

Title of lecture: PT IA (Paper 6 Tonal Skills 2) Harmony**Response from: Tim Watts (08.02.2018)**

The feedback to this course was largely very positive with regard to both content and delivery. I was touched that the one student with the most negative view of the content – ‘no point turning up...never says anything useful’ – was, nevertheless, kind enough to comment that the delivery was ‘energetic’ and that I clearly like harmony (which I do); furthermore, the student in question *did* turn up to every lecture, which displays commendable optimism. I particularly welcomed another student’s observation that the breadth of the course makes it relevant to other IA courses by shedding light on historical systems and ‘reverse-engineering’ musical analysis by translating it back into a creative output. This is absolutely the intention and I’m delighted that this came across. While the lecture format is, I think, well suited to providing this kind of broad introductory overview, I fully agree with those respondents who commented that supervisions offer greater scope for developing skills in harmony. My intention in delivering some of the course in smaller classes was to allow for greater interactivity in lectures and, in particular, to ensure that less experienced students felt able to ask questions without feeling intimidated by the presence of those of their peers already working at a more advanced level. This aspect of the course has received mixed reviews: some would like an extension of smaller classes into the Lent Term, while others would prefer more whole-group lectures. A number of respondents suggested that more resources might be made available for practising harmony tasks and it is my understanding that the Faculty is currently looking into ways to supply this demand.