Faculty Board recommends that the 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 designed to allow beginners, and those with limited French, to develop basic skills, while also accommodating those with more advanced skills to begin to explore the work's libretto and the novella on which it is based, in the original language.

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 in-person examination. Candidates will be required to answer two questions, from a broader choice.

Suggestions for preliminary study

Students should begin by getting to know the opera. The Pendlebury Library, Medici TV (available through libguides.cam.ac.uk), 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), but any translation will do. 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. Students for this course will be centrally arranged.

Paper 13: Music and Aesthetics, ca. 1730-1900

Course Leader: Jane Hines

Teaching hours	8 x 90-minute lectures + 1 x 60-minute revision lecture
Recommended supervisions	3 + 1 revision supervision (in Easter term)
Terms taught	Michaelmas
Assessment method	3-hour written examination (in-person)
Key dates	N/A

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

Aims and objectives

Since the 18th century, the term 'aesthetics' – taken from the Greek word for sensing or perceiving – has been used to describe inquiries into the experience, making, and nature of works of art. In this paper, we will explore the history of general and musical aesthetics in Western Europe, beginning with the founding of aesthetics as a distinct field of study by Alexander Baumgarten in the mid-18th century and ending with the absorption of aesthetics into the newly-formed discipline of musicology at the end of the 19th century. We will focus on key concepts in aesthetics (beauty, artistic material, emotion, form/formalism, taste, aesthetic autonomy, etc.) and investigate the different media, forms, voices, and spaces that fostered musical aesthetic discourse.

By the end of the course, we will have: developed our understanding of major philosophical movements in this period and the place of art and music within them; contextualized musical aesthetics within contemporaneous musical styles and forms of expertise; learned and refined the vocabulary that relates to aesthetics in this period; and reflected critically on the formation of the musical canon and the exclusionary aspects of aesthetics.

Description of the course

The course will be conducted primarily through lectures, although in most sessions we will incorporate ample time for discussion of primary and secondary sources. Recommended weekly reading and any listening assignments will be posted in advance on Moodle.

Description of the examination

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

Suggestions for preliminary study

Students need not have studied philosophy, aesthetics or the history of this period before taking this course. However, to get the most out of this course, students may wish to read some introductory accounts of the period we are studying. These include:

- Frisch, Walter. *Music in the Nineteenth Century*. W.W. Norton, 2013.
- Rice, John. *Music in the Eighteenth Century*. W.W. Norton, 2013.
- Taruskin, Richard. *Oxford History of Western Music*. Vols. II and III. Oxford University Press, 2005.

While our primary focus is historical ideas about music, it is important to connect these with the music our historical actors were listening to or perhaps even composing. Any time you can spend listening with or without a score to Western European music from ca. 1730–1900 will help ground these abstract ideas in musical practice. I recommend that students explore genres that played pivotal roles in aesthetic discourses: symphonies, sonatas, string quartets, songs, and operas. We will discuss canonical works like Beethoven’s Ninth Symphony in the course, so I would encourage you to listen beyond the canon as well (and there will be ample opportunity for this throughout the course).

Guidance for Students, Directors of Studies and Supervisors

This course consists of eight 90-minute lectures during Lent Term, with one 60-minute revision lecture during Easter term. There will be three 1-hour supervisions alongside the course and one revision supervision in Easter term. Supervisions will be centrally organised by the course leader.

Paper 14: 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 be offered for this Paper.

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 assessment

The paper will last three hours and will take place in person. Students will be offered a choice of four questions, of which they must answer two.

Suggestions for preliminary study and online resources

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); Rosenberg, Switten, 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.

Paper 15: Music and Nationalism in Tsarist Russia, 1800-1917

Course Leader: Marina Frolova-Walker

Teaching hours	8 x 90 minutes + 1 x 60 minutes revision
Recommended number of supervisions	4
Terms taught	Lent
Assessment method	3-hour in-person written examination
Key dates	N/A

Aims and objectives

By the end of the course you should have:

- gained specialist knowledge of the repertoire of Russian musical works from Glinka to early Stravinsky
- familiarised yourselves with ideas and theories of nationalism from Herder to the present
- encountered a range of historical and analytical approaches to the study of music in the “long 19th century” and acquired an understanding of how they might be used and combined
- developed critical skills that can be applied in your study of primary and secondary sources

Description of the course

This paper addresses the evolving concept of nationalism during the 19th century as it was applied to musical composition. Although many of its theoretical underpinnings stem from German philosophers, it was in Russia that conscious and deliberate efforts were first taken to create a national musical style, with some spectacular artistic results that were later influential in many other countries. The course covers the major players in this movement, from Glinka, through the Mighty Handful, Tchaikovsky, and Rachmaninov, and up to the emergence of Diaghilev’s *Saisons Russes*, and their star composer, Stravinsky. Working through a substantial playlist, we will connect the history of ideas and aspects of social and political history to the scores produced by these composers.

Description of the examination

The course will be assessed by a 3-hour written examination. You will be required to answer three questions, from a broader choice. A specimen paper will be issued before the start of Easter Term.

Suggestions for preliminary study

The two core texts for this course are:

- Marina Frolova-Walker, *Russian Music and Nationalism from Glinka to Stalin* (Yale UP, 2007) and

- Richard Taruskin, *Defining Russia Musically: Historical and Hermeneutical Essays* (Princeton UP, 1997)

For general background, broader reading in Russian history would be useful, for example, through Paul Bushkovitch, *A Concise History of Russia* (Cambridge Concise Histories) (CUP, 2012)

It would be useful for you to familiarise yourselves with Russian opera. Particularly recommended are Musorgsky's *Boris Godunov* and Tchaikovsky's *Eugene Onegin*, both based on texts by Alexander Pushkin. For context, reading through the English translations of their literary sources would also be beneficial.

Guidance for students, Directors of Studies and supervisors

There will be four supervisions (organised centrally).

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. Candidates must offer a combination of papers that is examined by at least six hours of written examination. Candidates should be aware that not all written examinations are three hours long, and they must ensure that they offer a legal combination of papers in this respect. The re-use of material from one examination paper in another is strictly forbidden. This rule applies to all papers, dissertations, submitted essays etc., and candidates offering Paper 4 (Advanced Performance) together with a Dissertation, Analysis Portfolio or Notation Portfolio, are advised that only one of those coursework submissions may include discussion of the repertoire they are offering in Paper 4.

The Examiners are empowered to request a candidate to attend an interview (a *viva voce* examination) on matters arising from the examinations; however, they take account of the interview only if it would be to the candidate's advantage. Interviews normally take place on the Wednesday or Thursday following the end of Full Easter Term (in 2026, Wednesday 24 or Thursday 25 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	Richard Causton & Marta Gentilucci	Michaelmas & Lent
3	Notation	Edward Wickham	Michaelmas
4	Advanced Performance Recital	Margaret Faultless & James Way	Michaelmas & Lent
5	Dissertation (also Part IB)	Bettina Varwig (MT) & Nicholas Marston (LT)	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	Michaelmas & Easter
10	Medieval Motets	Joseph Mason	Michaelmas
11	Olivier Messiaen and his World	Peter Asimov	Lent
12	Prokofiev and His Three Worlds	Marina Frolova-Walker	Lent
13	Global Popular Musics	Stephen Wilford	Michaelmas
14	Ottoman Auralities	Peter McMurray and Onur Engin	Michaelmas
15	Modernist Music Aesthetics	Martin Parker Dixon	Lent

Paper Number	Course Title	Course Leader	Term/s
16	Music at the Margins of Victorian Society	Danielle Padley	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 17 October 2025 (Eleventh day of Full Michaelmas Term)	Paper 4 Advanced Performance: Option declaration Submit via online form (link to be provided on Paper 4 Moodle page)
Monday 20 October 2025 (Fourteenth day of Full Michaelmas Term)	Paper 6 Advanced Tonal Skills: Submission of option declaration Submit via online form (link to be provided on Paper 6 Moodle page)
Friday 24 October 2025 (Third Friday of Michaelmas Term)	Paper 8 Advanced Skills: Choral Performance – Option declaration Submit via online form (link to be provided on Paper 8 Moodle page)
Friday 7 November 2025 (Friday three weeks before the end of Michaelmas Term)	Paper 1 Analysis Portfolio: Submission of first proposal Submit via online form (link to be provided on Paper 1 Moodle page)
Friday 7 November 2025 (Friday three weeks before the end of Michaelmas Term)	Paper 5 Dissertation: Submission of title and proposal Submit via online form (link to be provided on Paper 5 Moodle page)
Friday 5 December 2025 (Last day of Full Michaelmas Term)	Paper 4 Advanced Performance: Self-reflection Submit via online form (link to be provided on Paper 4 Moodle page)
Friday 23 January 2026 (Fourth day of Full Lent Term)	Paper 1 Analysis Portfolio: Submission of second proposal Submit via online form (link to be provided on Paper 1 Moodle page)
Friday 23 January 2026 (Fourth day of Full Lent Term)	Paper 3: Notation and Source Studies Portfolio: Submission of project proposals Submit via online form (link to be provided on Paper 3 Moodle page)
Tuesday 27 January 2026 (First Tuesday of Full Lent Term)	Paper 2 Composition Portfolio: first composition and reflections Submit in the relevant folder on the Paper 2 Moodle page
Friday 20 February 2026 (End of week 4 of Lent Term)	Paper 1 Analysis Portfolio: first submission Submit in the relevant folder on the Paper 1 Moodle page
Tuesday 3 March 2026 (Tuesday two weeks before the end of Lent Term)	Paper 4 Advanced Performance: Recital programme Submit via online form (link to be provided on Paper 4 Moodle page)
Tuesday 17 March 2026 (Last Tuesday of Full Lent Term)	Paper 2 Composition Portfolio: second composition and reflections Submit in the relevant folder on the Paper 2 Moodle page
Friday 20 March 2026 (Last day of Full Lent Term)	Paper 4 Advanced Performance: Self-reflection Submit via online form (link to be provided on Paper 4 Moodle page)
Friday 8 May 2026 (Fourth day of Full Easter Term)	Paper 2 Composition Portfolio: third composition and reflections Submit in the relevant folders on the Paper 2 Moodle page

Monday 4 May 2026 <i>(Seventh day of Full Easter Term)</i>	Paper 8 ii) Choral Performance – Performing edition <i>Submit in the relevant folder on the Paper 8 Moodle page</i>
Monday 4 May 2026 <i>(Seventh day of Full Easter Term)</i>	Paper 8 ii) Choral Performance – Marked-up conducting scores <i>Submit in the relevant folder on the Paper 8 Moodle page</i>
Wednesday 6 May 2026 <i>(Ninth day of Full Easter Term)</i>	Paper 1 Analysis Portfolio: second submission <i>Submit in the relevant folder on the Paper 1 Moodle page</i>
Friday 8 May 2026 <i>(Eleventh day of Full Easter Term)</i>	Paper 6 Advanced Tonal Skills Portfolio <i>Submit in the relevant folder on the Paper 6 Moodle page</i>
Tuesday 12 May 2026 <i>(Fifteenth day of Full Easter Term)</i>	Paper 3 Notation Portfolio <i>Submit in the relevant folder on the Paper 3 Moodle page</i>
Friday 15 May 2026 <i>(Eighteenth day of Full Easter Term)</i>	Paper 5 Dissertation <i>Submit in the relevant folder on the Paper 5 Moodle page</i>
Tuesday 2 June 2026 <i>(Tuesday one week before end of Full Easter Term)</i>	Paper 4 Advanced Performance: Recording submission <i>Submit in the relevant folder on the Paper 4 Moodle page</i>
Tuesday 2 June 2026 <i>(Tuesday one week before end of Full Easter Term)</i>	Paper 4 Advanced Performance: Submission of programme and scores <i>Submit in the relevant folder on the Paper 4 Moodle page</i>
June 2025 <i>(Date tbc at the start of Easter Term)</i>	Paper 8 i) Advanced Keyboard Skills: Figured bass and song accompaniment takeaway <i>To be <u>released</u> via Moodle by Faculty Admin Office</i>

Paper 1: Analysis Portfolio

Course Leader: Paul Wingfield

Teaching hours	90 mins (Introductory lecture)
Recommended number of supervisions	6
Term taught	Michaelmas
Assessment method	Portfolio of two essays
Key dates	Friday 7 November 2025: Submission of first proposal Friday 23 January 2026: Submission of second proposal Friday 20 February 2026: Submission of first essay Wednesday 6 May 2026: 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 7 November 2025)**; the second proposal must be handed in, via the relevant form on the Paper's Moodle page, not later than **Friday 23 January 2026**. Students may expect to receive a decision on their first proposal by the end of Full Michaelmas Term, and a decision on their second proposal by the division of Lent Term. The first portfolio essay must be submitted, via the relevant folder on the Paper's Moodle page by 5.00pm on **Friday 20 February 2026**. The second portfolio essay must be submitted via the relevant folder on the Paper's Moodle by 5.00pm on **Wednesday 6 May 2026**. The projects contained in such a portfolio shall be written by the candidate during the current academic year. Candidates will be required to declare that the essays are their own work and that they do not contain material already used to any substantial extent for a comparable purpose. Penalties will be imposed for late submission.

Minor changes to titles and proposals must be approved by the supervisor and Director of Studies. Major changes must be submitted to the Faculty Office (via undergraduate@mus.cam.ac.uk) for approval by the Chair of Examiners at least one week before the final submission deadline. Abstracts must be included with the final submission.

Suggestions for preliminary study

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

Guidance for students, Directors of Studies and supervisors

This course consists of one lecture early in Michaelmas Term. In addition, all students may have, subject to approval from their Directors of Studies, an individual one-hour consultation session or two half-hour sessions with the Course Director to discuss their plans. Students taking this option are strongly recommended to avail themselves of this opportunity. Examination is by portfolio. The Music Faculty Board recommends that this course be supervised in not more than six individual supervisions spaced throughout the academic year.

Paper 2: Composition 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	Tuesday 27 January 2026: first submission and reflections Tuesday 17 March 2026: second submission and reflections Friday 8 May 2026: third submission and reflections <u>Faculty New Music Concerts:</u> Friday 7 November 2025: 6.30pm West Road: <i>Alexander Goehr tribute</i> Saturday 22 November 2025: 6.00pm, West Road: <i>Ensemble Alternance</i> Thursday 19 March 2026: West Road: <i>electro//acoustic day</i>

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 or concerts of the student's choice from the [Composers' Workshop series](#) (**guest presentations only**) or the **Faculty New Music Concerts** listed above (**excluding discussion of music composed by other current students**). Each of the three Reflections should be of between 250 and 350 words. Each Reflection should offer a brief reasoned, if personal, response to the material in each of the chosen Workshops/Concerts. 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 to 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

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	Friday 23 January 2026: Submission of project proposals Tuesday 12 May 2026: 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 23 January 2026**. Students may expect to receive a decision on their proposals by the division of Lent Term. The finished portfolio must be uploaded in PDF format via Moodle by 5.00pm on **Tuesday 12 May 2026**. Each portfolio must have a cover sheet. Candidates will be required to declare that the transcriptions and notes are their own work and that they do not contain material already used to any substantial extent for a comparable purpose. Penalties will be imposed for late submission.

Minor changes to proposals must be approved by the supervisor and Director of Studies. Major changes must be submitted to the Faculty Office (via undergraduate@mus.cam.ac.uk) for approval by the Course Co-ordinator at least one week before the final submission deadline. The abstract must be included with the final submission.

Suggestions for preliminary study

Candidates are encouraged to find out about any kind of notation(s) and source(s) that interest them, and to examine all available editions of the material. The Course Co-ordinator is happy to hold preliminary discussions in advance of the lectures. The following books may be of use for considering particular historical periods:

- Friedemann Sallis, *Music Sketches* (Cambridge, 2015)
- James Grier, *The Critical Editing of Music* (Cambridge, 1996)
- John Caldwell, *Editing Early Music* (Oxford, 1995)

Guidance for students, Directors of Studies and supervisors

This course consists of three 60-minute lectures in Michaelmas Term. Examination is by portfolio. The Faculty Board of Music recommends that the course be supervised in six individual supervisions.

Paper 4: Advanced Performance

Course Leaders: Margaret Faultless & James Way

Teaching hours	Two seminars/discussions (each 1 hour) plus a performance class (1-2 hours depending on class size)
Recommended number of supervisions	At least 10 hours of lessons
Terms taught	Michaelmas & Lent
Assessment method	Recital <i>or</i> recital plus recording
Key dates	Friday 17 October 2025: Option declaration Friday 5 December 2025: Recital self-reflection Tuesday 3 March 2026: Recital programme submission Friday 20 March 2026: Recital self-reflection Tuesday 2 June 2026: Submission of recording links Tuesday 2 June 2026: 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 seminar/discussion in Michaelmas Term will discuss issues of performance and programming and a further seminar/discussion in Lent Term will address preparation and presentation. Performance classes will take place in Michaelmas term, taken by specialist teachers. Each student will perform in one class. Students are encouraged to participate in the wide range of activities in practical music-making offered by the Faculty, the Centre for Music Performance, individual Colleges and the wider University community.

The Director of Performance and Deputy Director of Performance are 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.

Submissions

By Friday 17 October 2025 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 5 December 2025) and Lent Term (Friday 20 March 2026) students taking the Recital option must submit (via Moodle) a self-reflection on their studies.

By 5pm on Tuesday 3 March 2026, recitalists must submit details of the complete programme for approval by the Chair of Examiners and course leaders.

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 will be open to an invited audience.

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 2025. Recordings of conducting/directing 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%).

Recording regulations for videos submitted for Tripos examinations

Candidates (and other musicians) must be visible all the time. Keyboard players' hands must be visible throughout. The recital must be recorded in a single, unedited take, using a static camera. The recording must be accompanied by a short description (up to 150 words) of the technology used. Individual items may be recorded separately if the possibility of recording in one take is impossible. Reasons must be given in a written account submitted with the recording. Students are advised to check the final recording before submitting. Videos must be submitted via Moodle as unlisted YouTube links. Candidates must not share recordings until results have been announced. Recordings should be submitted via Moodle **by 2pm, Tuesday 2 June 2026**.

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 and to

perform music by living composers. Students considering a collaborative piano recital or performing with more than one other person must discuss their proposal with the Director or Deputy Director of Performance.

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**.

Additional examination requirements:

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

Candidates must provide the following:

- 1) All other musicians 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.

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 £1089**. Funds may also be used to contribute towards travel costs if lessons take place outside Cambridge or for a professional accompanist for the recital. Tuition is to be arranged by students, through their Colleges or with advice from the course leaders.

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 2025/26 CAMRAM fees for Part II are £906 (for ten hours of one-to-one tuition).

Paper 5: Dissertation

Course Leader: Bettina Varwig (MT) & Nicholas Marston (LT)

Teaching hours	1 hour + opt-in Work in Progress Presentation session
Recommended number of supervisions	6-10 hours (as appropriate – e.g. to accommodate fieldwork, other skills, changes of topic etc)
Term taught	Michaelmas & Lent
Assessment method	Dissertation (7,000–10,000 words)
Key dates	Friday 7 November 2025: Submission of title and proposal Friday 15 May 2026: 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 an introductory lecture in Michaelmas concerning the choice and definition of a topic as well as 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.

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 7 November 2025**. 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) for approval by the Chair of Examiners at least one week before the final submission deadline.

Ethical approval

Research involving human participants and/or personal data is subject to an ethical approval process; see [Ethical Review](#) for details.

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 15 May 2026**. 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 see the Submission Guidance on the Moodle course page for further information)

Guidance for students, Directors of Studies and supervisors

This course consists of an introductory lecture in Michaelmas Term plus a Work-in-Progress session in Lent Term at which students may give a presentation related to their work, followed by questions. The Music Faculty Board recommends that the 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 2-8 – Jeremy Thurlow (90 minutes) Portfolio option 9 (film) – Michael Ladouceur (90 minutes)
Recommended number of supervisions	12 x 30 mins (or 6 x 60 mins)
Term taught	Michaelmas
Assessment method	3-hour online written examination (one third) and coursework submission (two thirds)
Key dates	Monday 20 October 2025: Submission of option declaration Friday 8 May 2026: 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.)

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. 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);
7. Suite in any historically determined twentieth-century tonal idiom;
8. Group of songs in a specified tonal style based on repertoires from the sixteenth to twentieth/twenty-first centuries;
9. Film score.

The examination (Section 1) will carry one third of the marks, the remaining two thirds being carried by the submission (Section 2). Candidates must submit via the Moodle Paper site a declaration of their Section 2 option choice **by Monday 20 October 2025**.

In their Style Composition submission (options 1 to 8) 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 6 and 7 (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 8 (group of songs), scoring / instrumentation should be appropriate to the repertoire and period. For instance, Romantic-style song cycles are likely to be scored for solo voice and piano, while for students writing in jazz or popular styles there is a rather wider range of possibilities; candidates may also elect to write for groups of a capella singers or for voice(s) with ensemble, as appropriate to their chosen models / repertoire. For option 9 (film score), candidates will write music to accompany a film chosen from a selection made available at the start of the year; the film will require 15–18 minutes of music.

Submission of the Section 2 Style Composition

The composition must be submitted, via the relevant folder on the Moodle Paper site by 5.00pm on **Friday 8 May 2026**. 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 8 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 9 (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 2.9 may choose to attend the Part IB Tonal Skills film-score lectures alongside the single lecture on film techniques offered as part of this Part II course. Film supervisions are arranged by Michael Ladouceur (ml895@cam.ac.uk).

Paper 7: Fugue

Course Leader: Gareth Wilson

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

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

Aims and objectives

To develop the musical technique necessary to write a fugue. Having acquired a basic technique in Part IB, in Part II you will develop greater fluency and sophistication, as well as the ability – essential for all musicians – to ‘hear’ music silently.

Description of the course

The course is taught through lectures and supervisions. Part II undergraduates are welcome to attend the Part IB Fugue lectures. Having spent a year working on fugue, you are likely to derive greater benefit from them the second time. General comments about fugue are given under Part IB.

Description of the examination

The examination is a 5-hour online written examination. Candidates are required to compose a fugue in not more than four parts from a choice of subjects. The candidate may choose whether or not to use a free or regular countersubject, but the fugue should contain some invertible counterpoint.

Suggestions for preliminary study

Whilst the fugues in J. S. Bach’s *Das Wohltemperirte Clavier* provide the exemplary teaching and learning models, you are advised to examine works by a wide selection of eighteenth-century composers, especially those fugues that contain a regular countersubject. The course materials will also give some consideration to fugal models from beyond the 18th-century Western-European framework in order to show how influential the technique has been globally and throughout later history. If you want to read books on fugue, you could profitably consult Ebenezer Prout, *Fugue* (Augener, 1891; reprinted Westport, Connecticut: Greenwood, 1969), and André Gedalge, *Treatise on the Fugue*, trans. and ed. Ferdinand Davis (University of Oklahoma Press, 1965), though any similar textbooks will be helpful.

Guidance for students, Directors of Studies and supervisors

This course consists of eight lectures of 60 minutes in Michaelmas Term, and one 5-hour examination. The Music Faculty Board recommends that fugue be supervised in twenty individual supervisions of 30 minutes each. (This number can be reduced at the supervisor’s discretion: some very competent undergraduates might feel sufficiently prepared for the examination by the middle of Lent Term, and prefer to reduce the frequency of the supervisions from weekly to fortnightly.) Undergraduates should write a complete fugue for each supervision. It is essential that, from about the middle of Lent Term onwards, undergraduates should gain experience in writing timed fugues under examination conditions. All supervisors, especially those new to teaching this course, are welcome to attend the lectures.

Paper 8: Advanced Skills

Candidates choose one of the following options: (i) Advanced Keyboard; (ii) Choral Performance

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

Advanced Skills (i): Advanced Keyboard

Course Leader: Nigel Yandell

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

Aims and objectives

To develop further the keyboard skills taught in Parts IA and IB of the Music Tripos; to acquire a knowledge of the application of such skills in practical contexts.

Description of the course

The paper will be taught in a combination of 90-minute seminars run by the Faculty and supervisions organised by the Colleges - except for those supervisions on figured bass accompaniment which 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 40 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, 1600-1750) 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 a 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 & Easter
Assessment method	Practical Tests
Key dates	Friday 24 October 2025: Submission of option declaration form Monday 4 May 2026: Submission of performing edition Monday 4 May 2026: 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. An 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.

Set works for 2025-26:

Luca Marenzio *Zefiro torna*

William Byrd *Visita, quaesumus Domine*

Felix Mendelssohn *Frühzeitiger Frühling*

Benjamin Britten *The Evening Primrose*

James MacMillan *Canticle of Zechariah*

Reena Esmail *We look for you*

OPTION 2: PREPARED PASSAGES

Candidates will be assessed on the performance of two prepared passages, sung in a one-to-a-part ensemble:

- 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 sight-read 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 in a one-to-a-part ensemble.

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 four-voice motet (or part of a motet) published by Ottaviano Petrucci;
- b) rehearse the piece for ten minutes with a vocal ensemble.

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 4 May 2026**.

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 24 October 2025** 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. All examinations will take place in Easter Term.

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	Michaelmas
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 Michaelmas 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 Michaelmas Term. One revision lecture and one revision supervision will be held in Easter Term.

Paper 10: Medieval Motets

Course Leader: Joseph Mason

Teaching hours	8 x 2-hour seminars + 1 x 60-minute revision session
Recommended number of supervisions	4 supervisions plus 1 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

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 wider selection.

Suggestions for preliminary study

Introductions to medieval motets include Rebecca A. Baltzter, '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 Directors of Studies

This course is taught as eight 2-hour seminars. Four 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.

Paper 11: Olivier Messiaen and his World

Course Leader: Peter Asimov

Teaching hours	8 x 2-hour lecture-seminars + 1 x 1-hour revision session
Recommended supervisions	4 supervisions + 1 revision supervision
Terms taught	Lent
Assessment method	3-hour written examination (in-person)
Key dates	Optional concerts/performances/screenings 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

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

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 Leader 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 12: Prokofiev and His Three Worlds

Course Leader: Marina Frolova-Walker

Teaching hours	8 x 2-hour lectures + 1 x 60 Minute revision session
Recommended number of supervisions	4
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

The course will focus on Prokofiev's music, its stylistic and historical contexts, and its legacy.

By the end of the course you should have:

- gained specialist knowledge of Prokofiev's music, including issues of style, genre, performance, and reception
- gained an enhanced understanding of Russian/Soviet social and political life (1900-1953)
- gained an enhanced understanding of the genesis and dynamics of international musical modernism
- encountered a range of historical and analytical approaches to the study of twentieth-century music and acquired an understanding of how these can be used and combined
- developed critical skills for use in the study of primary sources (e.g. diaries, letters, reviews) and secondary sources (e.g. historical accounts and again diaries, letters, reviews, etc.)

Description of the course

This course is devoted to the three very different environments in which Prokofiev lived and wrote his music. His first world was pre-Revolutionary Russia (1908–1917), where he established himself as the *enfant terrible* of musical modernism against the background of academic nationalism. The second world is centred on Paris (1918–1933), where Diaghilev's Ballets Russes played a central role, which in turn pitted him against Stravinsky as a rival. The third world is Stalinist Moscow (1933–1953), where Prokofiev's modernism was tamed and he was bent to the aesthetic doctrines of socialist realism. The purpose of the course is to move towards an understanding of the immutable and malleable components of Prokofiev's style, and also to restore him to his proper place as one of the greatest and most influential masters of tonality in the 20th century. In parallel with the study of the scores (both of Prokofiev and his contemporaries), we will engage in a detailed reading of Prokofiev's Diaries (available in English translation), which form a unique primary source: the composer engages in self-reflection, but also offers a witty and perceptive chronicle of the musical and artistic world around him.

Description of the examination

The course will be assessed by a 3-hour written examination. You will be required to answer three questions from a broader choice. A specimen paper will be issued before the start of Easter Term.

Suggestions for preliminary study

The best way to prepare for the course is to immerse yourself in the core primary source:

- *Sergey Prokofiev: Diaries*, transl. Anthony Phillips (London: Faber & Faber, 2006-12)

Vol.1, 1907-14 Prodigious Youth
Vol. 2, 1915-1923 Behind the Mask
Vol. 3, 1924-1933 Prodigal Son

This is a lengthy but enjoyable read. You may also wish to listen to the pieces mentioned in the diaries as you go along (including pieces by other composers that Prokofiev mentions).

Additional recommended reading includes (in alphabetical order):

- Marina Frolova-Walker, *Stalin's Music Prize: Soviet Culture and Politics* (Yale University Press, 2016). [chapter on Prokofiev]
- Christina Guillaumier, *Sergei Prokofiev (Critical Lives)* (Reaktion Books, 2024)
The Operas of Sergei Prokofiev (The Boydell Press, 2020)
- Simon Morrison, *The People's Artist: Prokofiev's Soviet Years* (OUP, 2010)
- Nathan Seinen, *Prokofiev's Soviet Operas* (CUP, 2019)

Guidance for Directors of Studies

There will be four supervisions, organised by the course leader.

Paper 13: Global Popular Musics

Course Leader: Stephen Wilford

Teaching hours	16 hrs lecture-seminars plus 1 revision lecture
Recommended number of supervisions	3 supervisions + 1 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

- 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, transnationalism, and commercialisation.
- To support students in developing their listening practices when encountering popular musics, including those from non Euro-American cultures.

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, transnationalism, cosmopolitanism, (post)colonialism, 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 many 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

- Bramwell, Richard and Alex de Lacey (eds.) (2025) *The Cambridge Companion to Global Rap*. Cambridge: Cambridge University Press.
- 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.
- Krüger Bridge, Simone and Britta Sweers (eds.) (2021) *The Oxford Handbook of Global Popular Music*. Oxford: Oxford University Press.
- Krüger Bridge, 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.
- 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.
- 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.
- 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 8 sessions of 120 minutes (mostly lecture-based, with some discussion of reading/listening) in Michaelmas 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 14: Ottoman Auralities

Course Leader: Peter McMurray and Onur Engin

Teaching hours	16 hours + 1 revision session (60 mins)
Recommended number of supervisions	4 + 1 revision supervision
Terms taught	Michaelmas
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 19th-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 (19th 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, Sükrü. 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 8 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 15: Modernist Music Aesthetics

Course Leader: Martin Parker Dixon

Teaching hours	8 x 2-hour lectures + 1 x 60-minute revision session
Recommended number of supervisions	3 supervisions plus 1 revision supervision
Terms taught	Lent term
Assessment method	3-hour written examination (in-person)
Key dates	N/A

Aims and objectives

In this course we will learn to use the philosophical techniques of interpretation and argumentation that have been developed in the 20th century to frame and explicate some fundamental problems concerning music and art. This is not an historical survey course, and exhaustive coverage is not the goal. Instead, we will be focused on competences: how to read and interpret philosophical texts with a view to adapting concepts and methods in the development of your own thinking and argument construction. We will be particularly concerned to develop conceptual rigour and cogency in response to well-described *problems*. Students should expect their writing to become more searching, critical, and disciplined as a result of their participation in this course of study.

Description of the course

Course outline by week:

1. Philosophy as an activity

This introductory week sets out the compass points of our approach to the philosophy of music. I consider axiomatic the ‘linguistic turn’ taken by philosophy in the 20th Century: namely, however concerned one may be to elucidate curious phenomena such as art, there can be no escaping the fact that language is all we have to accomplish this work. I align with Wittgenstein: philosophy is not a body of knowledge it is an activity, and it is an activity that begins and ends in language. The later Wittgenstein also emphasises that philosophical activity entails the *investigation* of the ‘rough ground’ of our actual activities. We will be particularly mindful of the capacity of *problems* to enliven philosophical thought. Accordingly, we are interested in those problems which arise when attempts are made to formulate *truth claims* about music.

2. Music as expression

The assumption that music enjoys intimate relations with private emotions and experiences – emotions that sometimes go ‘beyond words’ – is a conspicuous piece of ‘folk theory’ and is widely circulated. As such, the claim that *music expresses emotions* is at once an all-encompassing theory of what music means, how it comes into being, and a recommendation as to how it is to be ‘used’ by audiences. There are reasons to be sceptical of this settled opinion, or *dogma*, and these will become apparent when we take the trouble to *describe* the phenomenon in question.

3. Making judgements

The remarkable human capacity to formulate 'judgements' was the topic of a key treatise by Kant from the 18th Century (*Die Kritik der Urteilskraft*, 1790). Judgement reappears in the 20th Century with the rise of neo-Kantianism (i.e., Adorno and Lyotard). Connected to judgement are a host of fundamental philosophical issues such as the truth content of propositions and the analytic/synthetic distinction. I will be particularly interested to explore how judgement contributes to the *moral* demarcation of social space (in essence, the capacity to denounce is predicated on the capacity to judge), and the problems of *subjective opinion* and *disagreement* and the maxim *de gustibus non est disputandum*.

4. Creativity

Music is sometimes categorised among the 'creative arts'. Are we entirely sure how the word 'creative' is active in our language and assumptions? One avenue to investigate is the presumption that the making of art is *necessarily* opaque to explanation or description; creativity is the name now given to this mystery, when once it was *genius*. This new attitude accommodates beliefs regarding interiority and unconscious processes, perhaps derived from Sigmund Freud. We will also be interested in pursuing the *ideological* uses of the word 'creative', uses which might be working *against* the interests of the arts.

5. The technical

The ancient value of music within education was that music was an art of measure and calculation: it stimulated rational activity. Music seems most accommodating rules and, concomitantly, uniquely liable to censure via rules. But can music be fully reduced to the technical? We may protest that *something else* must be made available to perception and consciousness by art, but what? We will carefully consider some passages from Adorno's *Aesthetic Theory* where he placed the technical in a dialectical relationship to the 'enigmatic'. Ultimately, he wanted to affect a transformed image of the rational.

6. Analysis and interpretation

Here we give some attention to the language-games known as 'musicology', 'analysis', and 'criticism'. We will look critically at how 'history' and 'context' are invoked to *make sense* of music. By contrast, the positivistic impulses of formal analysis sought a different kind of sense. What assumptions are being made by formalism and historicism respectively?

7. Cultural consumption

We will consider a major current within modernist aesthetics: the Marxist anxiety that what goes by the way of art has been so thoroughly colonised by the workings of capitalism, that nothing remains. We will revisit Marx's commodity fetishism through Adorno's hypotheses of the 'culture industry' and the 'totally administered society'.

8. Value

Perhaps all roads lead to *value*. Can aesthetics identify and defend a distinct way of valuing the arts? But to whom? Certain postmodern strategies are available: monetary value, benefits to 'wellbeing' or personal identity formation. We will need to confront the Hegelian thesis that understanding only comes too late: art might be over (the 'end of art' thesis), and only then does understanding begin. Can an anti-positivistic stance be cultivated? One that protects dispossession, errancy, tragedy, and non-comprehension as aesthetic qualities to be *valued*?

Description of the examination

The 3-hour examination will consist of extracts from philosophical texts followed by a question which problematises the text and invites interpretative application of its key ideas to some aspect of musical thought or practice. Candidates will answer two questions from a wider selection.

Suggestions for preliminary study

- Adorno, et al. *Aesthetic Theory*. London: Athlone Press, 1997.
- Adorno, Theodor W. *Quasi Una Fantasia: Essays on Modern Music*. London: Verso, 1998.
- Danto, Arthur C. "From Aesthetics to Art Criticism and Back." *The Journal of Aesthetics and Art Criticism*, vol. 54, no. 2, 1996, pp. 105–15.
- Heidegger, Martin. *Basic Writings: From Being and Time (1927) to The Task of Thinking (1964)*. Routledge Classics, 2011.
- Parker Dixon, M. (2015). "Chapter 3: Creativity and possessive interests". In *Concepts of Music and Copyright*. Cheltenham, UK: Edward Elgar Publishing.
- Parker Dixon, Martin (2017): "The Learning Community, a Quodlibet", in *Higher Education in Music in the Twenty-first Century*. B. Heile, E. Rodriguez, J. Stanley (eds): Routledge.
- Ridley, Aaron. *The Philosophy of Music: Theme and Variations*. Edinburgh: Edinburgh University Press, 2008.
- Robinson, J. (1994). The Expression and Arousal of Emotion in Music. *The Journal of Aesthetics and Art Criticism*, 52(1), 13–22.
- Weitz, M. (1956). The Role of Theory in Aesthetics. *The Journal of Aesthetics and Art Criticism*, 15(1), 27–35.
- Wittgenstein, Ludwig et al. *Culture and Value*. Amended 2nd. Oxford: B. Blackwell, 1980.
- Han, Byung-Chul; Daniel Steuer, translator. *The disappearance of rituals: a topology of the present*. Cambridge: Polity Press, 2020.

Guidance for students, Directors of Studies and supervisors

No prior knowledge of philosophy is expected or required, and the paper is open to all. The quantity and demands of the set readings will be proportionate to the short time we have available. The emphasis is squarely on close and attentive reading of challenging texts: no piece of philosophical prose can be hastily summarised or précised and still retain its value for thinking. The 2-hour seminars will be dialogic and interactive. Supervisions will be organised centrally, and will provide examples of exam questions and opportunities to critique and construct arguments in the light of philosophical claims and theories.

Paper 16: Music at the Margins of Victorian Society

Course Leader: Danielle Padley

Teaching hours	8 x 2-hour seminars 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 develop research skills through collating and evaluating primary materials relating to music-making in Victorian Britain
- 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 focuses on primary materials relating to music in Victorian Britain, encouraging students to develop skills in collating and critically evaluating a wide array of nineteenth-century sources (including newspaper and periodical articles, published sheet music, images and early photographic/recorded materials, and literary fiction).

Challenging the once frequently-referenced notion of Victorian Britain as a 'land without music', the course explores 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 undertake a small research task, 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.

- Amina Alyal, Susan Anderson and Rosemary Mitchell, eds, *Victorian Cultures of Liminality: Borders and Margins* (Newcastle upon Tyne: Cambridge Scholars Publishing, 2018)
- David Cannadine, *Victorious Century: the United Kingdom, 1800-1906* (London: Allen Lane, 2017)
- Sophie Fuller and Nicky Losseff, eds, *The idea of music in Victorian Fiction* (Aldershot: Ashgate, 2004)
- 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*
- Rosemary Golding, ed., *The music profession in Britain 1780-1920: new perspectives on status and identity* (Abingdon, Oxon; New York, NY: Routledge, 2018)
- 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)
- Andrew King, Alexis Easley, and John Morton, eds, *The Routledge Handbook to nineteenth-century British periodicals and newspapers* (London; New York: Routledge, 2016)
- Lee Jackson, *Palaces of Pleasure: From Music Halls to the Seaside to Football, How the Victorians Invented Mass Entertainment* (New Haven, CT; London: Yale University Press, 2019)
- Francis O’Gorman, ed. *The Cambridge Companion to Victorian Culture* (Cambridge: Cambridge University Press, 2010)
- Dave Russell, *Popular music in England, 1840-1914: A social history* (Manchester: Manchester University Press, 1987)
- Derek Scott, *The Singing Bourgeois: songs of the Victorian drawing room and parlour* (2nd ed. Aldershot: Ashgate, 2001)
- John Storey, *The Making of English Popular Culture* (London: Routledge, 2016)
- 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.

Composers' Workshops

Convenor: 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.