Music Undergraduate Handbook

Faculty of Music
11 West Road
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www.mus.cam.ac.uk
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Welcome

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

This Handbook gives you an insight into how the Faculty works, introduces you to the core administrative and teaching staff, and gives you information about the facilities and resources you can access during your time with us. There is crucial information about detail—courses and deadlines—and about more general but equally important matters such as the inclusivity of Faculty culture we promote and the ways we support that culture for the benefit of all. This Handbook will be your best starting point when you have queries, so do please familiarise yourself with its contents.

We look forward to helping you make the most of the opportunities on offer, so that throughout your studies you reap rich intellectual, musical and social rewards. Whether you are arriving or returning, on behalf of the Faculty I wish you a fulfilling and memorable year ahead.

Professor Marina Frolova-Walker
Chair, Faculty Board of Music

Handbook guide

The first section of this Handbook contains general information about the Faculty, Tripos teaching and examinations, plus student representation and support.

The second section provides descriptions of the Music Tripos courses, including teaching and assessment methods.

This Handbook is updated annually. Suggestions for additions or revisions may be emailed to undergraduate@mus.cam.ac.uk

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

Communication and contacts

Your University email
The Faculty will send important information about teaching, assessments and Faculty events to your University (@cam) email address; it is therefore essential that you check your University emails on a regular basis – daily during term – and respond or take action as required.
**Facebook group**
Students and staff share information about music events, performance opportunities and job vacancies via the Faculty of Music Facebook Group. If you would like to join, please send a request via the Facebook page: [https://www.facebook.com/groups/500739383298253/](https://www.facebook.com/groups/500739383298253/)

**Faculty contacts**
The Faculty Administration Offices are situated on the first floor of the Old House, 11 West Road. Please continue to [make room bookings online](#) and contact the Faculty administration offices by email in the first instance. If you would like to speak to someone specific (e.g. the Undergraduate Administrator) in person, please do get in touch to arrange an appointment. If you have a more general (and urgent enquiry), you are welcome to visit the Faculty Office on the First Floor of the Old House between 9.30am – 2.30pm, Monday to Friday during Full Term.

- **Director of Undergraduate Studies:** Prof Bettina Varwig (Emmanuel) [dugs@mus.cam.ac.uk](mailto:dugs@mus.cam.ac.uk)
  The Director of Undergraduate Studies oversees the Tripos, provides a link between the Faculty and Directors of Studies, and deals with teaching-related matters and queries from students.

- **Undergraduate Administrator:** Juliet Margerison – [undergraduate@mus.cam.ac.uk](mailto:undergraduate@mus.cam.ac.uk)
  The Undergraduate Administrator provides administrative support to Tripos staff and students, particularly in relation to teaching and examinations.

- **Administration Assistant:** Helen Sutton – [admin@mus.cam.ac.uk](mailto:admin@mus.cam.ac.uk)
  The Administration Assistant deals with general enquiries, practice-room bookings and the teaching timetable.

- **Custodians:** Darren Douglas, Jacob Guyver, Ian Rock – [custodians@mus.cam.ac.uk](mailto:custodians@mus.cam.ac.uk)
  The Custodians have responsibility for the Faculty buildings and facilities. Their office is located on the ground floor of the Old House. The Custodians can give you access to booked rooms and hired instruments; they are also your first point of contact for any building-related and maintenance matters.

- **Staff directory:**
  A full list of Faculty staff and their contact details is available on the website; see: [https://www.mus.cam.ac.uk/directory](https://www.mus.cam.ac.uk/directory)

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**Tripos teaching**

a. **Faculty teaching**
Faculty teaching primarily takes the form of lectures and seminars. **Lectures** are normally classes given to larger groups of students by Faculty staff; they provide you with a framework on which you can build your own self-directed study. **Seminars** consist of smaller groups, usually of between 10
and 20 students; more interactive than lectures, they typically involve student participation through presentations and discussion.

**Lecture Etiquette**

The following guidelines are designed to ensure that lectures and other activities in the Faculty run smoothly and that students and staff can enjoy conditions in which they can study and work effectively without disturbance from others. Please respect these guidelines.

- If you wish to attend lectures for a course you are not registered for, please contact admin@cam.ac.uk to check if there will be sufficient space in the lecture room.
- You should not arrive late to lectures or leave early without permission from the lecturer.
- You should be in the lecture room and ready to begin **before** the given start time.
- Mobile and smart phones should not be used during lectures for any purpose.
- Use of laptops and tablets in lectures should be for note-taking purposes **only**.

**Content Notes**

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

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

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

**Lecture Capture**

Although students are expected to attend all teaching in-person, the Faculty recognises that some may find it helpful to review material again as a study aid and/or may be unable to attend a lecture due to ill-health. With this in mind, we will schedule lecture capture for some of our larger plenary sessions. For details of which lectures are scheduled for capture, please refer to individual course descriptions in the **Tripos Guide**.

**Please Note:**

- Lecture capture will provide a basic audio-visual capture of the live session. It is not designed or intended as an alternative to live teaching.
• Lecture capture will not be scheduled for classes, seminars, pre-recorded segments of lectures, nor any other taught session expected with student participation.
• Lecturers may set aside time at the end of a lecture to debate issues and/or respond to questions. This will not be included within any scheduled lecture capture.
• In the unexpected event of a technical problem causing a failed or faulty recording, the Faculty will focus on resolving issues for the future but lecturers will not be expected to provide a replacement or alternative for the missing/lower-quality recording. All other resources relating to the lecture (including any slides and materials used) will remain available on Moodle as usual.

Students with a disability:
Where lecture capture is not available, students will continue to be permitted to make personal recordings of lectures if they find it problematic to take lecture notes. Students are asked to be in touch with the lecturer in advance to confirm this and should note the guidance on making personal recordings of lectures, seminars and supervisions provided by the University’s Disability Resource Centre: https://www.disability.admin.cam.ac.uk/students/current-students/advice-and-guidance/recording-lectures

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
We do not plan or expect to capture any student interaction in lecture capture recordings.

b. Supervisions
In addition to the Faculty lectures and seminars, Colleges normally arrange small-group supervisions with a team of specialist supervisors to complement the Faculty teaching. Supervisions are usually given one-to-one for harmony and counterpoint, practical musicianship, and independent projects (dissertation, composition, etc.), and in groups of between two and four students for other courses. Supervisions represent the core of the work done during the term: for each supervision you will normally be asked to prepare an essay, presentation, harmony and counterpoint exercise, or other piece of work. You then receive feedback on this work from your supervisor, but you are not formally assessed on it. This means that you can try things out, take risks, explore new approaches and clarify aspects of the topic about which you are unsure. Students are expected to attend all their supervisions. Supervisors submit termly reports on a student’s progress to the Director of Studies and College Tutor. A more detailed explanation of the supervision system can be found on the University website.
The supervision system is a central feature of Cambridge teaching, enabling supervisors and their pupils to work together to their best advantage. While recognising that the duty to arrange adequate supervision rests with Directors of Studies, the Faculty Board of Music nevertheless believes that co-ordination between Faculty lecture courses and College supervisions is advisable. Thus, the description of each lecture course in this Handbook includes the number of supervisions recommended by the Board, as suggested by the course leader. This recommendation takes into account the total amount of supervision thought to be manageable in the course of the academic year, and for the sake of parity, Directors of Studies are strongly encouraged to follow the stipulated figures for each course. For some courses, supervisions will be arranged centrally, and Directors of Studies should let the lecturer know if they wish to make alternative arrangements.

The ‘Guidance for Students, Directors of Studies and Supervisors’ entries may also include suggestions as to the possible content and direction of supervisions; individual lecture titles and course material on Moodle will themselves offer further guidance. In cases where the lecturer and supervisor are not the same person, the lecturer should also provide an outline of a suggested course of supervisions, and the lecturer should make her/himself available to talk with supervisors at the end of the first lecture of the course. Additionally, course leaders should assist Directors of Studies with finding suitable supervisors. Supervisors are strongly encouraged to review relevant lecture courses online via Moodle, particularly if supervising it for the first time, and to read the Supervisors’ Handbook, which is updated annually, and which is available on the Faculty website; see https://www.mus.cam.ac.uk/intranet/supervisors

Supervisions will be delivered online or in person.

Supervisions must not be scheduled to clash with a student’s lecture timetable.

c. Timetable
The Music Tripos timetable is published online (this requires Raven login); see: https://2022-23.timetable.cam.ac.uk/
Please note that the teaching weeks in Cambridge run from Thursday to Wednesday.

Students can compile their own individual timetable according to their choice of courses; this can then be viewed online and/or synced to a personal calendar. Instructions are available via the above link in the ‘subscribe to calendar’ section.

Students will be advised about any changes to the published timetable by either the Faculty or the lecturer. Please note that revisions to the online timetable may take several hours to appear on a personal calendar.

More information about how to use the online timetable is available on the Faculty website; see: https://www.mus.cam.ac.uk/current-students/timetables

d. Moodle
Moodle is a virtual learning environment (VLE) primarily used to share teaching materials including lecture recordings. Most Tripos courses have their own Moodle page. You will be enrolled on any compulsory Papers and these pages will appear automatically on your Dashboard: https://www.vle.cam.ac.uk/my/ (Raven login required). You can self-enrol on the Moodle pages of
optional Papers by using the Search function to locate the relevant course and then clicking the Enrol me button.

The content for each course will vary, but it will normally contain materials such as lecture slides, syllabuses, reading lists and coversheets for coursework submissions. Supervisors may also use Moodle to arrange supervisions or for the submission and marking of assignments.

If you are unable to access the Moodle page for a course, please contact either the lecturer or the Undergraduate Administrator.

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**Tripos structure and regulations**

The Music Tripos consists of three parts: Part IA, Part IB, and Part II. The normal programme for an undergraduate who intends to spend three years reading Music is as follows: Part IA of the Tripos during the first year; Part IB during the end of the second year; Part II during the end of the third year. The attainment of honours in Part IB is an essential qualification for taking Part II.

Statues and Ordinances (the University regulations for the Tripos) are available here:


**Overall degree classification**

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

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

**Green Team**

The Faculty of Music participates in Green Impact, which is the University’s environmental accreditation scheme. It supports and encourages departments and colleges across the University to reduce their environmental impact and create more environmentally sustainable places of work and study. Our Green Team is working towards a Gold award in 2022-23, having achieved Bronze in 2020-21 and Silver in 2021-22.

As part of the scheme, our team follows a workbook of actions in the areas of biodiversity, energy, food and drink, procurement, travel, waste and recycling, and water. We also discuss and take action on other items which are relevant to our spaces, activity, and people, and we are always keen to hear from other members of the Faculty with any thoughts or ideas. Students and staff are very welcome to join the team.
You can find out more about Green Impact at https://www.environment.admin.cam.ac.uk/green-impact and more about our team at https://www.mus.cam.ac.uk/intranet/green-impact

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

Cambridge University Language Programmes (CULP) (delivered in person and online for 2022-23)
- Courses in 16+ languages, at a wide range of levels
- Programmes for specific purposes

Academic Development and Training for International Students (ADTIS) (delivered in person and online for 2022-23)
- In-sessional Programme: workshops, supervisions, coaching and vocal training
- Bespoke provision for individual Departments and Colleges

Language Learning Advice & Independent Learning (delivered in person and online for 2022-23)
- 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

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

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

John Trim Centre Opening Times:
Please see our website for details.

Or contact us at:
Language Centre
Downing Place
Cambridge CB2 3EL
Telephone: 01223 335058
Email: enquiries@langcen.cam.ac.uk
For more information, visit: www.langcen.cam.ac.uk

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

2022-23
www.langcen.cam.ac.uk
Support and advice

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

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

The Student Wellbeing website offers a wealth of information about support available across the University; see: https://www.studentwellbeing.admin.cam.ac.uk/

Funding

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

Faculty Resources

West Road Concert Hall

West Road Concert Hall is situated within the Faculty of Music building and is widely regarded as one of Cambridge’s premier music venues, renowned for its superb acoustic qualities.

The Concert Hall hosts a busy programme of concerts and events throughout the year, including performances by the Faculty’s resident ensembles and an array of visiting artists. Many student ensembles also perform regularly in the Concert Hall. All students taking the Performance paper in Part II of the Tripos will perform their final recital in the Concert Hall.

The Concert Hall auditorium can normally be booked, subject to availability, by any student of the University at a subsidised rate.

Students interested in hiring the Concert Hall auditorium for a performance or for occasional private practice (e.g. to prepare for a recital) should contact the Assistant Concert Hall Manager, Laura Howorth.

Practice Rooms

Lecture rooms are available for practice in the Faculty on a first-come, first-served basis; some have grand pianos and others have uprights. These rooms can be booked up to two weeks in advance for use by individuals and small groups when the Faculty is open. Full information is available in the Faculty’s Room Booking Policy.
Booking requests should be made using the [Online Room Booking form](#). On the day requests can be made over the phone to the Admin/Concert Hall office on 01223 763481 or 01223 335184. Please use these numbers if you need to cancel a booking so another student can use the room. The office is generally open Monday to Friday, 0930-1700.

**Historical instruments**

The Faculty hosts an excellent collection of historical instruments available for student use. A list of instruments and hire information is available on the Faculty website: [https://www.mus.cam.ac.uk/about/our-facilities/instrument-collection](https://www.mus.cam.ac.uk/about/our-facilities/instrument-collection)

Enquiries about hiring instruments should be directed to Maggie Faultless, Director of Performance: [mf413@cam.ac.uk](mailto:mf413@cam.ac.uk).

**Use of instruments**

Pianos in the Faculty may be played without prior instruction, but they may not be altered or prepared in any way without prior permission. Instruments in the Cudworth Room may not be played without instruction. Students taking Part IB Keyboard Skills or Part II Advanced Keyboard Skills will receive an induction session at the start of Michaelmas Term and must complete this before using any of the instruments in the Cudworth Room.

If required, students must request tuning of the historical keyboard instruments at least two weeks in advance of a booking, specifying the pitch and temperament required (contact Helen Sutton, Administrative Assistant – [admin@mus.cam.ac.uk](mailto:admin@mus.cam.ac.uk)). Students must not tune the instruments without permission.

All other enquiries about hiring instruments should be directed to Maggie Faultless, Director of Performance ([mf413@cam.ac.uk](mailto:mf413@cam.ac.uk)).

**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](https://www.mus.cam.ac.uk/about/our-facilities/instrument-collection).

**IT**

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

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

**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,
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 https://libguides.cam.ac.uk/music, including opening times, resources (print and electronic) referencing and research support.

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

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

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 at: https://www.mus.cam.ac.uk/applicants/undergraduate/events-for-students

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

Performance

Cambridge has an outstanding range of diverse performance and music-making opportunities for students and at all levels of experience and expertise. There is a wealth of information about studying performance, research, ensembles and societies, and the performance community on the Faculty website; see: https://www.mus.cam.ac.uk/performance.

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

The Centre of Music Performance (CMP), under the Directorship of Simon Fairclough, now sits at the heart of the performance community at the University; supporting, teaching and mentoring students studying any subject, from beginners to highly experienced performers. The CMP establishes
affiliations and networks within the university and forges links with national and international artists and organisations. For more experienced musicians, the Centre supports students to achieve excellence through participation in large-scale ensembles (such as the symphony, chamber, and Jazz orchestras, opera, etc.) and smaller groups such as the IAS (chamber music) and Pembroke Lieder scheme. By supporting a particularly broad range of musical genres (Hip Hop, samba, music production, music theatre, folk, to name a few), the CMP is a creative environment in which innovative and previously under-represented musical endeavours can flourish. It is based in the Faculty of Music and for further information please contact info@cmp.cam.ac.uk or visit www.cmp.cam.ac.uk.

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 at https://cms.mus.cam.ac.uk/. Situated in the Faculty of Music, it includes a general-purpose Computer Room, a graduates-only research room, and a recording studio. The CMS is currently open 08.30-17.30.

Software available in CMS computer room includes the programming languages R, SPSS, and MATLAB, the music creation tools Sibelius, Logic Pro, REAPER, and the Symphonic Orchestra Gold sample library; the research room additionally provides access to ODEON acoustic modelling software, the IRCAM Forum suite of applications, and the video editing software Pro Tools and Final Cut Pro. There is a sound isolation booth in the research room suitable for conducting single-person experiments.

The CMS recording studio comprises a control room and a recording space. Both rooms are acoustically isolated and treated, and both can be patched into the Concert Hall, Recital Room and other spaces for monitoring recordings remotely. 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 and nearfield monitoring by ATC (including a 5.0 setup for surround sound work) and industry standard microphones by AKG, Neumann and Shure. In addition, portable recording kits by Sound Devices and Zoom are available to students for recording their work in or outside the Faculty.

There is also a range of portable equipment available via the studio. This is for filming experiments and performances, and includes a number of HD cameras and tripods, and a GoPro camera. All of this equipment must be pre-booked through our CMS Technical Specialist Myles Eastwood, who will be offering induction sessions and surgeries.

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

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

Safety, Security and Emergencies
The Faculty Health and Safety policy is available in the Policies and Information section of Faculty website. 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.

Faculty Culture

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

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

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

<table>
<thead>
<tr>
<th>HOW MIGHT IMPLICIT BIASES AFFECT TEACHING?</th>
<th>WHAT CAN YOU DO TO MITIGATE IMPLICIT BIAS?</th>
</tr>
</thead>
<tbody>
<tr>
<td>• How suitable we think a student is for a particular course</td>
<td>• Find out about your own biases</td>
</tr>
<tr>
<td>• How well we think a student will perform on a course</td>
<td>• Look for contextual explanations, in preference to a person's characteristics, to explain behaviour</td>
</tr>
<tr>
<td>• Who we make time for and show an interest in</td>
<td>• Visualise people who demonstrate a stereotype to be wrong</td>
</tr>
<tr>
<td>• Which students we encourage to speak and focus attention on</td>
<td>• Treat people from out-groups as individuals</td>
</tr>
<tr>
<td>• Whom we listen to more and whose judgement we endorse in class</td>
<td>• 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.</td>
</tr>
<tr>
<td>• The reasons we give for a student performing well or badly</td>
<td>• Does the language of your reports—especially ‘standout’ compliments as opposed to ‘grindstone’ compliments—map onto student characteristics? Change your descriptors if necessary.</td>
</tr>
<tr>
<td>• How much effort we perceive a student to be making</td>
<td>• Examine your reading lists: are they imbalanced (gender, race)? Seek out unfamiliar voices.</td>
</tr>
<tr>
<td>• The language and focus of our feedback and reports</td>
<td></td>
</tr>
</tbody>
</table>
Student feedback and representation

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

Student representatives

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

Elections for these roles take place during Michaelmas Term. Information about nominations and the election date will be circulated via the Faculty and the current representatives.

In order to contribute to some of the longer-term discussions in the Faculty, we encourage students to get to know and make good use of your representatives.

Student representatives can be emailed at [student-reps@cam.ac.uk](mailto:student-reps@cam.ac.uk). Further information is available on the Faculty website: [https://www.mus.cam.ac.uk/current-students/feedback/contents#student-representatives](https://www.mus.cam.ac.uk/current-students/feedback/contents#student-representatives)

Committees

As well as the Faculty Board, student representatives are members of a number of other Committees:

*Staff-Student Committee*

This Committee meets once a term and is comprised of student representatives from each year of the Tripos, plus staff members including the Director of Undergraduate Studies, Undergraduate Administrator, a Director of Studies and one other academic.

The main purpose of the Committee is to discuss teaching or general Faculty matters raised by students, as well as issues that the Faculty may wish to consult students about. The Committee is discussion-based, rather than decision-making, with any recommendations made by the Committee being subject to further discussion by the Undergraduate Teaching Committee and/or Faculty Board.

*Undergraduate Teaching Committee*

This Committee meets once a term to consider undergraduate teaching and learning, and to ensure University examination regulations are properly observed. Committee members include the Director of Undergraduate Studies and other academics, plus the two Undergraduate representatives who attend for unreserved business.
Unreserved minutes from these meetings are available on the Faculty website; see: https://www.mus.cam.ac.uk/current-students/policies-and-information

Performance Committee, Public Engagement Committee, Library Committee
Student representatives attend these meetings as required.

Lecture questionnaires
At the end of each course, students are invited to (anonymously) complete lecture questionnaires. The Chair of the Faculty Board and Director of Undergraduate Studies review the responses and discuss any issues of concern with the lecturer. Lecturers’ responses to the questionnaires are available in the Pendlebury Library and on the Faculty website; see: https://www.mus.cam.ac.uk/current-students/feedback

Additionally, informal mid-course surveys provide more immediate feedback from students to lecturers.

The Faculty encourages students to complete the National Student Survey (final-year students only) and/or the Student Barometer (all years); see: https://www.educationalpolicy.admin.cam.ac.uk/student-engagement/university-wide-surveys

Chair’s Open Office Hour
Students are welcome to drop in and meet with the Faculty Chair, Prof Marina-Frolova Walker, during her regular open office hour during Full Term (time TBC).

Anonymous Feedback and Informal Complaints form
Forms can be completed online at https://www.mus.cam.ac.uk/current-students/feedback. Although forms can be signed, you are also able to complete these anonymously, and you can choose to send your comments to the Faculty Chair, to your Student Representatives or both.

Student Complaints Procedure
University procedures and information about support available to students can be found at the link below. The Faculty’s Responsible Officer who deals with complaints at a local level is the Chair of the Faculty; see: https://www.studentcomplaints.admin.cam.ac.uk/

Information on reporting harassment can be found on the Faculty’s website here (harassment and sexual misconduct) and here (racial harassment).

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

If you need any help working out what to do or how to report an incident, you can talk to the Faculty’s Equality, Diversity and Inclusivity Officers, Alex Drury or Min Yen Ong, in confidence. You can email to set up a meeting (acgd2@cam.ac.uk, myo21@cam.ac.uk).
Assessment

Undergraduate Examination information is available on the University website; see: https://www.cambridgestudents.cam.ac.uk/your-course/examinations/undergraduate-exam-information

Exam enrolments

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

Any requests to change Paper should be made to undergraduate@mus.cam.ac.uk and in-person sessions should not be attended until approval of the request is received.

Guidance for Essay Submissions

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

Choosing a Topic

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

Word Limits

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

When determining word count, a ‘word’ is defined as anything found between two spaces. Everything that lies between the beginning of the Introduction and the end of the Conclusion is regarded as falling within the word count, including all footnotes, tables, captions, etc. Everything outside the main body of the essay or dissertation is considered to fall outside the word count, e.g., title page, contents page, acknowledgments, abbreviations, abstract, appendices, bibliography etc. Words appearing within musical examples are not included within a word count.
References
The Music Faculty recommends that students use either the Harvard referencing system or that set out in the MHRA (Modern Humanities Research Association) style guide. In some areas of Music and Science the alternative APA (American Psychological Association) system is to be preferred. Students may use other styles of referencing as long as they are employed clearly and consistently. For further information see the University website: https://www.plagiarism.admin.cam.ac.uk/resources-and-support/referencing/referencing-conventions

For citing audiovisual materials, the Faculty recommends the guidelines issued by the British Universities Film and Video Council which are available for download from their website: http://bufvc.ac.uk/avcitation/guidelines

Presentation
Students are asked to through-number the pages, to use standard-size margins and to select 11- or 12-point font for the main text. Text lines should be set in either double or one-and-a-half spacing.

Plagiarism
Candidates must read and consider fully the University policy on plagiarism to be found at: www.admin.cam.ac.uk/univ/plagiarism/

Submission of coursework
**Deadlines:** Submission deadlines are published in this Handbook within the course description. A summary of deadlines for each Part of the Tripos is also available at the start of each section. It is your responsibility to record and anticipate all deadlines and submit your work on time. Do not rely on reminders being issued.

**Submission process:** Coursework must submitted be online via the relevant Moodle Paper site.

**Coversheets:** All submissions must be accompanied by the appropriate coversheet, which must be completed exactly as instructed. Coversheets are available to download from course Moodle sites.

**Candidate numbers:** These will be issued by the Student Registry and sent to your College at the start of Easter Term, along with your individual examination timetable. Part IB and Part II students will also receive these from the Faculty prior to coursework deadlines at the end of Lent Term.

**Penalties and deadline extensions:** If the whole or any part of a coursework submission is late, penalties will be applied. Normally, 5% will be deducted for a late submission of any duration on the day of submission, with further increments of 5% being deducted for each day thereafter. This penalty will not be implemented in cases in which a prior extension has been agreed between the candidate’s Director of Studies/Tutor and the Secretary of the Examination Access and Mitigation Committee of the University. Typical grounds for an extension might be serious personal injury or illness (supported by medical evidence) or bereavement. **Computer or printer failure is not an acceptable ground for an extension.** Students who wish to request an extension must contact their Director of Studies and College Tutor at the earliest opportunity.
Delays in earlier submissions (dissertation titles and proposals, declaration of intention and programmes for the recital) may also result, at the discretion of the Board of Examiners, in a reduction in the respective final marks.

**Examination timetable**

Most deadlines for the submission of Dissertations, Extended Essays and Portfolios fall in the last week of the Lent Term and the first weeks of the Easter Term, although some essay submission deadlines may be earlier in Lent Term.

Written examinations will all be scheduled during Easter Term. Some of these will be in-person examinations and some will be open book exam papers released and submitted on Moodle. Further instructions will be provided closer to the time. The schedule will be made available to you by the start of the Easter vacation.

The main examination timetable is drawn up and published online by the Student Registry, usually at the start of Easter Term; see: [https://www.cambridgestudents.cam.ac.uk/your-course/examinations/all-students-timetables](https://www.cambridgestudents.cam.ac.uk/your-course/examinations/all-students-timetables)

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

**Specimen and past exam papers**

Previous examination papers are available in the Pendlebury Library and on the Faculty’s website at: [https://www.mus.cam.ac.uk/current-students/undergraduate/exams-and-assessment/papers](https://www.mus.cam.ac.uk/current-students/undergraduate/exams-and-assessment/papers)

Specimen papers for new Tripos courses are usually made available in Lent Term via the Faculty website at the above link or on the course Moodle site.

**Examiners’ reports**

Reports from internal and external examiners are available in the Pendlebury Library and on the Faculty’s website at: [https://www.mus.cam.ac.uk/current-students/undergraduate/exams-and-assessment/reports](https://www.mus.cam.ac.uk/current-students/undergraduate/exams-and-assessment/reports)

**Marking and classification criteria**

Marking criteria are available on the Faculty website at: [https://www.mus.cam.ac.uk/current-students/undergraduate/exams-and-assessment/classification-marking](https://www.mus.cam.ac.uk/current-students/undergraduate/exams-and-assessment/classification-marking)

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

Classification criteria are available on the Faculty website via the above link.
Vivas
Examiners are empowered to request a Part II candidate to attend an interview (a viva voce examination) on matters arising from the examinations; however, examiners take account of the interview only if it would be to the candidate’s advantage. Although dates are not yet confirmed, interviews normally take place on the Wednesday or Thursday following the end of Full Easter Term (in 2023, Wednesday 21 or Thursday 22 June). Candidates are required to keep these dates free of binding commitments.

Results
You will be notified of your examination results via CamSIS (usually during the first week of the Long Vacation). In Easter Term, the Student Registry confirms the exact publication date for every Tripos; see: https://www.cambridgestudents.cam.ac.uk/your-course/examinations/all-students-timetable

Transcripts
Information about how to obtain copies of your degree certificate and transcript can be found on the University website at: https://www.cambridgestudents.cam.ac.uk/your-course/graduation-and-what-next/degree-certificates-and-transcripts

Appeals and complaints
The University has specific processes in place for dealing with exam-related complaints, or where personal circumstances have affected a student’s examination performance; see: https://www.studentcomplaints.admin.cam.ac.uk/examination-reviews

Feedback
Student feedback on examination papers and conduct of examinations is collected by the student representatives at the end of the main examination period and presented to the Undergraduate Teaching Committee and Faculty Board.

Prizes
Prizes are awarded in all three parts of the Tripos:

Donald Wort Prizes
The Donald Wort Funds provide three Donald Wort Prizes, awarded for excellence in Tripos examinations, to the candidates judged by the Examiners for Part IA and Part IB of the Music Tripos to have shown the greatest proficiency in each examination; in Part II the prize is awarded to the candidate judged by the Examiners for Part II of the Music Tripos to have shown the greatest proficiency in the Test of Performance in that examination.

The value of the prizes is £150 for Part IA and Part IB, and £250 for Part II.
William Barclay Squire Prize
The Prize is awarded each year by the Examiners of Part II of the Music Tripos to a candidate who has shown distinction in any two papers which in the judgement of the Examiners are to be regarded as on subjects in the history of music.

The value of the Prize is £250.

The Ruth and Mike Smith Words-and-Music Prizes
The Ruth and Mike Smith Fund was established for the encouragement of work in the Faculties of English and Music on the relations between words and music.

Two prizes, each worth £200, to be called the Ruth and Mike Smith Words-and-Music Prizes, shall be awarded annually, one by the Examiners for Part I and Part II of the English Tripos, and the other by the Examiners for Part IB and Part II of the Music Tripos, for the best dissertation on relationships between words and music, should work of a sufficient standard be presented. Preference will be given to dissertations about texts set to music. Dissertations on the relations between the theory and criticism of music and the theory and criticism of literature are eligible. Dissertations on critical writing about music are eligible if they deal with one or more of the foregoing.

A copy of any prize-winning dissertation will, with the candidate’s permission, be deposited in the relevant Faculty Library.
The Music Tripos

The Music Tripos consists of three parts: Part IA, Part IB and Part II; normally, one part is taken each academic year. The teaching of the Tripos is divided into three eight-week terms, traditionally called Michaelmas (October–early December), Lent (January–March) and Easter (April–early June).

In Part IA you take Papers 1-4, plus three half-papers from Papers 5 to 9, of which Paper 5 is compulsory and two are chosen from Papers 6 to 9; in Part IB you take three compulsory papers and select three more from a list of options, although one compulsory paper may be swapped for an optional paper; and in Part II you are free to choose all six papers. Part IA provides you with a thorough grounding in basic disciplines – critical thinking, historical study, analysis, harmony and counterpoint, and general musicianship skills – after which you are well equipped to tackle the greater range of choices in Parts IB and II.

All papers are taught through lectures, seminars and supervisions (small-group teaching in Colleges). The Faculty of Music organises lectures and seminars, and Colleges organise supervisions (with guidance from the Faculty of Music). Although the content of the supervisions may vary between Colleges, everyone receives the same lecture and seminar content.
PART IA

Candidates for Part IA offer Papers 1-4, plus three half-papers. Of the half-papers, Paper 5 is compulsory and two are chosen from Papers 6 to 9.

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

<table>
<thead>
<tr>
<th>Paper Number</th>
<th>Course Title</th>
<th>Course Leader</th>
<th>Term/s</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Music in Contemporary Societies</td>
<td>Stephen Wilford &amp; Alisha Jones</td>
<td>Michaelmas &amp; Lent</td>
</tr>
<tr>
<td>2</td>
<td>Western Music History I</td>
<td>A) Edward Wickham (MT); B) Delphine Mordey (LT)</td>
<td>A) Michaelmas &amp; B) Lent</td>
</tr>
<tr>
<td>3</td>
<td>Music Analysis I</td>
<td>Nicholas Marston &amp; Chloe Allison</td>
<td>Michaelmas &amp; Lent</td>
</tr>
<tr>
<td>4</td>
<td>Tonal Skills I</td>
<td>Gareth Wilson (Counterpoint); Tim Watts (Harmony)</td>
<td>Michaelmas</td>
</tr>
<tr>
<td>5</td>
<td>General Musicianship</td>
<td>Daniel Trocmé-Latter</td>
<td>All terms</td>
</tr>
<tr>
<td>6</td>
<td>Performance</td>
<td>Margaret Faultless</td>
<td>Michaelmas &amp; Lent</td>
</tr>
<tr>
<td>7</td>
<td>Composition</td>
<td>Richard Causton &amp; Marta Gentilucci</td>
<td>Michaelmas &amp; Lent</td>
</tr>
<tr>
<td>8</td>
<td>History Workshop</td>
<td>Benjamin Walton</td>
<td>Lent</td>
</tr>
<tr>
<td>9</td>
<td>Extended Essay</td>
<td>Stefano Castelvecchi</td>
<td>Michaelmas</td>
</tr>
<tr>
<td></td>
<td>Composers’ Workshops</td>
<td>Richard Causton</td>
<td>Michaelmas &amp; Lent</td>
</tr>
</tbody>
</table>
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.

<table>
<thead>
<tr>
<th>Date</th>
<th>Task</th>
<th>Submit via</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wednesday 9 November 2022</td>
<td>Declaration of Optional Papers (two of Papers 6-9)</td>
<td>online form (link to be provided on the Part IA Induction Moodle page)</td>
</tr>
<tr>
<td>Friday 2 December 2022</td>
<td>Paper 6: Recital self-reflection</td>
<td>email to Director of Studies and Director of Performance</td>
</tr>
<tr>
<td>Friday 27 January 2023</td>
<td>Paper 9 Extended Essay: Submission of title and proposal</td>
<td>online form (link to be provided on Paper 9 Moodle page)</td>
</tr>
<tr>
<td>Tuesday 28 February 2023</td>
<td>Paper 6 Performance: Recital programme</td>
<td>online form (link to be provided on Paper 6 Moodle page)</td>
</tr>
<tr>
<td>Friday 3 March 2023</td>
<td>Paper 8 History Workshop: Release of takeaway paper</td>
<td>released via Moodle by Faculty Admin Office</td>
</tr>
<tr>
<td>Friday 17 March 2023</td>
<td>Paper 6 Performance: Recital self-reflection</td>
<td>email to Director of Studies and Director of Performance</td>
</tr>
<tr>
<td>Friday 28 April 2023</td>
<td>Paper 9 Extended Essay submission</td>
<td>relevant folder on the Paper 9 Moodle page</td>
</tr>
<tr>
<td>Monday 1 May 2023</td>
<td>Paper 8 History Workshop takeaway paper submission</td>
<td>relevant folder on the Paper 8 Moodle page</td>
</tr>
<tr>
<td>Friday 5 May 2023</td>
<td>Paper 7 Composition submission</td>
<td>relevant folder on the Paper 7 Moodle page</td>
</tr>
</tbody>
</table>
Paper 1: Music in Contemporary Societies
Course Leaders: Stephen Wilford & Alisha Jones

<table>
<thead>
<tr>
<th>Teaching hours</th>
<th>15 hrs lectures, 1 required hands-on session (gamelan) plus 1 revision lecture</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recommended number of supervisions</td>
<td>6 supervisions plus 1 revision supervision</td>
</tr>
<tr>
<td>Terms taught</td>
<td>Lecture course: Michaelmas Term (5 lectures + gamelan session) and Lent Term (5 lectures); additional optional hands-on sessions may be offered</td>
</tr>
<tr>
<td>Assessment method</td>
<td>3-hour written examination (in-person)</td>
</tr>
<tr>
<td>Key dates</td>
<td>N/A</td>
</tr>
</tbody>
</table>

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

Aims and objectives

- To give students tools to reflect critically on what music is and how we make meaning from it by considering different possibilities for understanding music and listening in contemporary societies, complementing the technical, practical, and historical components of the first-year curriculum.
- To introduce students to a varied sample of key contemporary musical practices, from concert music through jazz and pop to non-western musics, and to situate these in their social, cultural, economic, and institutional contexts.
- To link these practices to the approaches and sub-disciplines of academic music study and familiarise students with key questions that animate those sub-disciplines, such as definitions of music, practices of interpretation, music and/as philosophy, listening as critique, questions of identity, etc.

Description of the course

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

Description of the examination

This paper will be assessed with a 3-hour in-person examination, in which students will answer three questions from a broader choice.
Suggestions for preliminary study

Reading


Listening/Viewing

• Beyoncé, Lemonade (2016, film/’visual album’).
• Ryoji Ikeda, the transfinite (2011, media installation, documentation available on YouTube).
• Christian Scott aTunde Adjuah, NPR Music Tiny Desk Concert (2015 live performance, on YouTube; check out from 15:30 especially).
• Kaija Saariaho, Circle Map (2012, multimedia orchestral piece, video on YouTube).
  Christine Sun Kim, ‘The enchanting music of sign language’ (TED talk)
• Ya Lalla: Jewish Saharans Singing to Birth, https://yalalla.org.uk/

Guidance for students, Directors of Studies and supervisors

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

Course Leaders: A) Edward Wickham (MT);  
B) Delphine Mordey (LT)

<table>
<thead>
<tr>
<th>Teaching hours</th>
<th>16 hours (8 + 8) plus 1 revision lecture</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recommended number of supervisions</td>
<td>8 (4 for each Part)</td>
</tr>
<tr>
<td>Term taught</td>
<td>A) Michaelmas &amp; B) Lent</td>
</tr>
<tr>
<td>Assessment method</td>
<td>3-hour written examination (in-person)</td>
</tr>
<tr>
<td>Key Dates</td>
<td>N/A</td>
</tr>
</tbody>
</table>

Please note that lecture capture will **not** be offered for Part A of the Paper but will be offered for Part B of the Paper.

**Description of the course**

**Part A: Renaissance**

This course will introduce students to a foundational period in the history of European music, extending over two hundred years from the beginning of the 15\textsuperscript{th} to the end of the 16\textsuperscript{th} centuries. By the end of the course, students will have developed a basic understanding of selected musical traditions as well as the changing place of music within society during this period. Students will become acquainted with a small number of representative genres, gaining a preliminary appreciation of how these were made. They will also have learned how to assess historical documents and modern scholarship critically, leading to an appreciation of the historiographic trends that have shaped thinking about the foundations of Western European music.

Rather than attempting a chronological survey, lectures will be organised into three pairs, focussing on music in three distinct periods in England and on the continent: circa 1450, 1500 and 1575. Two lectures, interleaved between these pairs, will introduce students to the notation of Renaissance polyphony and compositional techniques. Students will be encouraged to assess repertories in their social and cultural contexts; for example, the course will engage with concepts of Renaissance, and how these might be identified in the music, and writings about music, in the period 1400-1600. It will take a selective approach to repertoire, focussing in particular on sacred art music, and the institutions which fostered this repertory. As well as looking in depth at specific examples, the course will explore networks of influence and questions of centrality v marginality, and interrogate the notion of a shared musical ‘language’ in the 16\textsuperscript{th} century.

**Part B: Music, Power, Empire**

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

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

Lectures and supervisions will cover the following kinds of topic:

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

**Description of the examination**
The examination will be a 3-hour in-person written exam.

The Renaissance portion (Part A) of the exam will consist of one essay chosen from three questions. The first of these will be based on source readings or extracts from recent musicology e.g. asking candidates to compare competing accounts or interpretations, or explain the key issues within and wider context for a given extract. A second question will relate to a specific selection of repertories, and the third will invite candidates to write on a more general, overarching theme.

**A: Renaissance**

**Suggestions for preliminary study**
Chapter 1 of Leeman Perkins, Music in the Age of the Renaissance [link already on Moodle site]

Chapters 9 & 10 of ed. Tess Knighton and David Fallows, Companion to Medieval and Renaissance Music [I have scanned and send separately]

Preparatory listening

A playlist can be found here: https://open.spotify.com/playlist/1Zjy9NpnWr28hmaHb0pPCE?si=cea0992afadf4692

**B: Music, Power, Empire**

**Suggestions for preliminary study**

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

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


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

The Faculty recommends 4 one-hour supervisions for each Part of this course. It is recommended that 3 supervisions for Part A are offered in Michaelmas Term with a fourth held at the beginning of Lent Term. A similar pattern is recommended for Part B, i.e., 3 supervisions in Lent Term with a fourth held at the beginning of Easter Term. It is recommended that supervisions are held in groups of two to four students. The most important functions of the supervisions will be to extend students’ knowledge, both of the repertoire and of the related musicological literature, and to develop essay-writing skills. The Faculty recommends requiring students to complete full essays for at least two supervisions, with shorter tasks set for initial supervisions, offering them a graduated way in to the subject-matter.

Supervisors are reminded that supervisions should be scheduled so as to follow the lectures on the respective topics. Where possible, supervisions should be held in weeks 3, 5 and 7 of Michaelmas and Lent Terms for the respective Parts of the course, with the fourth supervision held in week 1 of the following Term on work set over the vacation. All supervisors are strongly encouraged to contact the lecturers before the course starts and to attend the lectures and/or view recordings on Moodle.’

The course convenor will allocate supervisors centrally for **Part A.** If DoSs would like to make their own arrangements, please inform the course convenor.

Supervisors are **not** centrally allocated for **Part B.**
Paper 3: Music Analysis I
Course Leader: Nicholas Marston & Chloe Allison

<table>
<thead>
<tr>
<th>Teaching hours</th>
<th>18 hours (9 + 9)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recommended number of supervisions</td>
<td>8 (4 + 4)</td>
</tr>
<tr>
<td>Term taught</td>
<td>Michaelmas &amp; Lent</td>
</tr>
<tr>
<td>Assessment method</td>
<td>3-hour written examination (in-person)</td>
</tr>
<tr>
<td>Key Dates</td>
<td>N/A</td>
</tr>
</tbody>
</table>

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

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

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

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

**Part A (Michaelmas Term): Instrumental Music**

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

**Block 1: Coherence (3 lectures plus class)**
The notion of coherence – often considered synonymous with ‘unity’ – has been hugely privileged throughout the history of music analysis as a discipline. After tracing some of that history (and its critics) onward from its origins in the teaching of composition in the eighteenth century, these lectures will examine how analysts have identified coherence in harmonic, motivic, thematic and...
formal dimensions of Western music of the period c1750 onward. Specific approaches for consideration may include those of Schoenberg (*Grundgestalt*), Schenker (*Ursatz*), William Caplin (formal functions), James Hepokoski and Warren Darcy (Sonata Theory), and Janet Schmalfeldt.

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

**Lecture 1**

This lecture will offer a brief history of the discipline of music analysis and its aims, from its roots in eighteenth-century composition teaching to the present. Following this, we will discuss the issue of ‘coherence’, and its broad application to western musical repertoires.

**Reading**


**Lecture 2**

This lecture will introduce formal functions, and the way in which conventional phrase types (sentence, period) and other formal units such as ritornello promote small-scale coherence as well as operating within larger forms. The ‘essential sonata trajectory’ as defined by Hepokoski and Darcy will be examined.

**Reading**


**Lecture 3**

Building from Lecture 2, this lecture will explore the area of motivic analysis, considering especially how ‘expanded’ motivic shapes may lend coherence to extended formal sections. Examples will include the first movements of Haydn’s Piano Sonata in E flat, Hob. XVI: 52 and Mozart’s String Quartet in F, K. 590.

**Reading**


Class

Block 2: Reduction (3 lectures plus class)
As an analytical technique, reduction is the process of resolving, according to given procedures, the pitched elements of a musical score into a simpler representation, or series of the same. Accordingly, it goes hand in hand with metaphors of surface and depth, and with the reciprocal process of elaboration, or ‘composing out’, from such simpler representations. Examples of the latter, such as figured-bass continuo parts or jazz lead sheets, illustrate the further relationship between the analytical procedure and improvisation and composition. The lectures will explore these and other aspects, and will demonstrate simple reductive procedures that may be applied to Western tonal music.

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

Lecture 1
This lecture will consider metaphors of organicism, surface and depth, together with the reciprocal concepts of reduction and expansion, or ‘composing out’. Schemata, figured bass, partimento and jazz lead sheets will be considered in relation to improvisatory practices.

Reading

Lecture 2
This lecture will introduce some basic techniques of reduction, drawing examples from the preludes in Bach’s *Das wohltemperierte Clavier*.

Reading

Lecture 3
Starting from the well-known *Urlinie-Tafel* of the Prelude in C, BWV 846, from *Das wohltemperierte Clavier* I, this lecture will provide an overview of the theory of Heinrich Schenker, in whose work the concepts of reduction and ‘composing out’ (*Auskomponierung*) are most centrally – and controversially – employed and exemplified.

Reading

**Class**
In this class students will be expected to discuss selected short analyses from Schenker’s works.

**Part B (Lent Term): Vocal Music**

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

**Lecture 1 - Introduction**
This lecture asks if/how analysing music with words differs from analysing vocal music. It explores the beginnings of textual analysis and introduces the three focus repertories for this portion of the course.

**Lecture 2 – Early Opera 1**
This pair of lectures consider solo-voice arias and madrigals from the early part of the 17th century (by Francesca Caccini, Claudio Monteverdi and Barbara Strozzi). The first discusses how to deal with a text in Italian and how to read figured bass. It then considers how melodic gesture, harmony, rate of textual declaration and tonality might ‘read’ a text by, for instance, articulating divisions within it and emphasising important words.

**Lecture 3 – Early Opera 2**
The second lecture begins to ask a question that will form a thread throughout this term’s lectures: how composers manipulated musical characteristics to generate drama and define character in their text settings.

**Preparatory listening**
Francesca Caccini: ‘Cosi perfida Alcine’, from *La liberazione di Ruggiero*; Il primo libro delle musiche, starting with ‘Lasciatemi qui solo’
Claudio Monteverdi: *L’incoronazione di Poppea*, starting with ‘Addio Roma’; *L’Orfeo*, starting with ‘Possente spirto’
Barbara Strozzi: *Diporti di Euterpe*, op.7, starting with ‘Lagrime Mie’ (no. 4); Arie, Op.8, starting with ‘Che si può fare?’ (no. 6)

**Further reading**
Class 1
This class will allow students to walk through the analysis of an aria with support, as well as exploring the extent to which cultural and historical context is useful to analysts of this repertory. Preparatory work for the class will be made available on Moodle at the start of the Lent Term.

Block 2: Ton und Wort (3 lectures plus class)
This block invites students to look even more closely at poetic texts and then to consider composers’ ‘readings’ of them.

Lecture 4 – Early 19th-century Lieder
This pair of lectures focuses on the analysis of songs by Clara and Robert Schumann, Fanny Mendelssohn and Franz Schubert. The first of the pair will discuss how to analyse poetry in detail. It will then suggest a system for determining a broad structural outline upon which then to hang detailed melodic, harmonic and textural analysis.

Lecture 5 – Early 19th-century Lieder
The second lecture will exemplify this system and discuss how analytical observations can be drawn together into an answer to an essay question.

Preparatory listening
Fanny Hensel: Sechs Lieder, op. 1
Franz Schubert: Winterreise, op. 89
Clara Schumann: Sechs Lieder, op. 13
Robert Schumann: Sechs Gedichte und Requiem, op. 90

Further reading

Lecture 6
The final lecture will explore popular song and musicals from the 1930s, 40s and 50s. It will ask students to put the skills they have developed across the term into practice and will complete a term of lectures that will introduce students to a variety of different vocal styles.

Preparatory listening
Any solo songs by Cole Porter, Irving Berlin, George & Ira Gershwin, and Rodgers & Hammerstein

Further reading
Allen Forte’s Listening to Classic American Popular Songs, Yale University Press: New Haven and London, 2001 (online access via idiscover), particularly the preliminaries and his analyses of any of the following: ‘What is This Thing Called Love’ (pp. 54-59), ‘I’ve Got You Under my Skin’ (pp. 95-103), and ‘Ev’ry Time We say Goodbye’ (pp. 155-61).
Class 2
This class will allow students to solidify their skills by working through the analysis of both a Lied and a popular song. It will also make sure students are happy with the format of the exam and allow them to ask any questions they have about the exam. Preparatory work for the class will be made available on Moodle at the start of the Lent Term.

Description of the Examination
Students will be required to answer two questions in a 3-hour examination. Each question will offer a choice of different pieces, to be analysed under a particular heading or theme. Students will choose one piece to analyse for each question.

Suggestions for preliminary study

Part A (Michaelmas Term): Instrumental Music


Both of these articles are available online via JSTOR

Guidance for students, Directors of Studies and supervisors
The Faculty recommends four one-hour supervisions in both Michaelmas and Lent Terms, in groups of between two and four students. The supervisions should offer students practice in analysing individual pieces of music and in developing appropriate ways of communicating analytical insights clearly in prose form, supplemented as necessary by other media. At least one essay-equivalent piece of work should be completed each term.

Supervisors are reminded that supervisions should be scheduled to follow the lectures on the respective topics. All supervisors, especially those new to teaching this course, are strongly encouraged to contact the lecturers before the course starts and to attend the lectures and/or view recordings on Moodle. Further guidance to supervisors for each Part of the course is provided in the syllabuses posted on the Moodle site.
Paper 4: Tonal Skills I

Course Leaders: Tim Watts (Harmony); Gareth Wilson (Counterpoint)

<table>
<thead>
<tr>
<th>Teaching hours</th>
<th>Online presentations (hosted on Moodle), <strong>which must be viewed prior to each relevant lecture.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Lectures: 12 hours</td>
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<tr>
<td></td>
<td>(6 x 60 mins, Counterpoint; 6 x 60 mins, Harmony)</td>
</tr>
<tr>
<td>Recommended number of supervisions</td>
<td>8+8+2 hours (MT, LT, ET)</td>
</tr>
<tr>
<td>Assessment method</td>
<td>Michaelmas, Lent &amp; Easter</td>
</tr>
<tr>
<td>Key dates</td>
<td>n/a</td>
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Please note that lecture capture will **not** 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 repertories; 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 the lead sheet option, there are a variety of different ‘real books’, each containing different song selections, but with a significant degree of overlap. Most examples that will be studied in the lectures can be found in Chuck Sher (ed.), *The Standards Real Book* (Sher Music, 2000). Mark Levine’s *The Jazz Theory Book* (Petaluma, 1995) will also provide a useful introduction.

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

The Music Faculty Board recommends that Harmony and Counterpoint elements be supervised together in 18 hours (9 for Counterpoint, 9 for Harmony) of individual supervision spread across the academic year. **Directors of Studies are strongly encouraged to ensure that supervisors cover both elements in each of the terms**, so that material covered in the lectures can be reinforced in supervision. It may be advisable in some cases for supervisors to limit the number of separate disciplines tackled by their students, as it is recognised that for those who start the course without much pre-university training it may be unrealistic to expect the full number of disciplines to be mastered in one year.

All supervisors are welcome to attend the lectures and to view the online material.
Paper 5: General Musicianship
Course Leaders: Daniel Trocme-Latter (Practical Musicianship)  
Daniel Trocme-Latter (Aural)

A Practical Musicianship

<table>
<thead>
<tr>
<th>Teaching hours</th>
<th>See below for details</th>
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<tbody>
<tr>
<td>Recommended number of sessions</td>
<td>See below for details</td>
</tr>
<tr>
<td>Terms taught</td>
<td>Michaelmas &amp; Lent</td>
</tr>
<tr>
<td>Assessment method</td>
<td>10-minute examination (with 20 minutes’ perusal time)</td>
</tr>
<tr>
<td>Key dates</td>
<td>n/a</td>
</tr>
</tbody>
</table>

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

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

Description of the course
An introductory lecture will be given at the beginning of Michaelmas Term to introduce the skills to be studied. 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 tests.

| 1. Sight-singing | Candidates are required to sing or hum a short extract; the starting-note will be given.  
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<tbody>
<tr>
<td></td>
<td>NB: The quality of the student’s voice will not be assessed, though credit will be given for musical realisations.</td>
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</table>
| 2. Rhythmic communication | Candidates are required to perform a passage or passages consisting of two separate rhythms; they should tap the rhythms on pitched woodblocks.  
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<tbody>
<tr>
<td></td>
<td>NB: The material used for this test is likely to be polymetric and/or polyrhythmic. Credit will be given for musical realisations.</td>
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</tbody>
</table>
| 3. Harmonisation | Candidates are required to harmonise a given melody on the piano.  
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<tbody>
<tr>
<td></td>
<td>NB: Students will be allowed to bring an annotated copy of the test from the perusal room into the examination room.</td>
</tr>
<tr>
<td>4. Conducting</td>
<td>Candidates are required to direct a short excerpt of music performed by one of the examiners.</td>
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</tbody>
</table>
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 reproduce, on an instrument of their choice, a single line that will include unusual clefs and/or transposition.

NB: The material used for this test will normally include passages in alto, tenor or soprano clefs, to be transposed (by not more than one tone in either direction). Where appropriate, credit will be given for the musicality of the realisation.

Suggestions for preliminary study

Most supervisors will prefer to use materials of their own choosing for this course but there are a number of textbooks that students might profitably consult for the purposes of self-directed study. Those with no previous experience in sight-singing might like to start with William Appleby, Sing at Sight (1960), although most students will find the exercises in Mike Campbell, Sightsinging: The Complete Method for Singers (2002), especially the later chapters, more appropriate to their abilities. (The latter guidebook might also be used to gain familiarity with more complex rhythmic patterns.) Another useful resource for sight-singing is Ralph Allwood and Timothy Teague (eds.), Novello Novello Guide to Sight-Singing (2017). A helpful rhythmic guide is Robert Starer’s Rhythmic Training (1969). The most varied collection of melodies for harmonization remains Paul Steinitz (ed.), One Hundred Tunes for Harmonization from the Great Masters (1963). For conducting, Imogen Holst, Conducting a Choir: A Guide for Amateurs (1973), provides a good introduction to choral directing in particular; those wishing to follow a more structured guide, beginning with rudiments of conducting, might prefer to consult Michael Miller’s Conducting Music (2012). There are no recommended guidebooks for transposition but fluency in reading different clefs may be gained by following the exercises in R. O. Morris and Howard Ferguson, Preparatory Exercises in Score Reading (1931).

Guidance for students, Directors of Studies and supervisors

This course is taught through supervisions. The general recommendation is for eight half-hour supervisions, spread across the academic year. However, depending on students’ level of ability at the beginning of the year, more supervisions may prove necessary to cover the requirements for the course. Supervisors may find that a combination of small-group and 1:1 supervisions may be beneficial. Supervisors are strongly advised to set a mock examination for their students during the period leading up to the examination. Please note that pitched woodblocks (one high, one low) will be used for the rhythm section of the assessment; Directors of Studies may wish to acquire a pair of woodblocks for practice purposes.

Further details about course content for Practical Skills

The practical examination will last 10 minutes, with 20 minutes’ preparation time.
### Aural

<table>
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<th>Parameter</th>
<th>Details</th>
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</thead>
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<tr>
<td>Teaching hours</td>
<td>Three plenary lectures will be given, one on Critical Listening, one on Aural Analysis, and one on exam techniques in Aural Skills</td>
</tr>
<tr>
<td>Number of Faculty classes</td>
<td>Depends on initial assessment (see below for details)</td>
</tr>
<tr>
<td>Terms taught</td>
<td>Michaelmas, Lent &amp; Easter</td>
</tr>
<tr>
<td>Assessment method</td>
<td>2-hour examination (in-person)</td>
</tr>
<tr>
<td>Key dates</td>
<td>n/a</td>
</tr>
</tbody>
</table>

#### Aims and objectives

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

#### Description of the course

Aural Skills will be taught primarily through classes spread over Michaelmas, Lent and Easter Terms. However, there will also be two introductory lectures to cover the disciplines of Critical Listening and Aural Analysis. Students will be placed in one of three tiers on the basis of an assessment carried out at the beginning of the academic year; the number of classes will vary by group. Students will be set individual tasks to complete between classes, and they should aim to spend between 1½ and 2 hours on individual tasks (including on Auralia) between classes. Individual Directors of Studies may choose to arrange occasional individual or small-group supervisions in addition to the Faculty classes to meet specific needs. The paper Co-ordinator may be contacted for advice. A lecture on exam techniques in Aural Skills will be given during Lent Term.

#### Suggestions for preliminary study

All students will be given access to the Auralia software and are expected to use the practice facilities it offers to achieve a basic level of attainment before the course begins. Other preparatory work includes listening to passages of works without a score, then attempting to reproduce and remember as much of them as possible; working on interval recognition and the memorisation of rhythms; and listening critically to interpretations of works, comparing recordings where appropriate. As an aid towards the acquisition of good aural skills, *Ear Training* by Jørgen Jersild (Copenhagen 1966, reprinted by Chester Music) is strongly recommended, as is *Aural Skills in Context* by Evan Allan Jones (OUP, 2014).

#### Description of the examination

Aural Skills will be tested in a **2-hour 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 a number of lectures and classes as detailed above. Teaching is organised by the Faculty of Music. Directors of Studies may choose to arrange occasional supervisions in Aural
Skills in addition to the Faculty classes. This is recommended only for less able students who would clearly benefit from small-group teaching. Such additional teaching, where given, should be designed to meet specific needs. Directors of Studies are welcome to contact the Co-ordinator of the paper to discuss these needs and for help finding supervisors.

**Further details about course content for Aural Skills**

| 1. Melodic and rhythmic recognition | 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 bass-line of an extract or movement, indicating the harmonies used.  
| | NB: It is expected that candidates will use standard forms of notation, such as figured bass or Roman numerals. The passage may be presented at pitches other than A440; tuning systems other than equal temperament may be employed; the passage need not be taken from Western art-music traditions. |
| 3. Critical listening | Candidates are required to comment on a recording of an extract or movement performed by a chamber or vocal ensemble.  
| | NB: A score will be provided, and it is expected that students comment on issues of intonation, ensemble, style and practice and, where appropriate, identify errors. Students should write in prose, though answers can be offered in the form of bullet points. Unrehearsed, or at least unpolished, performances by highly skilled performers are likely to provide the most suitable materials for this question. Recent graduates who have gone on to postgraduate study could be used to produce the recordings; combinations could include a vocal quartet, or a string quartet (perhaps in combination with a pianist or a solo wind player). |
| 4. Aural analysis | Candidates are required to write an analysis of a recording of an extract or movement; the recording will be played three times. The key of the extract will be identified; however, a score will not be provided.  
| | NB: Students must make their own judgements as to which parameters they wish to discuss in detail. One candidate could address form, phrase-lengths and modulation, while another might include detailed discussion of performance practice, style or ‘secondary parameters’ such as timbre and/or instrumentation. It is expected that students produce an essay, rather than bullet points. The performance will normally be taken from a high-quality, professionally produced recording. The piece need not be taken from Western art-music traditions, though the choice of repertoire may ultimately depend on the teaching that can be offered during the year. |
Paper 6: Performance
Course Leader: Margaret Faultless

Students can select to offer a recital in each of the three years of the undergraduate degree.

Alongside developing their instrumental/vocal technique, musicianship and performance skills, students are encouraged to consider how all their courses can influence performance. These will be explored in a preliminary session in Michaelmas Term and in performance classes (informal, interactive, masterclasses with group discussion about topics relating to performance). Each student taking a Performance option will be required to perform in one performance class. Advice on programming, preparation and presentation is also part of the course.

Students will be encouraged to attend the Faculty’s well-being classes for performers and in the wide variety other workshops, seminars, practical classes, and talks offered by the Centre for Music Performance which are arranged in collaboration with the Faculty; and to take part in the vast range of performance activities within the Faculty, Colleges and wider University community.

<table>
<thead>
<tr>
<th>Teaching hours</th>
<th>Please see below</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recommended number of supervisions</td>
<td>6 hours of one-to-one lessons plus classes</td>
</tr>
<tr>
<td>Terms taught</td>
<td>Michaelmas &amp; Lent</td>
</tr>
<tr>
<td>Assessment method</td>
<td>Recital</td>
</tr>
</tbody>
</table>
| Key dates | **Wednesday 9 November 2022**: Optional papers declaration form  
**Friday 2 December 2022**: Recital self-reflection  
**Tuesday 28 February 2023**: Recital programme submission  
**Friday 17 March 2023**: Recital self-reflection  
**Tuesday 25 April 2023**: Submission of programme and scores to Moodle |

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

Description of the course

Students are expected to use all aspects of the teaching in the Faculty to enhance their performing skills. Alongside technique and general musicianship, students are encouraged to consider how history, harmony, analysis, and aural training can influence performance. These will be explored in a preliminary session in Michaelmas Term and in performance classes (informal, interactive, masterclasses with group discussion about topics relating to performance). These take place in Lent Term. Each student taking the Performance option will be required to perform in one class. Classes will also address programming, preparation and presentation.

Students are encouraged to attend (and/or participate in) the Faculty’s well-being classes for performers and in the wide variety other workshops, seminars, practical classes, and talks offered by the Centre for Music Performance in collaboration with the Faculty.

Students are also encouraged to take part in ensembles and other performance activities (including outreach projects) within the Faculty, Colleges and University.
Recitalists are expected to have at least six hours of vocal/instrumental lessons, as outlined below. Although not a formal requirement, we recommend that students taking the Performance option be of at least ABRSM Grade 8 standard or equivalent.

**Description of the examination**

An assessed instrumental or vocal recital consisting of at least 12 minutes of music and not more than 15 minutes on stage. In addition to the examiners, the recitals may be open to an invited audience. Students will be informed if this is permitted. Please note that entrance, exit, tuning, spoken introductions and times between pieces or songs etc. form part of the 15 minutes. If the recital is too long or too short, it may be stopped and/or penalised by up to 2% for each minute or part of a minute outside the times prescribed (normally to a maximum penalty of 10%).

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

The recital will be assessed as a whole; this includes presentation, overall artistic impression, as well as technical and musical factors. Please consult the Marking Criteria for further information.

This assessed recital will be held at the **beginning of Easter Term**.

**By Wednesday 9 November 2022** recitalists must submit a declaration form indicating their intention to take the Performance option, their instrument or voice type and the name of their teacher(s).

Following consultation with the Director of Performance, organists will be informed about the choice of instrument by the end of Michaelmas Term.

**By Tuesday 28 February 2023** recitalists must submit details of the complete programme for approval by the Chair of Examiners and Director of Performance.

**Additional examination requirements:**

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

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

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

Organists must include the specification of the organ used for their recital (a full list of stops and couplers).

Candidates may also provide programme notes, if they wish; however, these will be not be assessed as part of the examination process.

Instructions about uploading this material to Moodle will be given.
**Guidance for students, Directors of Studies and supervisors**

By the last day of Michaelmas and Lent Terms students taking the Recital option must write a self-reflection on their studies (specifying the number of lessons taken) for submission to their Director of Studies and the Director of Performance. A link to this form will be available via Moodle.

The performance tuition, classes and workshops lead to an assessed recital of 20 minutes.

Colleges should provide an equivalent of at least six hours of vocal/instrumental lessons as the supervision equivalent. Tuition is to be arranged by students themselves or through their Colleges (to a minimum of £420, where not otherwise covered) with advice from the Director of Performance, where relevant.
Paper 7: Composition
Course Leader: Richard Causton & Marta Gentilucci

<table>
<thead>
<tr>
<th>Teaching hours</th>
<th>12 hours (8 x 1.5 hour seminars), 4 each in MT &amp; LT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recommended number of supervisions</td>
<td>6 hours</td>
</tr>
<tr>
<td>Term taught</td>
<td>Michaelmas &amp; Lent</td>
</tr>
<tr>
<td>Assessment method</td>
<td>One composition, lasting in total between 6 and 12 minutes</td>
</tr>
</tbody>
</table>
| Key Dates | Wednesday 9 November 2022: Optional papers declaration form  
Friday 5 May 2023: Composition submission |

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

Description of the course
This course comprises eight seminars lasting an hour and a half, which will seek to help students familiarise themselves with some of the techniques and aesthetics that inform 20th- and 21st-century music. Topics will include approaches to musical time, texture, space, gesture, timbre, line, harmony, and the role of the composer in contemporary society. Thanks to the Faculty’s newly-appointed Assistant Professor in Composition, Dr. Marta Gentilucci, the aesthetics and techniques of electroacoustic composition will figure in detail. These sessions, given jointly for Part IA and Part IB students, are designed to help candidates orient themselves within the context of recent developments and to equip them with a range of techniques with which to underpin and structure their own works. As part of these seminars, compositional exercises exploring various techniques are set, to be followed up in supervisions.

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

Description of the portfolio
Candidates are required to submit a composition whose duration should normally be of between 6 and 12 minutes. Electroacoustic works should be in stereo. The notation used should be that most appropriate to the medium. In addition, candidates are encouraged to submit a recording of the piece, although this is not a requirement except in the case of electroacoustic works. The quality of performance will not affect the mark. There should be no significant discrepancy between the score of a piece and the submitted recording. The preliminary pages of the score should include a brief written outline of the piece (one or two paragraphs typically suffice). This might be in essence a programme note, but it may also touch upon technical matters (e.g. compositional processes employed and structural features of the piece).

Suggestions for preliminary study
The main priority is, always, familiarity with a wide range of twentieth- and twenty-first-century music in all its tendencies, intonations and levels. Candidates are also encouraged to read textbooks or articles by composers whose music appeals to them and to familiarise themselves with the theories and accounts of personal practice of contemporary composers. It is advisable for prospective composers to investigate the possibilities for performance of their works, and to find out about electro-acoustic facilities available in the Faculty.
Submission of the portfolio

The composition must be submitted, via the relevant folder on the Paper’s Moodle page, to the Chair of Examiners so as to arrive not later than 5.00pm on the submission date given above. The composition must have been written by the candidate during the current academic year and it must have a cover sheet. Candidates will be required to declare that the composition is their own work and that they do not contain material already used to any substantial extent for a comparable purpose. Penalties will be imposed for late submission.

Audio recordings must be submitted online via Moodle (detailed instructions will be issued by the Faculty closer to the submission deadline). Files must be named using this format:

Candidate number_title of piece – e.g. 2453K_Movement for string quartet

Moodle will anonymise your submission. It is therefore essential that files are named correctly; otherwise, the examiners may not be able to match your recording to the relevant score. Candidates who fail to name their files correctly may incur a penalty.

Guidance for students, Directors of Studies and supervisors

The course requires the submission to the Chair of Examiners of a composition written by the candidate during the current academic year whose duration should normally be of between 6 and 12 minutes; this is to be delivered via Moodle by 5.00pm on Friday 5 May 2023.

The Music Faculty Board recommends that this course be supervised in six individual supervisions, usually spaced throughout the academic year (some supervisors may prefer to see students for twelve supervisions of half an hour). Supervision arrangements will be made centrally after a brief meeting between the student and Course Leader at the beginning of the academic year; a further brief meeting at the end of the year will offer the opportunity to reflect on how things have gone.
Paper 8: History Workshop
Course Leader: Benjamin Walton

<table>
<thead>
<tr>
<th>Teaching hours</th>
<th>7.5 (5 x 90-minute classes)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recommended number of</td>
<td>1 x 30-minute supervision with course leader</td>
</tr>
<tr>
<td>supervisions</td>
<td></td>
</tr>
<tr>
<td>Term taught</td>
<td>Lent</td>
</tr>
<tr>
<td>Assessment method</td>
<td>Extended takeaway paper</td>
</tr>
<tr>
<td>Key dates</td>
<td>Wednesday 9 November 2022: Optional papers declaration form</td>
</tr>
<tr>
<td></td>
<td>Friday 3 March 2023: Takeaway paper release</td>
</tr>
<tr>
<td></td>
<td>Monday 1 May 2023: Takeaway paper submission</td>
</tr>
</tbody>
</table>

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

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

For 2022-23, the topic of this course will be Beethoven and His World. Across five seminars, students will be invited to consider issues connected with Beethoven’s place within general music histories, how to approach primary sources such as conversation books, letters and compositional sketch books, fictional and non-fictional treatments of Beethoven’s life, Beethoven’s Vienna, Beethoven as performer, Beethoven’s wider networks, including publishers, dedicatees, performers and patrons, and the iconography of Beethoven.

Description of the assessment
Students will complete a written project, from a choice of two, based on a portfolio of primary sources. They will then research a specific question using those sources as a starting point. The maximum word-limit will be 3,500 words, with a minimum requirement of 2,500 words.

For further specifications relating to coursework essay submissions, see the Guidance for Essay submissions.

Suggestions for preliminary study
On Historiography:


On Beethoven:


And for reference:


*Guidance for students and Directors of Studies*

The course consists of five seminars. For each seminar there will be a task assigned for students to complete in advance, along with some relevant readings. A single thirty-minute supervision will be provided for students after the release of the assignment questions, to discuss approaches.
Paper 9: Extended Essay  
Course Leader: Stefano Castelvecchi

<table>
<thead>
<tr>
<th>Teaching hours</th>
<th>1 hour + opt-in Work in Progress Presentation Session</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recommended number of supervisions</td>
<td>3 hours</td>
</tr>
<tr>
<td>Terms taught</td>
<td>Michaelmas</td>
</tr>
<tr>
<td>Assessment method</td>
<td>Extended Essay (between 2,500 and 3,500 words)</td>
</tr>
</tbody>
</table>
| Key dates                           | **Wednesday 9 November 2022:** Optional papers declaration form  
**Friday 27 January 2023:** Submission of title and proposal  
**Friday 28 April 2023:** Extended essay submission |

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

**Aims and objectives**  
The Extended Essay gives first-year undergraduates an opportunity to engage in research on a subject of their choice.

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

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

**Submission of title for approval**  
The title of the Extended Essay must be submitted, via the relevant form on the Paper’s Moodle page, to the Chair of Examiners so as to arrive not later than **5.00pm on Friday 27 January 2023** [Friday of Week 2 of Lent Term]; approval for the title must be obtained not later than the division of Lent Term. Accompanying the title should be a description of up to 200 words outlining the topic of the dissertation. Minor changes to titles and topics must be approved by the candidate’s supervisor and Director of Studies. Major changes must be submitted to the Faculty Office (via undergraduate@mus.cam.ac.uk) for approval by the Chair of Examiners at least one week before the final submission deadline.

**Submission of the extended essay**  
The extended essay must be submitted via the relevant submission folder on the Paper’s Moodle page to the Chair of Examiners so as to arrive not later than **5.00pm on Friday 23 April 2023**. Essays must be word-processed, unless previous permission has been obtained from the Chair of Examiners to present the essay in manuscript. Candidates are required to sign a declaration that the essay is their own work, unaided except as specified in the declaration, and that it does not contain material already used to any substantial extent for a comparable purpose. Penalties will be imposed for late submission.
Guidance for students, Directors of Studies and supervisors
This course consists of an introductory lecture in Michaelmas Term (concerning the choice and definition of a topic as well as matters of writing and editing). Towards the end of Lent Term there will be an optional Work-in-Progress session, at which students may opt to give a short oral presentation related to their work, followed by questions. The date will be organised towards the end of Michaelmas Term. The essay should be on a musical topic of the candidate’s choice, which falls wholly or substantially outside the subject or subjects chosen by the candidates for any other paper. The essay must be submitted to the Chair of Examiners by Friday 28 April 2023 in Easter Term. The Music Faculty Board recommends three hours of individual supervision for the essay, usually spaced out through the academic year. Supervisors may choose to divide supervisions unequally; for example, initial supervisions discussing and defining the chosen topic may be restricted to 30 minutes in length. Supervisors should not normally comment once a first draft of the essay has been produced and discussed.
Composers’ Workshops
Lecturer: Richard Causton

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

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

Guidance for students, Directors of Studies and supervisors
This programme will consist of sixteen sessions running through Michaelmas and Lent Terms. It is expected that students taking Composition at all levels attend these sessions.
PART IB

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

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

<table>
<thead>
<tr>
<th>Paper Number</th>
<th>Course Title</th>
<th>Course Leader</th>
<th>Term/s</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Western Music History II</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>A) Early Modern Music</td>
<td>A) Bettina Varwig (MT); B) Marina Frolova Walker (LT)</td>
<td>Michaelmas &amp; B) Lent</td>
</tr>
<tr>
<td></td>
<td>B) 20th/21st Century</td>
<td></td>
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<tr>
<td>2</td>
<td>Music Analysis II</td>
<td>Nicholas Marston, Bettina Varwig &amp; James Olsen</td>
<td>Michaelmas &amp; Lent</td>
</tr>
<tr>
<td>3</td>
<td>Applied Tonal Skills</td>
<td>Tim Watts</td>
<td>Michaelmas</td>
</tr>
<tr>
<td></td>
<td>Style Composition</td>
<td>Tim Watts</td>
<td>Michaelmas</td>
</tr>
<tr>
<td></td>
<td>Option A: Fugue (also Part II)</td>
<td>Gareth Wilson</td>
<td>Michaelmas</td>
</tr>
<tr>
<td></td>
<td>Option B: Orchestration</td>
<td>Tim Watts</td>
<td>Michaelmas</td>
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<tr>
<td></td>
<td>Option C: Film Score</td>
<td>Mike Ladouceur</td>
<td>Michaelmas</td>
</tr>
<tr>
<td>4</td>
<td>Introduction to Performance Studies</td>
<td>John Rink (Lectures/Classes)</td>
<td>Lent</td>
</tr>
<tr>
<td></td>
<td>i) Essay</td>
<td>John Rink</td>
<td>Lent</td>
</tr>
<tr>
<td></td>
<td>ii) Recital</td>
<td>Margaret Faultless</td>
<td>Michaelmas &amp; Lent</td>
</tr>
<tr>
<td>5</td>
<td>Composition Portfolio Seminars (also Part IA)</td>
<td>Richard Causton &amp; Marta Gentilucci</td>
<td>Michaelmas &amp; Lent</td>
</tr>
<tr>
<td>6</td>
<td>Introduction to Music and Science</td>
<td>Peter Harrison</td>
<td>Lent</td>
</tr>
<tr>
<td>7</td>
<td>Introduction to Popular Music and Media</td>
<td>Jacob Mallinson Bird</td>
<td>Michaelmas</td>
</tr>
<tr>
<td>8</td>
<td>Introduction to Ethnomusicology</td>
<td>Stephen Wilford</td>
<td>Michaelmas &amp; Lent</td>
</tr>
<tr>
<td>9</td>
<td>Dissertation (also Part II)</td>
<td>Stefano Castelvecchi</td>
<td>Easter &amp; Michaelmas</td>
</tr>
<tr>
<td>10</td>
<td>Notation: Source Studies and Editorial Issues in Italian Opera</td>
<td>Stefano Castelvecchi</td>
<td>Michaelmas</td>
</tr>
<tr>
<td>11</td>
<td>Practical Musicianship</td>
<td>Graham Ross</td>
<td>Michaelmas</td>
</tr>
<tr>
<td>12</td>
<td>1: Music from Spain: Projecting Politics, Identity and Historiography across different repertoires (language element: Spanish)</td>
<td>Raquel Rojo Carillo &amp; Vanessa Paloma Elbaz</td>
<td>Lent (language element in Michaelmas)</td>
</tr>
<tr>
<td>13</td>
<td>2: Introduction to Schenkerian Analysis</td>
<td>Nicholas Marston</td>
<td>Michaelmas &amp; Lent</td>
</tr>
<tr>
<td>14</td>
<td>3: Music and Global History</td>
<td>Jacob Olley</td>
<td>Michaelmas</td>
</tr>
<tr>
<td>15</td>
<td>4: Opera in the Underworld: Five Centuries of Orpheus and Eurydice in Musical Theatre</td>
<td>Alana Mailes</td>
<td>Lent</td>
</tr>
<tr>
<td></td>
<td>Composers’ Workshops</td>
<td>Richard Causton</td>
<td>Michaelmas &amp; Lent</td>
</tr>
</tbody>
</table>
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.

<table>
<thead>
<tr>
<th>Date of Submission</th>
<th>Course and Deadlines</th>
</tr>
</thead>
</table>
| Friday 14 October 2022  
(Eleventh day of Full Michaelmas Term) | Paper 4 Introduction to Performance Studies: Option declaration  
Submit via online form (link to be provided on Paper 4 Moodle page) |
| Friday 11 November 2022  
(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 11 November 2022  
(Friday three weeks before the end of Michaelmas Term) | Paper 14 Music and Global History: Choice of coursework, title and proposal  
Submit via online form (link to be provided on Paper 14 Moodle page) |
| Friday 11 November 2022  
(Friday three weeks before the end of Michaelmas Term) | Paper 7 Introduction to Popular Music and Media: Title and proposal  
Submit via online form (link to be provided on Paper 7 Moodle page) |
| Friday 2 December 2022  
(Last day of Full Michaelmas Term) | Paper 4 Introduction to Performance Studies: Recital self-reflection  
Submit by email to Director of Studies and Director of Performance |
| Thursday 19 January 2023  
(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 20 January 2023  
(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) |
| Monday 23 January 2023  
(Seventh day of Full Lent Term) | Paper 14 Music and Global History: Coursework  
Submit in the relevant folder on the Paper 14 Moodle page |
| Tuesday 24 January 2023  
(Eighth day of Full Lent Term) | Paper 5 Composition Portfolio: first submission  
Submit in the relevant folder on the Paper 5 Moodle page |
| Wednesday 25 January 2023  
(Last day of Full Michaelmas Term) | Paper 4 Introduction to Performance Studies: Essay title and proposal  
Submit via online form (link to be provided on Paper 4 Moodle page) |
| Monday 20 February 2023  
(Monday three weeks before the end of Lent Term) | Paper 15 Opera in the Underworld: Essay title and proposal  
Submit via online form (link to be provided on Paper 15 Moodle page) |
| Tuesday 28 February 2023  
(Tuesday two weeks before the end of Lent Term) | Paper 4 Introduction to Performance Studies: Recital programme  
Submit via online form (link to be provided on Paper 4 Moodle page) |
| Thursday 2 March 2023  
(Thursday two weeks before the end of Lent Term) | Paper 3 Applied Tonal Skills: Film score  
Film clip to be released via Moodle by Faculty Admin Office |
| Tuesday 14 March 2023  
(Last Tuesday of Full Lent Term) | Paper 5 Composition Portfolio: second submission  
Submit in the relevant folder on the Paper 5 Moodle page |
| Thursday 16 March 2023  
(Last Thursday of Full Lent Term) | Paper 3 Applied Tonal Skills: first submission  
Submit in the relevant folder on the Paper 3 Moodle page |
| Friday 17 March 2023  
(Last day of Full Lent Term) | Paper 4 Introduction to Performance Studies: Recital self-reflection  
Submit by email to Director of Studies and Director of Performance |
| Tuesday 25 April 2023  
(First day of Full Easter Term) | Paper 15 Opera in the Underworld: Essay  
Submit in the relevant folder on the Paper 15 Moodle page |
<table>
<thead>
<tr>
<th>Date and Time</th>
<th>Paper</th>
<th>Instructions</th>
</tr>
</thead>
</table>
| Friday 28 April 2023  
(Fourth day of Full Easter Term) | Paper 4 Introduction to Performance Studies: Extended Essay | Submit in the relevant folder on the Paper 4 Moodle page |
| Friday 28 April 2023  
(Fourth day of Full Easter Term) | Paper 5 Composition Portfolio: third submission | Submit in the relevant folder on the Paper 5 Moodle page |
| Friday 5 May 2023  
(Eleventh day of Full Easter Term) | Paper 9 Dissertation | Submit in the relevant folder on the Paper 9 Moodle page |
| Wednesday 10 May 2023  
(Sixteenth day of Full Easter Term) | Paper 8 Introduction to Ethnomusicology: Coursework | Submit in the relevant folder on the Paper 8 Moodle page |
| Friday 12 May 2023  
(Eighteenth day of Full Easter Term) | Paper 3 Applied Tonal Skills: second and third submissions | Submit in the relevant folder on the Paper 3 Moodle page |
| Thursday 18 May 2023  
(Fourth Thursday of Full Easter Term) | Paper 10 Notation: Coursework | Submit in the relevant folder on the Paper 10 Moodle page |
| May/June 2023  
(Date and time to be confirmed at the start of Easter Term) | Paper 11 Practical Musicianship: Continuo test | To be released via Moodle by Faculty Admin Office |
Paper 1: Western Music History II
Course Leaders: A) Bettina Varwig (MT); B) Marina Frolova Walker (LT)

<table>
<thead>
<tr>
<th>Teaching hours</th>
<th>16 hours (8 + 8) plus 1 revision lecture</th>
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<tr>
<td>Recommended number of supervisions</td>
<td>8 (4 for each Part)</td>
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<tr>
<td>Terms taught</td>
<td>A) Michaelmas &amp; B) Lent</td>
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<tr>
<td>Assessment method</td>
<td>3-hour written examination (in-person)</td>
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<td>Key dates</td>
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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 repertories and practices from those periods, considered in their cultural, social and institutional contexts
- To develop skills in studying different historical sources and discourses

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

Part B: 20th/21st Century
The eight lectures will offer different cross-sections of art music of the past 120 years, based on different conceptions of what music ought to be or what function is should perform. We will also look at the borderlines, considering fusions with other genres and musical cultures. Each lecture will come with a playlist of 10 to 12 musical works, which will be examined in their historical, aesthetic and social contexts; political background and developments in the other arts will be given close attention. Each of the students will hopefully modify and expand the playlists further, as exam questions will not be tied to any particular piece of music.
The topics are as follows:
1 Music as Transcendence
2 Music within an Artistic Synthesis
3 Music as Construction
4. Music for the People
5 Music as Conceptual Art
6 Music as an Acoustic Phenomenon/ Music as Trance
Description of the examination
There will be a three-hour examination paper, comprising two sections, A (Music of the Early Modern Period) and B (20th/21st Century). Students will be required to answer one question from three offered in each section of the paper; marks will be split equally between the two sections.

Suggestions for Preliminary Study
Part A: Early Modern Music

Part B: 20th/21st Century
In preparation for this course, it would be useful to read Alex Ross’s The Rest is Noise and Paul Griffiths’s surveys of twentieth-century music before and after 1945. The two volumes on twentieth-century music from Richard Taruskin’s Oxford History of Western Music are also highly recommended, for more selective reading.

Guidance for students, Directors of Studies and supervisors
The Faculty recommends 4 one-hour supervisions for each Part of this course. It is recommended that 3 supervisions for Part A are offered in Michaelmas Term with a fourth held at the beginning of Lent Term. A similar pattern is recommended for Part B, i.e., 3 supervisions in Lent Term with a fourth held at the beginning of Easter Term. It is recommended that supervisions are held in groups of two to four students. The most important functions of the supervisions will be to extend students’ knowledge, both of the repertoire and of the related musicological literature, and to develop essay-writing skills. The Faculty recommends requiring students to complete full essays for at least two supervisions, with shorter tasks set for initial supervision(s), offering them a graduated way in to the subject matter.

Supervisors are reminded that supervisions should be scheduled so as to follow the lectures on the respective topics. Where possible, supervisions should be held in weeks 3, 5 and 7 of Michaelmas and Lent Term for the respective Parts of the course, with the fourth supervision held in week 1 of the following Term on work set over the vacation. All supervisors, especially those new to teaching this course, are strongly encouraged to contact the lecturers before the course starts and to attend the lectures and/or view recordings on Moodle.
Paper 2: Music Analysis II
Course Leaders: Nicholas Marston, James Olsen, Jeremy Thurlow & Bettina Varwig

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

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

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

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

**Part A (Michaelmas Term): Mapping Tonal Space**

Part A introduces students to different ways of conceptualising and organising tonal space beyond common-practice tonality. Students will gain the necessary knowledge and skills to analyse and contextualise different ways of pitch organisation in a variety of Western and/or non-Western repertories. Topics and approaches to be covered may include modal practices in chant and/or jazz, Renaissance counterpoint, hexatonic theory, maqam, octatonicism, Tonnetz, neo-Riemannian theory, serialism, etc.
Block 1. Tonalities (3 lectures plus seminar)
Lecturer: Nicholas Marston

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

A lecture schedule will be provided on Moodle.

Block 2. Modalities (3 lectures plus seminar)
Lecturer: Jeremy Thurlow

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

Part B (Lent Term): Music in Time

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

Block 1. Rhythm and Metre (3 lectures plus seminar)
Lecturer: James Olsen

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

**Block 2. Performance (3 lectures plus seminar)**
Lecturer: Bettina Varwig

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

**Description of the examination**
Students will be required to analyse two pieces from a choice of four in a 5-hour online written examination. Students will be required to demonstrate engagement with the materials from all four lecture blocks across their examination script.

**Suggestions for preliminary study**

**Tonalities**

**Modalities**

**Rhythm and Metre**

**Performance**

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

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

Course Leader: Tim Watts
Lecturers: Tim Watts (Song, Sonata Forms, Orchestration); Gareth Wilson (Motet, Fugue); Michael Ladouceur (Film Score)

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<th>Teaching hours</th>
<th>Please see below for details</th>
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<tr>
<td>Recommended number of sessions</td>
<td>Please see below for details</td>
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<tr>
<td>Terms taught</td>
<td>Michaelmas</td>
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<tr>
<td>Assessment method</td>
<td>Portfolio of three submissions (takeaway paper for Orchestration option)</td>
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<td>Key dates</td>
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<tr>
<td>Thursday 2 March 2023: Release of Film Score film clip</td>
<td></td>
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<tr>
<td>Thursday 16 March 2023: first submission</td>
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<tr>
<td>Friday 12 May 2023: second and third submissions</td>
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Please note that lecture capture will **not** be offered for this Paper.

**Aims and objectives**

This course, examined by submission, is intended to build on the tonal skills taught in Part IA of the Music Tripos. It will allow students to develop the ability to conceive and sustain a musical argument over an extended timescale. In addition to developing competence in handling certain forms and genres (see below) and in employing tonality as a structural determinant, undergraduates will need to get to grips with basic compositional principles, such as finding an appropriate balance between unity and diversity, developing a sense of coherence and completeness, and exploiting effectively the technical capabilities of instruments and voices. In addition, those who wish to do so will have the opportunity to explore techniques of orchestration and of composing music to moving images.

**Description of the course**

Introductory lectures for the Motet, Sonata Forms and Song options will be given during near the beginning of the Michaelmas Term and will be made available on Moodle. These will explore a broad range of relevant styles and consider both the defining features and diverse possibilities of each genre. Lectures will also include discussion of the creative process from initial ideas through to elaboration and development, as well as the relationship between analytical study, repertoire knowledge and compositional creativity. Details of the Fugue, Orchestration and Film Score options are set out separately below.

The most important component of the teaching for this course is regular supervision in tonal composition; this will normally take place either individually or in a group of two. Undergraduates should expect to produce a substantial piece of work for every supervision: this is the only way to make progress.

Candidates will be required to offer a total of **three** submissions. Equal weighting will be applied to each submission.
Submission of work

The score of one of the three submissions must be submitted, via the relevant folder on the Paper’s Moodle page, to the Chair of Examiners so as to arrive not later than 5.00 pm on the last Thursday of Full Lent Term (Thursday 17 March 2022). The scores of the two further submissions must be submitted, via the relevant folder on the Paper’s Moodle page, to the Chair of Examiners so as to arrive not later than 5.00 pm on the eighteenth day of Full Easter Term (Friday 13 May 2022).

All compositions must have been written during the current academic year. Each submission must have a cover sheet. All submissions in Sections A and B must be submitted in the form of a score using conventional notation. Explanatory notes for submissions under options 1, 3 and 4 of Section A should be included in the front matter of the score. Candidates will be required to declare that the compositions are their own work and that they do not contain material already used for a comparable purpose. Penalties will be imposed for late submission, as for infringements against any of the rubrics set out elsewhere in the course description.

The paper comprises six options:

Section A
1. Motet in four or five voices in a contrapuntal sixteenth-century style;
2. Fugue for either keyboard (including organ) or strings in either three or four voices in high Baroque style;
3. Movement based on sonata form/sonata principles (including first-movement, slow-movement and sonata-rondo forms) in a specified tonal style based on repertoires from the period 1770–1945; submissions in this category should be scored for between one and five performers and the instrumentation should be based on precedents consistent with the intended historical model; solo submissions should be for a polyphonic instrument (e.g. piano, organ, guitar);
4. Solo or part song (or group of songs/part songs) in a specified tonal style based on repertoires from the sixteenth to twentieth centuries; solo songs should be scored for solo voice and polyphonic instrument (e.g. lute, guitar, harp, piano, organ) with a maximum of one additional obbligato instrument; part songs may be scored for choir with or without accompaniment.

Section B
5. Orchestration of a short piece of piano music for a late nineteenth-century/early twentieth-century symphony orchestra (takeaway paper; details below);

Section C
6. Film Score for a short video clip for acoustic instruments, electronics or combination (details below).

The following restrictions apply:

- Each submission must come from a different one of the six numbered categories
- Guidelines for the duration of each submission are as follows (not applicable to Orchestration and Film Score):
  (i) Motet – between 3 and 5 minutes;
  (ii) Fugue – dependent on bar lengths and material, e.g. a fugue in 4/4 with pervasive semiquaver motion should normally be about 40 bars in length; fugues written in shorter
bar-lengths, such as 2/4 or 3/8, will have more bars, but no fugue should much exceed 70 bars;

(iii) Sonata forms – between 4 and 8 minutes;

(iv) Songs/groups of songs – between 4 and 8 minutes

• Additional requirements for Fugues are as follows:
  (i) Fugal expositions should contain a regular, invertible countersubject.
  (ii) Students should use an existing fugue subject and indicate the composer or source of the subject on their submission.

• Tonality (or an appropriate modal structure in submissions based on pre-tonal styles) must play a clear role in the articulation of the musical argument in all submissions.

• Each piece should maintain a consistent and coherent idiom.

• All submissions should be presented in standard notation.

• Submissions under options 1, 3 and 4 should be accompanied by an explanatory note of 200–400 words detailing the intended style, any particularly relevant models, and summarising how appropriate techniques, devices and forms have been deployed.

• Candidates who are also submitting a Portfolio of Compositions (Paper 5) should ensure that the work submitted for this paper does not overlap significantly in terms of musical content or style.

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

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

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

Section A: Fugue
Lecturer: Gareth Wilson

Aims and objectives
To develop the musical technique necessary to write a fugue.

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

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

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


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

**Section B: Orchestration**
Lecturer: Tim Watts

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

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

**Description of the examination**
This option is assessed by a 52-hour takeaway paper that consists of orchestrating for specified forces an excerpt of piano music. The piano passage to be orchestrated, and details of the exact scoring to be employed will be released from the Music Faculty Office during the examination period. The orchestration should correspond broadly to the style of the original 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 (3rd ed., London: Norton, 2002), Alfred Blatter (2nd ed., New York: Schirmer, 1997), and Walter Piston (New York: Norton, 1955) are recommended. Gardner Read has also contributed several reference books that may be found useful, such as the *Thesaurus of Orchestral Devices* (New York, Toronto, London: Pitman Publishing Corporation, 1953).

There are also a number of landmark treatises that are of historical interest to this course, particularly as they are contemporaneous with much of the music to be discussed, and written by important orchestral composers of their day. The two most notable are Berlioz’s *Grand traité d’instrumentation et d’orchestration modernes* (Paris, 1843) and Rimsky-Korsakov’s *Principles of Orchestration, with musical examples from his own works* (written c. 1873; 1st ed., Edition Russe de Musique, 1912). Both are available in translated Dover editions. For Rimsky-Korsakov’s *Principles*, see the Dover 1964 edition (ed. Steinberg, trans. Agate). Modern editions of Berlioz’s treatise offer the added benefit of Richard Strauss’s comments. Strauss’s expansion was originally published in Leipzig in 1905, though English-language editions include a 1991 Dover publication (trans. Front). Berlioz’s treatise is also the starting point for that of Charles-Marie Widor (1st ed., Paris, 1904).

Most importantly of all, students should spend time listening to a wide range of orchestral music along with the scores, and gaining a first-hand familiarity with the intricacies of each standard orchestral instrument. Students may consider getting together in small groups to share their knowledge of the instrument(s) they play.

**Guidance for students, Directors of Studies and supervisors (Orchestration)**
Four introductory lectures will be given during the Michaelmas Term. The course is also taught through four one-hour supervisions in small groups or individually. For the exam, the orchestration is submitted as part of the Applied Tonal Skills portfolio. Supervision assignments will centre on exercises in orchestration, though they will also include work on the converse process of piano reduction and on the analysis of orchestration. All supervisors, especially those new to teaching this course, are welcome to view the lectures.
Section C: Film Score
Lecturer: Michael Ladouceur

Aims and objectives
This course will offer students the opportunity to learn the basic compositional skills required for setting original music to moving images.

Description of the course
The theories, techniques and practicalities of writing music to accompany film will be explored in lectures and in practical supervision sessions arranged by the lecturer. Students will be expected to complete small composition tasks and other film-scoring exercises between supervisions. Students will be given a film to score from the start of the year to allow them to walk through each step of the film scoring composition process before their examination.

Description of the examination
Candidates will be required to add a continuous soundtrack, scored for chamber ensemble (for a minimum of five players) or orchestra, broadly in a tonal idiom, to a short film. The work should be submitted as a score in standard notation (PDF) and a Mac-compatible film-clip with recorded music embedded (.mp4 or .mov). Technical guidance on file formats and other aspects of the examination will be provided during lectures/supervisions. Candidates may choose either to use sequencing software and samples / syntheses to record their score, or they may record a ‘live’ ensemble (fixing such ensembles will be the candidate’s responsibility). Guidance on software, MIDI orchestration, and on the principles and techniques of film synchronization will be provided centrally; however, candidates without prior knowledge of the relevant music technology and sequencing software will be encouraged to opt for the ‘live’ ensemble route. The examination film-clip will be released on Moodle by the Faculty of Music Office at 10.00am on the Thursday two weeks before the end of Full Lent Term (Thursday 2 March 2023).

Suggestions for preliminary study
• Adam Carse, The History of Orchestration, 1st ed. (University of Michigan Press, 1925)

Guidance for students, Directors of Studies and supervisors (Film Score)
The course is taught through four 90-minute lectures in Michaelmas Term, as well as four one-hour supervisions either individually or in small groups which are organised by the lecturer Michael Ladouceur (ml895@cam.ac.uk). For the exam, the Film Score is submitted as part of the Applied Tonal Skills portfolio. Practice film clips will be provided for students’ use in the supervision sessions; no more than one supervision may be given on the submitted work.
Paper 4: Introduction to Performance Studies
Course Leader: John Rink
Performance Co-ordinator: Margaret Faultless

Teaching hours
- 9 contact hours divided into five ‘lecture units’, each comprising a half-hour video introduction (available on Moodle) plus a one-hour live lecture; in addition, a 90-minute live ‘review and synthesis’ session in Easter Term
- Optional additional video resources: c. 4 hours of ‘Talking Heads’ videos with course leader and five experts in the field
- Performance classes for Recital Option students
- Supervisions or equivalent as detailed below

Recommended number of Supervisions
- 3 one-hour supervisions for all students
- 3 further one-hour supervisions or equivalent for Essay Option students
- 8 hours of one-to-one lessons plus classes for Recital Option students

Term taught
- Michaelmas: Introduction to recital option & programming and some performance classes
- Lent: 5 lectures; other performance classes
- Easter: 1 ‘review and synthesis’ session

Assessment method
- 2-hour written examination (online) (50%)
- Either a recital or a 3,500-word essay (50%)

Key Dates
- Friday 14 October 2022: Option declaration
- Friday 2 December 2022: Recital self-reflection
- Wednesday 25 January 2023: Essay title and proposal
- Tuesday 28 February 2023: Recital programme submission
- Friday 17 March 2022: Recital self-reflection
- Tuesday 25 April 2023: Submission of programme and scores to Moodle
- Friday 28 April 2023: Essay submission (Essay Option students only)

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

Aims and objectives
This course aims:
1. to offer an introduction to some of the main topics that comprise contemporary musical performance studies, and to the key scholarly texts that represent three broad areas within the discipline – namely, historical performance, psychology of performance, and analysis and performance;
2. to develop a critical approach, as a basis for artistic creativity, to the different kinds of sources and processes involved in preparing and making performances;
3. to broaden your aesthetic horizons by introducing alternative ways of thinking about the art of musical performance, through the lens of recent research in performance studies;
4. to encourage students to bring the performative and the written aspects of music into creative dialogue, and to consider scholarly knowledge as a creative partner and collaborator in your practice.

Learning outcomes
By the end of the course, you will have:
1. become familiar with recent research in contemporary performance studies, and the different methods they employ;
2. read, discussed and critically evaluated some of the key texts in the discipline, with a view to judging their implications for and applicability to your own artistic and/or scholarly practice;
3. developed critical awareness of the art of musical performance as a culturally and socially situated and embodied creative practice;
4. explored the potential connections between scholarly knowledge and the art of musical performance; and
5. developed skills in critical thinking and writing.

Course description
This course will consider in some critical detail three main areas defining contemporary musical performance studies, namely historical performance, analysis and performance, and the psychology of performance. It will introduce key texts/research from each area, focusing on their implications for the practice of performance in a range of contexts. Specifically, the three broad areas to be explored will address such topics as: the performer’s relationship with the musical score, the process of interpretation, expressive playing and singing, contingencies of live performing, stylistic norms and expectations, social and cultural contexts of performing, processes of performance preparation, critical evaluation of performances, performance expertise, the relationship between performance and scholarship, performance as a source of knowledge, and the quest for an individual artistic voice in contemporary cultures.

By Friday 14 October 2022 students must have chosen one of two additional assessment options:

Option 1: Essay
Students taking the Essay Option will have three additional supervisions (or equivalent) focused specifically on the assessed coursework. The latter will consist of an essay of no more than 3,500 words (excluding abstract, bibliography and appendices, but including footnotes) on a designated topic in the field of musical performance studies. It will be due by Friday 28 April 2023. In addition, students must submit via the form on the Moodle paper site by Friday 14 October 2022 a declaration form indicating their intention to take the Essay Option. Students intending to pursue research with human subjects or with other ethical implications should submit an Ethical Review form with their declaration form.

For further specifications relating to coursework essay submissions, see the Guidance for Essay submissions.

Option 2: Recital
Students are expected to use all aspects of the teaching in the Faculty to enhance their performing skills. A preliminary session in Michaelmas Term will discuss issues of performance and programming and presentation. In Michaelmas Term each student will be required to perform in one performance class (informal, interactive, masterclasses with group discussion about topics relating to performance) taken by specialist teachers.

Students are encouraged to attend (and/or participate in) the Faculty’s well-being classes for performers and in the wide variety other workshops, seminars, practical classes, and talks offered by the Centre for Music Performance in collaboration with the Faculty. Students are also encouraged to take part in ensembles and other performance activities (including outreach projects) within the Faculty, Colleges and University.

Recitalists are expected to have at least eight hours of vocal/instrumental lessons (as outlined below). Although not a formal requirement, it is recommended that students taking this option
should have achieved a result of at least 60 in the Performance component of Part IA, or be of an equivalent standard.

**By Friday 14 October 2022** recitalists must submit a declaration form indicating their intention to take the Recital Option, their instrument or voice type and the name of their teacher(s).

**Description of the examination**

*Written paper (all students)*

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

*Essay (only for students taking the Essay Option)*

An essay of no more than 3,500 words on a designated topic in the field of musical performance studies is to be submitted via Moodle by Friday 28 April 2023. This assessed essay will be worth 50% of the total mark for this course.

*Recital (only for students taking the Recital Option)*

The assessed recital will be worth 50% of the total mark for this course and will consist of an instrumental or vocal recital of at least 17 minutes of music and not more than 20 minutes on stage. In addition to the examiners, the recitals may be open to an invited audience. Students will be informed if this is permitted. Please note that entrance, exit, tuning, spoken introductions and times between pieces or songs etc. form part of the 20 minutes. If the recital is too long or too short, it may be stopped and/or penalised by up to 2% for each minute or part of a minute outside the times prescribed (normally to a maximum penalty of 10%).

**Suggestions for preliminary study**

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

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


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

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

The teaching will consist of the following:

- Five live lectures of 60 minutes, each of which will be linked to a 30-minute videoed introductory lecture
- A 90-minute live ‘review and synthesis’ session held in Easter Term
- For optional viewing, five ‘Talking Heads’ videos of c. 45 minutes each, featuring discussions between the course leader, John Rink, and leading experts in the field, the focus of which will be one or more key publications by those experts which students will read as set texts for the courses (c. 4 hours total)
- For the Recital Option: Performance tuition, classes and workshops, leading to an assessed recital of 20 minutes
- Supervisions (including lessons for Recital Option students) as detailed below
- One written examination taken by all candidates.

**By the last day of Michaelmas Term (Friday 2 December 2022) and Lent Term (Friday 17 March 2023)** students taking the Recital option must submit (via Moodle) a self-reflection on their studies. The performance tuition, classes and workshops lead to an assessed recital of 20 minutes.

**By 5pm on Tuesday 28 February 2023**, recitalists must submit details of the complete programme for approval by the Chair of Examiners and Director of Performance.

**Supervisions**

- There will be three one-hour supervisions for all students, normally in groups of four. **Supervisors will be arranged by the course lecturer.**
- Students taking the Essay Option will receive three further supervisions (or equivalent) either individually or as a group, focusing on the assessed coursework. **Supervisors will be arranged by the course lecturer.**
- For students taking the Recital Option, Colleges should provide an equivalent of at least eight hours of vocal/instrumental lessons as the supervision equivalent. Tuition is to be arranged by students themselves or through their Colleges (currently to a minimum of £560, where not otherwise covered), with advice from the Director of Performance, where relevant.

**CAMRAM**

Up to 10 students (Part IB or Part II) receive the lesson allocation for Tripos recitals at the Royal Academy of Music (CAMRAM Scheme). This can be an exceptional opportunity to experience conservatoire-style teaching. Lessons may be supplemented by attendance at non-public RAM classes. This tuition is not in addition to the lessons recommended above. As with other supervisions, they are paid for by individual Colleges, but in this case via the Academy. All recipients are expected to take an active role in Faculty and University performance-related activities. The CAMRAM fees for 2022/23 are Part I B £640 (8 hours), Part II £800 (10 hours).
Paper 5: Portfolio of Compositions
Course Leader: Richard Causton & Marta Gentilucci

| Teaching hours | 12 hours (8 x 1.5) seminars, 4 each in MT & LT for students who did not attend these at Part IA  
10 hours (5 x 2) ‘laboratory’ (practical workshops) (LT) for all students  
Short additional meetings with the Course Leader at the beginning and end of the year to discuss supervision arrangements |
<table>
<thead>
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</thead>
<tbody>
<tr>
<td>Recommended number of Supervisions</td>
<td>6 hours</td>
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<tr>
<td>Term taught</td>
<td>Michaelmas &amp; Lent</td>
</tr>
<tr>
<td>Assessment method</td>
<td>Three compositions, lasting in total between 14 and 20 minutes</td>
</tr>
</tbody>
</table>
| Key Dates | Tuesday 24 January 2023: first submission  
Tuesday 14 March 2023: second submission  
Friday 28 April 2023: third submission |

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

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

Description of the course
The taught component of this course comprises eight seminars lasting an hour and a half, which will seek to help students familiarise themselves with some of the techniques and aesthetics that inform 20th- and 21st-century music. Topics will include approaches to musical time, texture, space, gesture, timbre, line, harmony, and the role of the composer in contemporary society. Thanks to the Faculty’s newly-appointed Assistant Professor in Composition, Dr Marta Gentilucci, the aesthetics and techniques of electroacoustic composition will figure in detail. These sessions are given jointly for Part IA and Part IB students, and need not be attended by Part IB students who took Composition at Part IA. They are designed to help candidates orient themselves within the context of recent developments and to equip them with a range of techniques with which to underpin and structure their own works. As part of these seminars, compositional exercises exploring various techniques are set, to be followed up in supervisions.

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

Students taking this option are also encouraged to attend Composers’ Workshops, which take place on Tuesdays between 2.00 pm and 4.00 pm during Full Term.
Description of the portfolio
Candidates are required to submit a portfolio of three pieces whose combined duration should normally be of between 14 and 20 minutes. It is intended that the portfolio should comprise three complete, self-contained works; however, one of the three pieces may comprise an excerpt from a longer work. Electroacoustic works should be in stereo. The notation used should be that most appropriate to the medium. In addition, candidates are encouraged to submit a recording of the piece, although this is not a requirement except in the case of electroacoustic works. The quality of performance will not affect the mark. There should be no significant discrepancy between the score of a piece and the submitted recording.

The preliminary pages of the score should include a brief written outline of the piece (one or two paragraphs typically suffice). This might be in essence a programme note, but it may also touch upon technical matters (e.g. compositional processes employed and structural features of the piece). For excerpts of longer works (such as acts/scenes from operas, etc), the preliminary note should clearly explain the context (e.g. in terms of structure, plot and drama) for the submitted work.

Suggestions for preliminary study
The main priority is, always, familiarity with a wide range of twentieth- and twenty-first-century music in all its tendencies, intonations and levels. Candidates are also encouraged to read textbooks or articles by composers whose music appeals to them and to familiarise themselves with the theories and accounts of personal practice of contemporary composers. It is advisable for prospective composers to investigate the possibilities for performance of their works, and to find out about electro-acoustic facilities available in the Faculty.

Submission of the portfolio
One of the three compositions must be submitted, via the relevant folder on the Paper’s Moodle page, to the Chair of Examiners so as to arrive not later than 5.00pm on the submission dates given above. The compositions must have been written by the candidate during the current academic year. Each work must have a cover sheet. Candidates will be required to declare that the contents of the portfolio are their own work and that they do not contain material already used to any substantial extent for a comparable purpose. Penalties will be imposed for late submission.

Audio recordings must be submitted online via Moodle (detailed instructions will be issued by the Faculty closer to the submission deadline). Files must be named using this format:

Candidate number_title of piece – e.g. 2453K_Movement for string quartet

Moodle will anonymise your submission. It is therefore essential that files are named correctly; otherwise, the examiners may not be able to match your recording to the relevant score. Candidates who fail to name their files correctly may incur a penalty.

Guidance for students, Directors of Studies and supervisors
The course requires the submission to the Chair of Examiners a portfolio of three compositions written by the candidate during the current academic year whose combined duration should normally be of between 14 and 20 minutes; one composition is to be delivered on the last Tuesday of Full Lent Term; the remaining two not later than the fourth day of Full Easter Term.

The Music Faculty Board recommends that this course be supervised in six individual supervisions, usually spaced throughout the academic year (some supervisors may prefer to see students for
twelve supervisions of half an hour). Supervision arrangements will be made centrally after a brief meeting between the student and Course Leader at the beginning of the academic year; a further brief meeting at the end of the year will offer the opportunity to reflect on how things have gone.
Paper 6: Introduction to Music and Science
Course Leader: Peter Harrison

<table>
<thead>
<tr>
<th>Teaching hours</th>
<th>12 hours (8 x 90-minute lectures)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recommended number of supervisions</td>
<td>8 x 1-hour sessions (centrally organised)</td>
</tr>
<tr>
<td>Terms taught</td>
<td>Lent</td>
</tr>
<tr>
<td>Assessment method</td>
<td>3-hour written examination (in-person)</td>
</tr>
<tr>
<td>Key dates</td>
<td>N/A</td>
</tr>
</tbody>
</table>

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

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

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

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

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

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

The course will be taught in a ‘flipped’ manner. This means that students are expected to prepare for each lecture by reading through the relevant textbook chapters and potential supplementary reading. The lecture will then be used for interactive activities that take advantage of in-person
presence, including for example workshops on creating and analysing musical sounds, creating behavioural experiments, and writing scientific essays.

**Description of the examination**
The course will be assessed by a 3-hour in-person 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.

**Guidance for students, Directors of Studies and supervisors**
Supervisions will be organised centrally by the lecturer, with different supervisors taking different topics according to their expertise, and with each student seeing multiple supervisors over the course of the academic year. These supervisions will be held on a weekly basis, starting in Lent Term; the final supervision is likely to be held in Easter Term.
Paper 7: Introduction to Popular Music and Media
Course Leader: Jacob Mallinson Bird

<table>
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<tr>
<th>Teaching hours</th>
<th>12 hours (8 x 1.5hr lectures), plus 1 revision lecture</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recommended number of supervisions</td>
<td>4 plus 1 revision supervision; plus 1 additional hour individual supervision for students writing an extended essay</td>
</tr>
<tr>
<td>Terms taught</td>
<td>Michaelmas (8 lectures)</td>
</tr>
<tr>
<td>Assessment method</td>
<td>Coursework consisting of a 3,500-word essay (50%), plus a 3-hour written examination (online) (50%)</td>
</tr>
</tbody>
</table>
| Key dates | **Friday 11 November 2022:** Title and proposal submission  
**Thursday 19 January 2023:** 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 3-hour online exam during which they will answer two questions from a broader choice.
Suggestions for Preliminary Study

General Background

Select Topics

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

Guidance for students, Directors of Studies and supervisors
This course consists of eight lectures of 90 minutes in Michaelmas Term. There will be four one-hour supervisions centrally organised by the lecturer, though Directors of Studies are encouraged to contact Jacob Mallinson Bird (jacob.bird@queens.ox.ac.uk) directly if there are any questions. Students will normally be asked to write three supervision essays and to complete one non-essay project. There will also be one additional hour of supervision dedicated to coursework planning and feedback. A revision lecture and a revision supervision will be given in Easter Term.
Paper 8: Introduction to Ethnomusicology
Lecturer: Stephen Wilford

<table>
<thead>
<tr>
<th>Teaching hours</th>
<th>12 hours plus 1 revision lecture</th>
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<tbody>
<tr>
<td>Recommended number of supervisions</td>
<td>3 supervisions (MT) + 3 individual supervisions (LT) + 1 revision supervision (ET)</td>
</tr>
<tr>
<td>Terms taught</td>
<td>Michaelmas &amp; Lent</td>
</tr>
<tr>
<td>Assessment Method</td>
<td>3,500 word essay (50%) OR 15 mins podcast (50%); AND 3-hour online written examination (50%)</td>
</tr>
<tr>
<td>Key dates</td>
<td>ASAP (final deadline Friday 20 January 2023): Coursework title and proposal Wednesday 10 May 2023: Coursework submission</td>
</tr>
</tbody>
</table>

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

Aims and objectives
- To familiarise students with musical traditions and sonic practices from around the world
- 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.

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
- Politics, censorship and protest
- Globalisation, mass-marketing and tourism
- Race and indigeneity
- Music, gender, and sexuality
- Music and migration

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 20 January 2023. You will be contacted by the course leader with further instructions if ethical approval is required. The coursework is to be submitted via the relevant folder on the Paper’s Moodle page, to the Chair of Examiners so as to arrive not later than 5.00pm on Wednesday 10 May 2023. This assessed essay or podcast will be worth 50% of the total mark for this course. The written examination will be a 3-hour online 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


Guidance for students, Directors of Studies and supervisors

This course consists of eight lectures of 90 minutes in Michaelmas Term. There will be three one-hour supervisions centrally organised by the lecturer. In addition, there will be three supervisions either individually or as a group for the assessed essay. A revision lecture and a revision supervision will be given in Easter Term.
Aims and objectives
The dissertation gives undergraduates an opportunity to engage in research on a subject of their choice.

Description of the course
The dissertation should be of not fewer than 5,000 and not more than 7,000 words on a musical subject of the candidate’s choice, which falls wholly or substantially outside the subject or subjects chosen by the candidate for any other paper. The range of subjects chosen is extraordinarily diverse, and each student’s progress is supported primarily by means of supervisions. The Faculty, however, provides two introductory lectures. The first lecture takes place at the end of the Easter Term of the academic year preceding that of the dissertation writing, and concerns the choice and definition of a topic. The second lecture takes place in the Michaelmas Term of the dissertation year, and concerns the process of writing and editing. There will be an opportunity towards the end of the Easter lecture to discuss your choice of topic (or, if you have not yet made one, the possibilities you have in mind) with the Course Leader.

For further specifications relating to coursework essay submissions, see the Guidance for Essay submissions.

Suggestions for preliminary study
During the summer vacation preceding your second year, begin defining a general (and, if possible, a more specific) area for your dissertation, having had initial discussions with your Director of Studies (and, if possible, with a potential supervisor). Some dissertations might involve a considerable amount of preparatory work: the summer vacation offers an opportunity to make a start.

Submission of title for approval
The title of the dissertation must be submitted, via the relevant form on the Paper’s Moodle page, to the Chair of Examiners so as to arrive not later than 5.00pm on Friday 11 November 2022; approval from the Undergraduate Teaching Committee of the Faculty Board must be obtained not later than the end of Full Michaelmas Term. Accompanying the title should be a summary of the
topic of the dissertation of up to 200 words. Minor changes to titles and proposed topics must be approved by the candidate’s supervisor and Director of Studies. Major changes must be submitted to the Faculty Office (via undergraduate@mus.cam.ac.uk) for approval by the Chair of Examiners at least one week before the final submission deadline.

**Submission of the dissertation**

The dissertation must be submitted via the relevant submission folder on the Paper’s Moodle page to the Chair of Examiners so as to arrive not later than 5.00pm on **Friday 5 May 2023**. Dissertations must be word-processed, unless previous permission has been obtained from the Chair of Examiners to present the dissertation in manuscript. Candidates are required to sign a declaration that the dissertation is their own work, unaided except as specified in the declaration, and that it does not contain material already used to any substantial extent for a comparable purpose. Penalties will be imposed for late submission.

Where the topics are closely connected to audio-visual media (particularly film music), there is scope for including either audio or audio-visual recordings as part of the dissertation submission, on the following conditions:

1. The recording(s) must be relevant to the argument and keyed to the appropriate place in the text
2. The recording(s) must be clearly labelled and submitted online via Moodle (please contact undergraduate@mus.cam.ac.uk for further information)

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

This course consists of two introductory lectures, one in the Easter Term of the preceding year (on choice of topic), and another during Michaelmas Term (on writing and editing). Towards the end of Lent Term there will be a Work-in-Progress session at which students may opt to give a presentation related to their work, followed by questions. The date will be organised towards the end of Michaelmas Term. The dissertation should be on a musical subject of the candidate’s choice, which falls wholly or substantially outside the subjects chosen by the candidate for any other paper. The dissertation must be submitted to the Chair of Examiners by the eleventh day of Full Easter Term (**Friday 5 May 2023**). The Music Faculty Board recommends that this course be supervised in six individual supervisions, usually spaced out through the academic year. Supervisors should not normally comment once a first draft of the dissertation has been produced and discussed.
Paper 10: Notation: Source Studies and Editorial Issues in Italian Opera  
Course Leader: Stefano Castelvecchi

<table>
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<tr>
<th>Teaching hours</th>
<th>8 x 90-minute sessions</th>
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</thead>
<tbody>
<tr>
<td>Recommended number of supervisions</td>
<td>5 + 1 revision supervision</td>
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<tr>
<td>Term taught</td>
<td>Michaelmas</td>
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<tr>
<td>Assessment method</td>
<td>Coursework submission (60%) + 2-hour written examination (online) (40%)</td>
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<tr>
<td>Key dates</td>
<td>Thursday 18 May 2023: Coursework submission</td>
</tr>
</tbody>
</table>

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

**Aims and objectives**
To introduce students to the sources of opera c. 1750–1850 – their nature, the information they provide, and the challenges they pose.
To familiarise students with the critical editing of opera – its theoretical questions, methods, and pitfalls.

**Description of the course**
After a preliminary discussion about the general nature of musical notation – its relationship on the one hand with acts of performance, and on the other with the elusive ‘musical artwork’ – this course will concentrate on the theory and practice of ‘textual criticism’ (that is, the preparation of critical editions), largely focusing on the example of opera c. 1750–1850. Students will be introduced to the process by which a modern critical edition (a musical score accompanied by a critical apparatus) emerges from primary sources such as the scores and the libretti associated with the earliest productions of an opera. The particular nature of these primary sources will also be understood in relation to the systems of operatic production that originated them. A number of interesting problems will be examined by looking at concrete examples from critical editions already published (such as those of operas by Mozart, Rossini and Verdi). Students will also produce their own samples of critical editions of passages from yet unedited operas. On the more theoretical side, students will be invited to reflect on, and discuss, questions such as the problematic status of musical texts that, while presented as especially authoritative and ‘authentic’ (‘Urtext’), in fact crystallise in a fixed score an operatic work whose historical nature was much more fluid.

**Description of the assessment**
The assessment for this course will be based on a written submission to be handed in by the beginning of week 4 of teaching Easter Term (**Thursday 18 May 2023**) plus a two-hour written examination online.

The early submission will consist of the critical edition of a portion of an opera – a musical score and critical apparatus prepared by the candidate on the basis of primary sources. The examination
Paper will be made up of two sections: in the first section, candidates will be asked to discuss one source presented in facsimile; in the second, they will be asked to write one answer out of a broader choice of questions.

**Suggestions for preliminary study**
The nature of the course is largely practical, and that type of work cannot begin before the course itself. But students who wish to have a sense of at least some of the questions involved could glance at James Grier’s entry ‘Editing’ in *The New Grove Dictionary of Music and Musicians*, second edn, ed. By Stanley Sadie and John Tyrrell, 29 vols (London: Macmillan, 2001), vol 7, pp. 885–895, and at Patricia B. Brauner’s ‘Editing Rossini’, in *The Cambridge Companion to Rossini*, ed. by Emanuele Senici (Cambridge: Cambridge University Press, 2004), pp. 216–228, especially pp. 216–223. Both readings are also available online, but in the case of Brauner it is advisable to download the PDF version of the text.

**Guidance for students, Directors of Studies and supervisors**
All supervisions will be organised by the Course Leader; Directors of Studies who were considering to follow a different route should contact the Course Leader.
Paper 11: Practical Musicianship
Lecturer: Graham Ross

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

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

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

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

Description of the examination
The assessment procedure outlined below does not take account of any government or University restrictions that may impact on the ability of the Faculty to hold live examinations. Students should be aware that they may be required to submit a video recording for certain elements of the examination.

The examination, which will last for approximately 20 minutes, will consist of five elements. Four are examined after a total of 30 minutes’ preparation by the candidate:

(i) **harmonisation** of a melody;

(ii) **score-reading** (the test will consist of either a passage for string quartet or a passage for four voices using C1, C3, C4, and F4 clefs, to be reproduced on the piano; though only one of these skills will be tested in the examination, students are expected to study both disciplines; there will be no advance announcement of the discipline to be tested in the examination);

(iii) **transposition** of a piece of keyboard music (transposition will be limited to one or two semitones up or down);

(iv) performance of a passage from a **vocal score** of an opera (without vocal parts).

The material for the remaining component,

(i) **figured bass** (a passage of instrumental music to be realised using harpsichord), will be given out at least two days before the examination. The instrumentalist with whom candidates are required to perform this test will be supplied by the Examiners. The figured-bass question is double-weighted in the marking of this paper. The harpsichord for the figured bass test will be tuned to A415 in Vallotti temperament. All candidates must attend an induction lecture before using Faculty harpsichords.
Suggestions for preliminary study
Candidates will find it most useful to work from scores, rather than from collections of exercises. However, knowledge of theoretical sources would be an advantage to anyone studying figured bass. To this end, treatises on eighteenth-century performance practice, notably C. P. E. Bach’s *Versuch über die wahre Art das Clavier zu spielen* (Berlin, 1753) and J. J. Quantz’s *Versuch einer Anleitung die Flöte traversiere zu spielen* (Berlin, 1752), could usefully be studied. Both are available in English translation.

Guidance for students, Directors of Studies and supervisors
The course consists of six 90-minute seminars in Michaelmas Term. The examination will consist of five elements (see above for details). The Music Faculty Board recommends that this course be supervised in eight individual supervisions, usually spaced out through the academic year.

Students taking this paper must complete an induction before using instruments in the Cudworth Room; this will usually take place in or after the first class in Michaelmas Term.

Course Leader: Raquel Rojo Carillo & Vanessa Paloma Elbaz

<table>
<thead>
<tr>
<th>Teaching hours</th>
<th>8 lectures of 90 minutes in Lent term plus one Revision lecture of 90 minutes in Easter term</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recommended supervisions</td>
<td>3 + 1 revision supervision</td>
</tr>
</tbody>
</table>
| Terms taught | Language element – Michaelmas  
   Lent & Easter (revision) |
| Assessment method | 5-hour written examination (online) |
| Key dates | N/A |

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

**Aims and objectives**
To develop critical approaches to the political, racial, and gendered uses of repertoires from Spain across its history from the Middle Ages until today. To deepen knowledge about musical repertoires often neglected in the existing bibliography about Western music.

**Description of the course**
This course will explore important particularities of Spanish music and identify links and channels of exchange between the discussed repertoires and those produced in territories that have close political, historical and/or geographical links with Spain. We will address gendered and racial discourses around music and performance in traditional and formal musicking in Spain and its colonies, and the relationship of Spanish music to the wider European canon. Covering topics such as the connection of liturgy to the formation of national identity and popular music and fascism, this paper will focus on the political aspects which have interwoven through the complex history of Spain’s music, given its geographical position in relationship to the Mediterranean, Africa, Europe and the Americas.

**Course Topics:** The course will focus on three general topics: (1) Multi-religious and racial elements in Spanish music’s development; (2) The dialogue between ‘Art’ and Popular Music from Spain; and (3) Political and diplomatic uses of music in Spanish identity-building.

<table>
<thead>
<tr>
<th>Lecture</th>
<th>Tutor</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>RRC</td>
<td>Introduction to the course, and the Hispanic rite as an identity marker</td>
</tr>
<tr>
<td>2</td>
<td>VPE</td>
<td>Cancioneros: from zejel and cantigas to villancicos and the Siglo de Oro</td>
</tr>
<tr>
<td>3</td>
<td>RRC</td>
<td>Race and gender in the villancico genre</td>
</tr>
<tr>
<td>4</td>
<td>VPE</td>
<td>Music and Colonialism: Spanish music in the Americas, the Philippines, and North Africa from the 16th through the 20th century</td>
</tr>
</tbody>
</table>
Description of the examination
The exam will be 5-hour online written examination where the students will be able to choose three questions from a wider choice.

Suggestions for preliminary study
Students are encouraged to choose eight to ten entries from this list to familiarise themselves with the current scholarly conversations on Music in Spain, and to watch the videos of various iconic performers (and ethnographies) since the 1940s until today.


5 RRC Music for the stage: depiction of social classes and concerns in the zarzuela repertoire
6 VPE Popular Spanish music: flamenco, coplas, pasodoble, bolero their social and political role during the Franco era
7 RRC Music criticism: trajectory of topics, authors, and approaches from the first works of the 18th century to the turn of the 21st century
8 VPE Orality, music collection and its connection to colonial expansion, Spanish historiography, and Spanish Nationalism
9 Both Revision lecture
Coote, J. “Reflecting on and Creating Alan Lomax’s Radio Programme The Folk Music of Spain 1953”
https://www.academia.edu/29992230/REFLECTING_ON_AND_RECREATING_ALAN_LOMAX_S_RADIO_PROGRAMME_THE_FOLK_MUSIC_OF_SPAIN_1953

Dreyer, Antje. “La zarzuela a inicios del siglo XX: ¿restauración de la identidad nacional?”.

Elbaz, Vanessa Paloma. “Looking at the ‘Other’ through the Ear: Contemporary Traces of Protectorate Politics through Music”


Menéndez Pidal, R., & Sunderland, H. The Cid and his Spain. London: John Murray, 1934. (Conclusion)


Preliminary watching/listening, presented in historical order

Juanito Valderrama e Hijo - El Emigrante (composed in 1949)

Carmen Prieto: Gerineldo (1952) Alan Lomax archive

Sara Montiel - La violetera (1958) HD

Rosalía - Viva la gente (1969)

Joan Manuel Serrat - Mediterraneo (Lyric Video) (1971)

Julio Iglesias - Un canto a Galicia (1972)

Mecano - Me cuesta tanto olvidarte (English Subtitles) (1986)


Buika - No Habrá Nadie En El Mundo (Videoclip oficial) (2008)


El Canto Antiguo de la Iglesia Hispana en su Contexto Histórico: El canto mozárabe (prior to 2012), https://youtu.be/1kksnGT-8_g

Zarzuela, el “género chico”. Programa "Andalucía.es". Canal Sur Televisión (01/03/2013), https://youtu.be/1KzXbVCxWqs

ROSALÍA - MALAMENTE (Cap.1: Augurio) (2018)
Composer Alberto Iglesias (‘Pain and Glory’): 'Putting music in difficult places' | GOLD DERBY (2019)

*Teatro Lírico Español: el Género Chico*. Documentos RNE (11/11/2020),

Carola Ortiz · El Testament d’Amèlia (Official Videoclip) (2021)

**Digital resources**

*Medieval fragments: Old Hispanic chant vestiges*. University of Bristol (2017),


Archivo de la Palabra Biblioteca Nacional de España:

Flamenco Andalusi: Jalal Chekara & AAO minutes 12’ - 19’

**Press**


[https://www.theguardian.com/music/series/sounds-of-europe-spain](https://www.theguardian.com/music/series/sounds-of-europe-spain)


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

This course takes place in Lent Term, as a part of which students are expected to draw to some degree on their language skills. The course is designed for those who have successfully completed a language course at the Language Centre in Michaelmas Term, but those who already have achieved an A-level standard or equivalent are not required to take the preparatory language course. This course will consist of eight 90-minute lectures in Lent Term, plus one revision lecture in Easter Term. Students should expect to have three supervisions in Lent, and one supervision in Easter Term. Students will usually be asked to write four supervision essays for this course. Supervisions will not be required in Michaelmas Term, during the language classes. Directors of Studies are encouraged to contact Raquel Rojo Carrillo (mrr48) and Vanessa Paloma Elbaz (vpde2) directly to arrange supervisions.
Paper 13: 2: Introduction to Schenkerian Analysis
Course Leader: Nicholas Marston

<table>
<thead>
<tr>
<th>Teaching hours</th>
<th>12 hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recommended supervision</td>
<td>Supervision built-in to course</td>
</tr>
<tr>
<td>Terms taught</td>
<td>Michaelmas &amp; Lent</td>
</tr>
<tr>
<td>Assessment method</td>
<td>3-hour written examination (in-person)</td>
</tr>
<tr>
<td>Key dates</td>
<td>N/A</td>
</tr>
</tbody>
</table>

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

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

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

Description of the course
Following a series of seminars given during the Michaelmas and Lent Terms, students will be offered a number of supervisions (normally three or four, depending on numbers) extending into the Easter Term if necessary. It is not required of Directors of Studies to arrange additional supervision. Following the initial exposition of concepts and techniques, teaching will centre largely around short weekly exercises to be completed in preparation for discussion and class evaluation. There will also be occasion for critical discussion of Schenker’s own analyses, and of related literature. The course becomes increasingly student-led as it proceeds. Those opting for this course are advised that in-person attendance will be required.

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

Suggestions for preliminary study
One of the best introductions to Schenker’s thought, originally published in 1934 by one of his most distinguished students, is Oswald Jonas, Introduction to the Theory of Heinrich Schenker, trans. and

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


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

**Schedule**

**Michaelmas Term**

Week 1
An introduction to Schenker’s published work and to fundamental concepts and elements of notation.

Weeks 2–8
This part of the course principally prepares students for Question 1 in the examination. These weeks are devoted to the completion and discussion of short weekly exercises, mainly drawn from piano repertoire by Haydn, Mozart and Beethoven. Students will be required to bring their analyses to each seminar, and to share and discuss them. Professor Marston will comment individually on each student’s work and answer questions. The precise sequence of exercises will be adjusted to match the developing ability of the group.

**Lent Term**
This part of the course principally prepares students for Question 2 in the examination. Working individually or in pairs, depending on numbers, students will lead seminars devoted to discussion of the following compositions and associated analyses:
Week 1
Schumann, ‘Aus meinen Tränen spriessen’; ‘Wenn ich in deine Augen seh’ ‘ (Dichterliebe, op. 48, nos 2, 4)

Week 2
Bach, Sarabande from French Suite in E

Week 3
Mozart, Piano Sonata in A, K. 331, Menuetto

Week 4
Schubert, ‘Du bist die Ruh’ ‘, D. 776

Week 5
Chopin, Prelude in E minor, op. 28 no. 4
Paper 14: 3: Music and Global History
Course Leader: Jacob Olley

<table>
<thead>
<tr>
<th>Teaching hours</th>
<th>8 combined lectures/seminars of 90 mins each and 1 revision lecture of 60 mins</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recommended number of supervisions</td>
<td>4 plus 1 revision supervision; 2 x 30 min supervisions for coursework</td>
</tr>
<tr>
<td>Terms taught</td>
<td>Michaelmas Term; Easter Term (revision lecture)</td>
</tr>
<tr>
<td>Assessment method</td>
<td>3-hour written examination (online) (requiring two answers), plus either a 3,500-word Extended Essay or a 20-minute podcast.</td>
</tr>
<tr>
<td>Key dates</td>
<td>Friday 11 November 2022: Title and proposal submission for coursework (essay or podcast) Monday 23 January 2023: Coursework submission</td>
</tr>
</tbody>
</table>

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

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

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

**Description of the assessment**
Assessment of this paper will be split equally between a 3-hour online written examination and an independent supervised study consisting of either a 3,500-word Extended Essay or a 20-minute podcast. For the written examination, students will be required to answer two questions from a larger selection. This coursework is to be submitted via the relevant folder on the Paper’s Moodle page, to the Chair of Examiners so as to arrive not later than 5.00pm on **Monday 23 January 2023**.
For further specifications relating to coursework essay submissions, see the Guidance for Essay submissions.

**Suggestions for preliminary study and online resources**


Websites

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

Excavated Shellac: [www.excavatedshellac.com](http://www.excavatedshellac.com)

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

Radiooooo: [www.radiooooo.com](http://www.radiooooo.com)

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

Ottoman History Podcast: [www.ottomanhistorypodcast.com](http://www.ottomanhistorypodcast.com)

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

Ajam Media Collective: [www.ajammc.com](http://www.ajammc.com)

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

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

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

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

This course consists of eight lecture/seminars of 90 minutes each, to take place in Michaelmas term. A 60-minute revision lecture will take place in Easter term. There will be four centrally organised supervisions in Michaelmas term, and one revision supervision in Easter term. In addition, there will be two supervisions of 30 minutes each (one at the end of Michaelmas and one at the beginning of Lent term) for students to discuss their chosen coursework project. Supervisors for coursework projects will be assigned by the course leader after submission of titles and abstracts on Friday 11 November 2022.
Paper 15: 4: Opera in the Underworld: Five Centuries of Orpheus and Eurydice in Musical Theatre
Course Leader: Alana Mailes

<table>
<thead>
<tr>
<th>Teaching hours</th>
<th>12 (8 x 90-minute lectures)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recommended supervisions</td>
<td>4 + 1 Easter term revision supervision</td>
</tr>
<tr>
<td>Terms taught</td>
<td>Lent</td>
</tr>
<tr>
<td>Assessment method</td>
<td>3-hour written examination (online) (50%)</td>
</tr>
<tr>
<td></td>
<td>3,500 word essay (50%)</td>
</tr>
<tr>
<td>Key dates</td>
<td>Monday 20 February 2023: Coursework title and proposal submission</td>
</tr>
<tr>
<td></td>
<td>Tuesday 25 April 2023: Coursework submission</td>
</tr>
</tbody>
</table>

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

**Aims and objectives**
- To introduce students to the history of musical theatre from the seventeenth century to the present
- To acquaint students with multiple staged musical settings of the Orpheus and Eurydice story
- To explore how an ancient myth has transformed over time in different geo-historical contexts
- To stimulate critical thought about the various aesthetic, technological, social, and political dimensions of musico-dramatic entertainment and its historiography

**Description of the course**
This course will introduce students to the history of musical theatre through two Greco-Roman literary characters who famously ventured into the ancient mythological realm of the dead: the Auloniad nymph Eurydice and her husband Orpheus, Thracian demigod of music. Their story has been fundamental to the development of opera for hundreds of years, continuously transformed by the many different geo-historical contexts in which it has been set to music and staged. This course will survey various representations of the Orpheus and Eurydice myth in musical theatre from Jacopo Peri’s 1600 musical drama L’Euridice to Anaïs Mitchell’s 2019 Broadway musical Hadestown and Matthew Aucoin’s 2020 opera Euridice. Students will engage with a wide array of interconnected themes such as the mythology of song; operatic technologies; music, politics, and gender; and musico-dramatic taste, style, adaptation, and translation. Each unit will typically analyze both the musical and narrative characteristics of one musical drama at a time, exploring the broader artistic, social, and political contexts in which each drama was produced, as well as its music-historical significance and relationship to other musical settings of the myth. Students will have regular viewing, listening, reading, and score study assignments. Opera screenings outside of lecture will be offered for those who want to complete viewing assignments as a group. Students will be asked to submit supervision essays throughout Lent term and take a final written examination. As a final coursework submission, students will also be expected to describe their own reimagining of an ancient narrative as a musico-dramatic production.
**Description of the examination**
Assessment will be made partly through a 3-hour online written examination in Easter term. Students will be expected to answer two essay questions from a number of different options. This examination will be worth 50% of the total mark for the course.

**Submission of work**
In Easter term, students will be asked to submit a 3,500-word essay that reimagines an ancient narrative (which need not be Greco-Roman) as a musical drama. This submission will be worth 50% of the total mark for this course. This coursework is to be submitted via the relevant folder on the Paper’s Moodle page, to the Chair of Examiners so as to arrive not later than 5.00pm on **Tuesday 25 January 2023**.

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

**Suggestions for preliminary study**
Students can prepare by reading a few of the ancient myths that will be discussed in class, as well as a general introduction to the history of opera. More specialized scholarship will be introduced in the course. It is highly advisable to begin viewing and listening to at least some of the musical dramas that will be covered in lecture, as there will be many hours of listening ahead. Scores will be provided in Lent term, but for the time being, most scores are available in the Pendlebury Library of Music. Further, optional listening and viewing will be suggested throughout the course, namely alternative recordings of required listening and additional musical settings of the Orpheus and Eurydice story.

- **Preliminary reading:**

- **Preliminary viewing:**
  - Luigi Rossi, *Orfeo* (1647), Raphaël Pichon, Ensemble Pygmalion, Jetske Mijnssen (2016)
  - Christoph Willibald Gluck, *Orfeo ed Euridice* (1762), Václav Luks, Collegium 1704, Collegium Vocale 1704, Ondřej Havelka (2014)

- **Preliminary listening:**
  - Ernst Krenek, *Orpheus und Eurydike* (1926), Pinchas Steinberg and Vienna Radio Symphony Orchestra (2019)

*Guidance for Students, Directors of Studies and Supervisors*
This course will consist of eight lectures and four supervisions during Lent term, as well as one revision supervision in Easter term. Assigned work can be determined by each supervisor, but suggested topics for essays and other exercises will be provided. One of the four supervisions should be used to help students workshop their final essay submissions, and this should be a solo supervision. Supervisors are encouraged to attend lectures.
Composers’ Workshops
Lecturer: Richard Causton

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

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

Guidance for Students, Directors of Studies and Supervisors
This programme will consist of sixteen sessions running through Michaelmas and Lent Terms. It is expected that students taking Composition at all levels attend these sessions.
PART II

Candidates for Part II shall offer six papers in total. The re-use of material from one examination paper in another is strictly forbidden. This rule applies to all papers, dissertations, submitted essays etc., and candidates offering Paper 4 (Advanced Performance) together with a Dissertation, Analysis Portfolio or Notation Portfolio, are advised that only one of those coursework submissions may include discussion of the repertoire they are offering in Paper 4.

The Examiners are empowered to request a candidate to attend an interview (a viva voce examination) on matters arising from the examinations; however, they take account of the interview only if it would be to the candidate’s advantage. Although dates are not yet confirmed, interviews normally take place on the Wednesday or Thursday following the end of Full Easter Term (in 2023, Wednesday 21 or Thursday 22 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.

<table>
<thead>
<tr>
<th>Paper Number</th>
<th>Course Title</th>
<th>Course Leader</th>
<th>Term/s</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Analysis Portfolio</td>
<td>Paul Wingfield</td>
<td>Michaelmas</td>
</tr>
<tr>
<td>2</td>
<td>Composition Portfolio Seminars</td>
<td>Richard Causton &amp; Marta Gentilucci</td>
<td>Michaelmas &amp; Lent</td>
</tr>
<tr>
<td>3</td>
<td>Notation and Source Studies Portfolio</td>
<td>Nicolas Bell</td>
<td>Michaelmas</td>
</tr>
<tr>
<td>4</td>
<td>Advanced Performance Recital (incl. Performance Workshops)</td>
<td>Margaret Faultless</td>
<td>Michaelmas &amp; Lent</td>
</tr>
<tr>
<td>5</td>
<td>Dissertation (also Part IB)</td>
<td>Stefano Castelvecchi</td>
<td>Easter &amp; Michaelmas</td>
</tr>
<tr>
<td>6</td>
<td>Advanced Tonal Skills</td>
<td>Kim Ashton</td>
<td>Michaelmas</td>
</tr>
<tr>
<td>7</td>
<td>Fugue (also Part IB)</td>
<td>Gareth Wilson</td>
<td>Michaelmas</td>
</tr>
<tr>
<td>8</td>
<td>Advanced Skills</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Option i) Advanced Keyboard</td>
<td>i) Nigel Yandell</td>
<td>Michaelmas &amp; Lent</td>
</tr>
<tr>
<td></td>
<td>Option ii) Choral Performance</td>
<td>ii) Graham Ross</td>
<td>Michaelmas &amp; Lent</td>
</tr>
<tr>
<td>10</td>
<td>The Operas of Da Ponte and Mozart</td>
<td>Stefano Castelvecchi</td>
<td>Lent</td>
</tr>
<tr>
<td>11</td>
<td>After Napoleon: Music &amp; Modernity in the 1820s</td>
<td>Benjamin Walton</td>
<td>Lent</td>
</tr>
<tr>
<td>12</td>
<td>Studies in Musical Modernism and New Media</td>
<td>David Trippett</td>
<td>Lent</td>
</tr>
<tr>
<td>13</td>
<td>Singers and Singing in the Twentieth Century (and Beyond)</td>
<td>Susan Rutherford</td>
<td>Michaelmas</td>
</tr>
<tr>
<td>14</td>
<td>Playing for Change: Popular Music and Agency</td>
<td>Min Yen Ong</td>
<td>Lent</td>
</tr>
<tr>
<td>15</td>
<td>Music, Sound and Decoloniality</td>
<td>Stephen Wilford</td>
<td>Michaelmas &amp; Lent</td>
</tr>
<tr>
<td>16</td>
<td>Issues in African American Music</td>
<td>Alisha Jones</td>
<td>Michaelmas</td>
</tr>
<tr>
<td>17</td>
<td>Music Psychology</td>
<td>Peter Harrison</td>
<td>Michaelmas &amp; Lent</td>
</tr>
<tr>
<td></td>
<td>Composers’ Workshops</td>
<td>Richard Causton</td>
<td>Michaelmas &amp; Lent</td>
</tr>
</tbody>
</table>
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.

<table>
<thead>
<tr>
<th>Date of Submission</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>Friday 14 October 2022</td>
<td>Paper 4 Advanced Performance: Option declaration Submit via online form (link to be provided on Paper 4 Moodle page)</td>
</tr>
<tr>
<td>Monday 17 October 2022</td>
<td>Paper 6 Advanced Tonal Skills: Submission of option declaration Submit via online form (link to be provided on Paper 6 Moodle page)</td>
</tr>
<tr>
<td>Wednesday 9 November 2022</td>
<td>Paper 1 Analysis Portfolio: Submission of first proposal Submit via online form (link to be provided on Paper 1 Moodle page)</td>
</tr>
<tr>
<td>Wednesday 9 November 2022</td>
<td>Paper 8 Advanced Skills: Choral Performance – Option declaration Submit via online form (link to be provided on Paper 8 Moodle page)</td>
</tr>
<tr>
<td>Friday 11 November 2022</td>
<td>Paper 5 Dissertation: Submission of title and proposal Submit via online form (link to be provided on Paper 5 Moodle page)</td>
</tr>
<tr>
<td>Monday 21 November 2022</td>
<td>Paper 16 Issues in African American Music: Submission of title and proposal Submit via online form (link to be provided on Paper 16 Moodle page)</td>
</tr>
<tr>
<td>Friday 2 December 2022</td>
<td>Paper 4 Advanced Performance: Self-reflection Submit by email to Director of Studies and Director of Performance</td>
</tr>
<tr>
<td>Tuesday 17 January 2023</td>
<td>Paper 17 Music Psychology: Submission of title and project proposal Submit via online form (link to be provided on Paper 17 Moodle page)</td>
</tr>
<tr>
<td>Friday 20 January 2023</td>
<td>Paper 1 Analysis Portfolio: Submission of second proposal Submit via online form (link to be provided on Paper 1 Moodle page)</td>
</tr>
<tr>
<td>Friday 20 January 2023</td>
<td>Paper 3: Notation and Source Studies Portfolio: Submission of project proposals Submit via online form (link to be provided on Paper 3 Moodle page)</td>
</tr>
<tr>
<td>Tuesday 24 January 2023</td>
<td>Paper 2 Composition Portfolio: first submission Submit in the relevant folder on the Paper 2 Moodle page</td>
</tr>
<tr>
<td>Tuesday 28 February 2023</td>
<td>Paper 4 Advanced Performance: Recital programme Submit via online form (link to be provided on Paper 4 Moodle page)</td>
</tr>
<tr>
<td>Tuesday 14 March 2023</td>
<td>Paper 2 Composition Portfolio: second submission Submit in the relevant folder on the Paper 2 Moodle page</td>
</tr>
<tr>
<td>Thursday 16 March 2023</td>
<td>Paper 1 Analysis Portfolio: first submission Submit in the relevant folder on the Paper 1 Moodle page</td>
</tr>
<tr>
<td>Friday 17 March 2023</td>
<td>Paper 4 Advanced Performance: Self-reflection Submit by email to Director of Studies and Director of Performance</td>
</tr>
<tr>
<td>Friday 17 March 2023</td>
<td>Paper 17 Music Psychology: Research Proposal submission Submit in the relevant folder on the Paper 17 Moodle page</td>
</tr>
<tr>
<td>Friday 28 April 2023</td>
<td>Paper 2 Composition Portfolio: third submission Submit in the relevant folder on the Paper 2 Moodle page</td>
</tr>
<tr>
<td>Date</td>
<td>Event Description</td>
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<td>-----------------------------</td>
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</tr>
<tr>
<td>(Seventh day of Full Easter Term)</td>
<td>Submit in the relevant folder on the Paper 8 Moodle page</td>
</tr>
<tr>
<td>Wednesday 3 May 2023</td>
<td>Paper 1 Analysis Portfolio: second submission</td>
</tr>
<tr>
<td>(Ninth day of Full Easter Term)</td>
<td>Submit in the relevant folder on the Paper 1 Moodle page</td>
</tr>
<tr>
<td>Friday 5 May 2023</td>
<td>Paper 6 Advanced Tonal Skills Portfolio</td>
</tr>
<tr>
<td>(Eleventh day of Full Easter Term)</td>
<td>Submit in the relevant folder on the Paper 6 Moodle page</td>
</tr>
<tr>
<td>Tuesday 9 May 2023</td>
<td>Paper 3 Notation and Source Studies Portfolio</td>
</tr>
<tr>
<td>(Fifteenth day of Full Easter Term)</td>
<td>Submit in the relevant folder on the Paper 3 Moodle page</td>
</tr>
<tr>
<td>Wednesday 10 May 2023</td>
<td>Paper 16 Issues in African American Music: Coursework submission</td>
</tr>
<tr>
<td>(Sixteenth day of Full Easter Term)</td>
<td>Submit in the relevant folder on the Paper 16 Moodle page</td>
</tr>
<tr>
<td>Friday 12 May 2023</td>
<td>Paper 5 Dissertation</td>
</tr>
<tr>
<td>(Eighteenth day of Full Easter Term)</td>
<td>Submit in the relevant folder on the Paper 5 Moodle page</td>
</tr>
<tr>
<td>Tuesday 7 June 2023</td>
<td>Paper 4 Advanced Performance: Recording submission</td>
</tr>
<tr>
<td>(Tuesday one week before end of Full Easter Term)</td>
<td>Submit in the relevant folder on the Paper 4 Moodle page</td>
</tr>
<tr>
<td>May 2023</td>
<td>Paper 8 ii) Choral Performance: Submission of marked-up conducting scores</td>
</tr>
<tr>
<td>(Date tbc at the start of Easter Term)</td>
<td>To be submitted as directed by course leader (information tbc)</td>
</tr>
<tr>
<td>June 2023</td>
<td>Paper 8 i) Advanced Keyboard Skills: Figured bass and song accompaniment takeaway</td>
</tr>
<tr>
<td>(Date tbc at the start of Easter Term)</td>
<td>To be released via Moodle by Faculty Admin Office</td>
</tr>
</tbody>
</table>
Paper 1: Analysis Portfolio
Course Leader: Paul Wingfield

<table>
<thead>
<tr>
<th>Teaching hours</th>
<th>90 mins (Introductory lecture)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recommended number of supervisions</td>
<td>6</td>
</tr>
<tr>
<td>Term taught</td>
<td>Michaelmas</td>
</tr>
<tr>
<td>Assessment method</td>
<td>Portfolio of two essays</td>
</tr>
<tr>
<td>Key dates</td>
<td>Wednesday 9 November 2022: Submission of first proposal</td>
</tr>
<tr>
<td></td>
<td>Friday 20 January 2023: Submission of second proposal</td>
</tr>
<tr>
<td></td>
<td>Thursday 16 March 2023: Submission of first essay</td>
</tr>
<tr>
<td></td>
<td>Wednesday 3 May 2023: Submission of second essay</td>
</tr>
</tbody>
</table>

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

Aims and objectives
To enable candidates to demonstrate their engagement with analytical issues and methods at an advanced level.

Description of the course
This paper requires that candidates demonstrate their understanding of a range of analytical issues and methods. The two submitted essays, which will usually be supplemented by extensive musical examples, may both involve analysis of selected compositions; alternatively, one or both of the essays might address theoretical issues raised by the work of other analysts, or offer critiques of specific existing analyses. The possible range of topics and approaches will necessarily be very wide, but might include some of the following: Schenkerian analysis; pitch-class set theory; neo-Riemannian transformational theory; text-music relationships; functional analysis; motivic analysis; analysis of serial compositions; analysis of rhythm, timbre, and other non-pitched parameters; analysis of performance; and listener-oriented analysis. Candidates are reminded that there are no limits on the musical repertoires upon which their projects may draw.

Progress will be monitored mainly by individual supervisions (to be arranged by Directors of Studies), but the Faculty will provide one lecture early in Michaelmas Term, exploring current analytical trends and the choice and definition of essay topics.

Description of the examination
Candidates will be required to submit two essays involving the use of analytical techniques, to a maximum total length of 8,000 words (excluding bibliography and appendices, but including footnotes). In the case of submissions involving substantial non-verbal elements (e.g. Schenkerian graphs) the total number of words may be reduced accordingly. Each of the two essays should be separately paginated, with any appendices included following the text. The abstract should be produced, with the subheading ‘Abstract’, at the head of each essay and before the beginning of the main text. All those offering an Analysis Portfolio must ensure that they submit, with their portfolio essays, complete copies of the scores or texts being analysed. Copies should be in A4 format unless clear legibility is compromised by this restriction. Bar numbers must be included, and clearly legible,
in all cases. Score copies should be separate from the relevant essays, so that they may conveniently be read alongside your work. Where reproduction of the complete score is impractical (e.g. in the case of an opera) it is your responsibility to ensure that sufficient music examples are included to allow detailed assessment of your work.

For further specifications relating to coursework essay submissions, see the Guidance for Essay submissions.

Submission of portfolio
Candidates will be required to submit brief proposals of the two essays to the Course Co-ordinator, outlining the nature of the two projects. Each proposal should be 50–100 words long. The first proposal will need to be handed in, via the relevant form on the Paper’s Moodle page, not later than the division of Michaelmas Term (Wednesday 9 November 2022); the second proposal must be handed in, via the relevant form on the Paper’s Moodle page, not later than Friday 20 January 2023. The candidate must obtain approval of the first proposed subject by the Undergraduate Teaching Committee of the Faculty Board not later than the end of Full Michaelmas Term; approval of the second proposed subject must be obtained not later than the division of Lent Term. The first portfolio essay must be submitted, via the relevant folder on the Paper’s Moodle page, to the Chair of Examiners so as to arrive not later than 5.00pm on Thursday 16 March 2023. The second portfolio essay must be submitted via the relevant folder on the Paper’s Moodle page to the Chair of Examiners so as to arrive not later than 5.00pm on Wednesday 3 May 2023. 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
- Richard Cohn, Audacious Euphony (Oxford & New York, 2012)
- Eric Wen, Graphic Music Analysis (Lanham, MD, 2019)
• Articles in journals such as *Journal of Music Theory; Music Analysis; Music Theory Spectrum*

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

This course consists of one lecture early in Michaelmas Term. In addition, all students may have, subject to approval from their Directors of Studies, an individual one-hour consultation session or two half-hour sessions with the Course Director to discuss their plans. Students taking this option are strongly recommended to avail themselves of this opportunity. Examination is by portfolio. The Music Faculty Board recommends that this course be supervised in not more than six individual supervisions spaced throughout the academic year.
Paper 2: Portfolio of Compositions
Course Leader: Richard Causton & Marta Gentilucci

<table>
<thead>
<tr>
<th>Teaching hours</th>
<th>Please see equivalent information in Parts IA and IB</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recommended number of supervisions</td>
<td>6 hours. Supervision arrangements to be agreed by candidates in a short meeting with the Course Leader at the beginning of the year.</td>
</tr>
<tr>
<td>Term taught</td>
<td>Michaelmas &amp; Lent</td>
</tr>
<tr>
<td>Assessment method</td>
<td>Portfolio of three compositions, lasting in total between 18 and 25 minutes</td>
</tr>
<tr>
<td>Key dates</td>
<td>Tuesday 24 January 2023: first submission</td>
</tr>
<tr>
<td></td>
<td>Tuesday 14 March 2023: second submission</td>
</tr>
<tr>
<td></td>
<td>Friday 28 April 2023: third submission</td>
</tr>
</tbody>
</table>

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

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

Description of the course and of the portfolio
Candidates are required to submit a portfolio of three pieces whose combined duration should normally be of between 18 and 25 minutes. It is intended that the portfolio should comprise three complete, self-contained works; however, one of the three pieces may comprise an excerpt from a longer work. One piece should be for an ensemble (with or without voices) of no fewer than ten performers (NB: this means ten real parts; in the case of choral works, for example, SATB would count as four, even though the number of performers may exceed ten). One piece should be no shorter than eight minutes in duration. The notation used should be that most appropriate to the medium. In addition, candidates are encouraged to submit a recording of the piece, although this is not a requirement except in the case of electroacoustic works. The quality of performance will not affect the mark. There should be no significant discrepancy between the score of a piece and the submitted recording.

The preliminary pages of the score should include a brief written outline of the piece (one or two paragraphs typically suffice). This might be in essence a programme note, but it may also touch upon technical matters (e.g. compositional processes employed and structural features of the piece). For excerpts of longer works (such as acts/scenes from operas, etc), the preliminary note should clearly explain the context (e.g. in terms of structure, plot and drama) for the submitted work.

Suggestions for preliminary study
The main priority is, always, familiarity with a wide range of 20th- and 21st-century music in all its epochs, tendencies, intonations and levels. Candidates are also encouraged to read textbooks or articles by composers whose music appeals to them and to familiarise themselves with the theories and accounts of personal practice of contemporary composers. It is advisable for prospective composers to consult potential supervisors as soon as possible, in order to plan useful preparation, to investigate the possibilities for performance, and to find out about the facilities available in the
electro-acoustic studio. It is usual for a candidate for the Portfolio of Free Compositions in Part II to have already studied Paper 5 of Part IB (Portfolio of Free Compositions).

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

**Submission of the portfolio**
One of the three compositions must be submitted, via the relevant folder on the Paper’s Moodle page, to the Chair of Examiners so as to arrive not later than 5.00pm on the submission dates given above. The compositions must have been written by the candidate during the current academic year. Each work must have a cover sheet. Candidates will be required to declare that the contents of the portfolio are their own work and that they do not contain material already used to any substantial extent for a comparable purpose. Penalties will be imposed for late submission.

Audio recordings must be submitted online via Moodle (detailed instructions will be issued by the Faculty closer to the submission deadline). Files must be named using this format:

```
Candidate number_title of piece – e.g. 2453K_Movement for string quartet
```

Moodle will anonymise your submission. It is therefore essential that files are named correctly; otherwise, the examiners may not be able to match your recording to the relevant score. Candidates who fail to name their files correctly may incur a penalty.

**Guidance for students, Directors of Studies and supervisors**
The course requires the submission to the Chair of Examiners a portfolio of three compositions written by the candidate during the current academic year whose combined duration should normally be of between 18 and 25 minutes; one composition is to be delivered on the last Tuesday of Full Lent Term; the remaining two not later than the fourth day of Full Easter Term. The Music Faculty Board recommends that this course be supervised in six individual supervisions, usually spaced throughout the academic year (some supervisors may prefer to see students for twelve supervisions of half an hour). Supervision arrangements will be made centrally after a brief meeting between the student and Course Leader at the beginning of the academic year.
Paper 3: Notation and Source Studies Portfolio
Course Leader: Nicolas Bell

<table>
<thead>
<tr>
<th>Teaching hours</th>
<th>3 hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recommended number of supervisions</td>
<td>6</td>
</tr>
<tr>
<td>Term taught</td>
<td>Michaelmas</td>
</tr>
<tr>
<td>Assessment method</td>
<td>Portfolio of three projects</td>
</tr>
<tr>
<td>Key dates</td>
<td></td>
</tr>
<tr>
<td>Friday 20 January 2023: Submission of project proposals</td>
<td></td>
</tr>
<tr>
<td>Tuesday 9 May 2023: Submission of portfolio</td>
<td></td>
</tr>
</tbody>
</table>

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

**Aims and objectives**
This paper is intended to allow students to explore notations and original source material from any historical period, ancient to modern, and the different approaches to editing a piece of music. It is examined by submission of a portfolio.

**Description of the portfolio**
Candidates are required to submit three projects involving the study of notations and of original source material, of a length between 6,000 and 8,000 words (excluding bibliography and appendices, but including footnotes) for the overall submission.

There is no limitation on the type of material to be studied; nevertheless, it will usually be the case that the three projects will deal with either the same materials (and ask different questions about them) or the same questions (explored through different materials). It is intended that candidates confront and find ways of handling issues thrown up by specific methods of notation and/or types of source: the portfolio should therefore contain some original transcription, whether it be of complete works or extracts; and accompanying notes, in which the nature of the issues and ways of dealing with them are explained. If necessary, the portfolio may include recorded examples. Each of the three projects need not be of equal weight in the portfolio.

The course consists of three lectures, followed by supervisions on the specific projects. The first lecture will consider a range of different source situations, the means of progression from a composer’s draft through copies and revisions to a published edition, and the different approaches which different composers, copyists and publishers have taken to presenting music on the page. The second lecture will consider the various functions of musical notations, and the ways in which changes have been brought about for specific purposes, with examples taken from the Middle Ages to the 21st century, as well as providing an overview of ways of finding source-materials through specialist catalogues and databases. The third lecture, which may be tailored to specific proposals brought up by candidates, will examine various modern editions and assess their usefulness to performers and to scholars.
Candidates are advised that it is possible to take this paper as well as a written notation paper in Part II, provided that the portfolio projects do not coincide with the repertoires dealt with in any written notation paper.

For further specifications relating to coursework essay submissions, see the Guidance for Essay submissions.

**Submission of the portfolio**
Candidates will be required to submit brief proposals of the three projects, via the relevant form on the Paper’s Moodle page, to the Course Co-ordinator outlining the nature of and source material for each of the three projects. The proposals should arrive not later than 5.00pm on **Friday 20 January 2023**. The candidate must obtain approval of the proposed projects by the Undergraduate Teaching Committee of the Faculty Board not later than the Division of Lent Term. The finished portfolio must be uploaded in PDF format via Moodle so as to arrive with the Chair of Examiners not later than 5.00pm on **Tuesday 9 May 2023**. Each project must have a cover sheet. Candidates will be required to declare that the transcriptions and notes are their own work and that they do not contain material already used to any substantial extent for a comparable purpose. Penalties will be imposed for late submission.

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

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


**Guidance for students, Directors of Studies and supervisors**
This course consists of three 60-minute lectures in Michaelmas Term. Examination is by portfolio. The Faculty Board of Music recommends that the course be supervised in six individual supervisions.
Paper 4: Advanced Performance
Course Leader: Margaret Faultless

<table>
<thead>
<tr>
<th>Teaching hours</th>
<th>Please see below</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recommended number of supervisions</td>
<td>10 hours of one-to-one lessons plus classes</td>
</tr>
<tr>
<td>Terms taught</td>
<td>Michaelmas &amp; Lent</td>
</tr>
<tr>
<td>Assessment method</td>
<td>Recital or recital plus recording</td>
</tr>
<tr>
<td>Key dates</td>
<td>Friday 14 October 2022: Declaration form</td>
</tr>
<tr>
<td></td>
<td>Friday 2 December 2022: Secital self-reflection</td>
</tr>
<tr>
<td></td>
<td>Tuesday 28 February 2023: Recital programme submission</td>
</tr>
<tr>
<td></td>
<td>Friday 17 March 2023: Self-reflection</td>
</tr>
<tr>
<td></td>
<td>Tuesday 7 June 2023: Submission of recording links</td>
</tr>
<tr>
<td></td>
<td>Tuesday 7 June 2023 Submission of programme and scores to Moodle</td>
</tr>
</tbody>
</table>

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 looking at music, and they are expected to use their knowledge and experience to enhance their performing skills, to create an informed interpretation and to develop a distinctive musical voice.
A series of performance classes will take place in Michaelmas Term and each student will be required to perform in one class. A class in Michaelmas Term and a class in Lent Term will address issues of programming, preparation and presentation. The Director of Performance is also available for one-to-one consultations.
Students are encouraged to attend (and/or participate in) the Faculty’s well-being classes for performers and in the wide variety other workshops, seminars, practical classes, and talks offered by the Centre for Music Performance in collaboration with the Faculty.
Students are also encouraged to take part in ensembles and other performance activities (including outreach projects) within the Faculty, Colleges and University.
Although not a formal requirement, we recommend that students taking this option should have achieved a result of at least 60 in the Recital component of Part IB Introduction to Performance Studies, or be of an equivalent standard.

**Description of the examination**
Option 1) An assessed 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. Students will be informed if this is permitted.
Option 2) An assessed instrumental or vocal recital consisting of at least 17 minutes of music and not more than 20 minutes on stage. In addition to the examiners, the recitals may be open to an invited audience. Students will be informed if this is permitted. PLUS a video recording of at least 17 minutes of music and not more than 20 minutes in duration from repertoire performed and recorded since 1 October 2022. Recordings of conducting/directing and small group one-to-a-part performances of music from any tradition may be proposed. Students must discuss this option with Maggie Faultless before submitting their programme for approval.

Please note that entrance, exit, tuning, spoken introductions and times between pieces or songs etc. form part of the allotted maximum time on stage for the live recital. If the recital is too long or too short, it may be stopped and/or penalised by up to 2% for each minute or part of a minute outside the times prescribed (normally to a maximum penalty of 10%).

The recital (and, if selected, the submitted recording) will be assessed as a whole, including presentation, overall artistic impression, and technical and musical factors. Please consult the Marking Criteria for further information. The live recitals will be held in June, after the written examinations.

Students may, if they wish, use part of their Recital repertoire as a subject for not more than one of the following: Dissertation, Analysis Portfolio or Notation Portfolio. Candidates are expected to have at least ten hours of vocal/instrumental lessons as preparation for this paper, as outlined below.

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

By Friday 14 October 2022 recitalists must submit a declaration form indicating their intention to take Option 1) or Option 2) and their instrument or voice type and the name of their teacher(s). Organists will unusually 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 and Lent Terms students taking the Recital option must submit a self-reflection on their studies (via Moodle).

By Tuesday 28 February 2023 recitalists must submit details of the complete programme for approval by the Chair of Examiners and Director of Performance.

Additional examination requirements:
 Repertoire performed by the same candidate in a previous University examination may not be repeated.
 Candidates must provide an accompanist and/or page-turner, if required.
 Candidates must provide the Examiners with scores or piano reductions of each piece they are performing, in the edition being used.
 In addition, candidates must provide the Examiners with a programme setting out the pieces in the order in which they are to be performed.
Organists must include the specification of the organ used for their recital (a full list of stops and couplers).
Candidates may also provide programme notes, if they wish; however, these will be not be assessed as part of the examination process.
Instructions about uploading this material to Moodle will be given.

Guidance for students and Directors of Studies
Colleges should provide an equivalent of at least ten hours of vocal/instrumental lessons as the supervision equivalent. Tuition is to be arranged by students themselves or through their Colleges (normally to a minimum of £700, where not otherwise covered), with advice from the Director of Performance, where relevant.

CAMRAM
Up to 10 students (Part IB or Part II) receive the lesson allocation for Tripos recitals at the Royal Academy of Music (CAMRAM Scheme). This can be an exceptional opportunity to experience conservatoire-style teaching. Lessons may be supplemented by attendance at non-public RAM classes. This tuition is not in addition to the lessons recommended above. As with other supervisions, they are paid for by individual Colleges, but in this case via the Academy. All recipients are expected to take an active role in Faculty and University performance-related activities. The CAMRAM fees for 2022/23 are Part 1B £640 (8 hours), Part II £800 (10 hours).
Paper 5: Dissertation
Course Leader: Stefano Castelvecchi

<table>
<thead>
<tr>
<th>Teaching hours</th>
<th>2 hours + opt-in Work in Progress Presentation session</th>
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<tbody>
<tr>
<td>Recommended number of</td>
<td>6 hours</td>
</tr>
<tr>
<td>supervisions</td>
<td></td>
</tr>
<tr>
<td>Term taught</td>
<td>Easter (preceding year) &amp; Michaelmas</td>
</tr>
<tr>
<td>Assessment method</td>
<td>Dissertation (7,000–10,000 words)</td>
</tr>
<tr>
<td>Key dates</td>
<td>Friday 11 November 2022: Submission of title and proposal</td>
</tr>
<tr>
<td></td>
<td>Friday 12 May 2023: Submission of dissertation</td>
</tr>
</tbody>
</table>

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

Aims and objectives
The dissertation gives undergraduates an opportunity to engage in research on a subject of their choice.

Description of the course
The dissertation should be of not fewer than 7,000 and not more than 10,000 words on a musical subject of the candidate’s choice, which falls wholly or substantially outside the subject or subjects chosen by the candidate for any other paper. The range of subjects chosen is extraordinarily diverse, and each student’s progress is supported primarily by means of supervisions. The Faculty, however, provides two introductory lectures. The first lecture takes place at the end of the Easter Term of the academic year preceding that of the dissertation writing, and concerns the choice and definition of a topic. The second lecture takes place in the Michaelmas Term of the dissertation year, and concerns the process of writing and editing. There will be an opportunity towards the end of the Easter lecture to discuss your choice of topic (or, if you have not yet made one, the possibilities you have in mind) with the Course Leader.

For further specifications relating to coursework essay submissions, see the Guidance for Essay submissions.

Suggestions for preliminary study
During the summer vacation preceding your final year, begin defining a general (and, if possible, a more specific) area for your dissertation, having had initial discussions with your Director of Studies (and, if possible, with a potential supervisor). Some dissertations might involve a considerable amount of preparatory work: the summer vacation offers an opportunity to make a start.

Submission of title for approval
The title of the dissertation must be submitted, via the relevant form on the Paper’s Moodle page, to the Chair of Examiners so as to arrive not later than 5.00pm on Friday 11 November 2022; approval from the Undergraduate Teaching Committee of the Faculty Board must be obtained not later than the end of Full Michaelmas Term. Accompanying the title should be a description of the topic of the dissertation, of up to 200 words. Minor changes to titles and topics must be approved by the candidate’s supervisor and Director of Studies. Major changes must be submitted to the Faculty
Office (via undergraduate@mus.cam.ac.uk) for approval by the Chair of Examiners at least one week before the final submission deadline.

Submission of the dissertation
The dissertation must be submitted via the relevant submission folder on the Paper’s Moodle page to the Chair of Examiners so as to arrive not later than 5.00pm on Friday 12 May 2023. Dissertations must be word-processed, unless previous permission has been obtained from the Chair of Examiners to present the dissertation in manuscript. Candidates are required to sign a declaration that the dissertation is their own work, unaided except as specified in the declaration, and that it does not contain material already used to any substantial extent for a comparable purpose. Penalties will be imposed for late submission.

Where the topics are closely connected to audio-visual media (particularly film music), there is scope for including either audio or audio-visual recordings as part of the dissertation submission, on the following conditions:

1. The recording(s) must be relevant to the argument and keyed to the appropriate place in the text
2. The recording(s) must be clearly labelled and submitted online via Moodle (please contact undergraduate@mus.cam.ac.uk for further information)

Guidance for students, Directors of Studies and supervisors
This course consists of two introductory lectures, one in the Easter Term of the preceding year (on choice of topic), and another during Michaelmas Term (on writing and editing). Towards the end of Lent Term there will be a Work-in-Progress session at which students may opt to give a presentation on their work, followed by questions from students, supervisors and the course convenor. The date will be organised towards the end of Michaelmas Term. The dissertation should be on a musical subject of the candidate’s choice, which falls wholly or substantially outside the subjects chosen by the candidate for any other paper. The dissertation must be submitted to the Chair of Examiners on the eighteenth day of Full Easter Term (Friday 12 May 2023). The Music Faculty Board recommends that this course be supervised in six hours of individual supervision, usually spaced out through the academic year. Supervisors should not normally comment once a first draft of the dissertation has been produced and discussed.
Paper 6: Advanced Tonal Skills
Course Leader: Kim Ashton

<table>
<thead>
<tr>
<th>Teaching hours</th>
<th>6 hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recommended number of supervisions</td>
<td>12 x 30 mins (or 6 x 60 mins)</td>
</tr>
<tr>
<td>Term taught</td>
<td>Michaelmas</td>
</tr>
<tr>
<td>Assessment method</td>
<td>3-hour online written examination (one third) and coursework submission (two thirds)</td>
</tr>
<tr>
<td>Key dates</td>
<td>Monday 17 October 2022: Submission of option declaration Friday 5 May 2023: Submission of coursework</td>
</tr>
</tbody>
</table>

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.
2. A Style Composition coursework submission for which candidates offer **one** of the following elements:
   1) Mass in five or six voices in sixteenth-century contrapuntal style (with or without credo), modelled on works from *either* 1500–1545 (in the English style) *or* 1565–1594 (*‘parody’ mass in the continental style, together with an original ‘source’ motet).
   2) Cantata in Baroque style with at least four independent instrumental parts alongside the vocal part(s);
   3) Concerto in Baroque style;
   4) Complete work in Classical style for a historically appropriate chamber group of three to five players;
   5) Complete work in Romantic style for solo keyboard instrument or historically appropriate chamber group of up to five players;
   6) Extended song cycle in Romantic style;
   7) Complete work for a chamber group of up to five players in any twentieth-century tonal idiom (using sonata-form principles in at least one movement);
   8) Suite in any historically determined twentieth-century tonal idiom;
9) Movement or set of movements in any historically determined twentieth-century tonal idiom, based on folk material and scored either for voice and instrumental ensemble or for choir (with or without instrumental ensemble);

10) Film score.

The examination (Section 1) will carry one third of the marks, the remaining two thirds being carried by the submission (Section 2). Candidates must submit via the Moodle Paper site a declaration of their Section 2 option choice by Monday 17 October 2022.

In their Style Composition submission (options 1 to 9) candidates should demonstrate a detailed understanding of their chosen idiom in submissions lasting between 16 and 35 minutes. The upper end of this time limit is intended to allow for portfolios whose genre or historical context demand more extended forms (in other words, candidates should not feel pressured to write lengthier pieces just to fill time, but should rather be guided by historical precedent). The submission must be accompanied by an explanatory note of between 250 and 750 words indicating the candidate’s intentions. While the composer emulated might be named specifically (e.g. ‘in the style of Schumann’), candidates might also choose a more general approach, within the confines of the rubric. For option 1 (Mass), if candidates elect to write a ‘parody’ mass, then the motet parodied must be their own original composition, and must be included with the submission; they must also indicate clearly which parts of the mass are taken from the motet. For options 7 and 8 (twentieth-century works), candidates’ explanatory notes must make reference to the tonal (and/or pitch-organisational) practice exhibited by their work (and/or their compositional models), on a local or global level as appropriate. For option 10 (film score), candidates will write music to accompany a film chosen from a selection made available at the start of the year; the film will require 15–18 minutes of music.

Submission of the Section 2 Style Composition

The composition must be submitted, via the relevant folder on the Moodle Paper site, to the Chair of Examiners so as to arrive not later than 5.00pm on Friday 5 May 2023. The composition must be accompanied by a cover sheet and candidates will be required to declare that the composition is their own work, written during the current academic year, and that it does not contain material already used to any substantial extent for a comparable purpose. Penalties will be imposed for late submission (as well as for submissions that lack the explanatory note detailed above).

Candidates 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.

For Section 2.9 (film score) candidates are required to submit the completed film with musical accompaniment, together with a full score.

Audio and video recordings must be submitted online via Moodle (detailed instructions will be 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 may incur a penalty.

**Suggestions for preliminary study**
Familiarity with the relevant repertoire, through playing, listening and study, is the best form of preparation.

**Guidance for students, Directors of Studies and supervisors**
There will be six 60-minute lectures in Michaelmas Term. Two will cover the techniques required for Section 1 (canon and song accompaniment), although it is recommended that these topics are also covered in supervision, which is the most important component of the teaching for this course. The third and fourth lectures will address approaches to the portfolio component (Section 2). The Music Faculty Board recommends that the course be supervised in twelve individual half-hour supervisions, usually spaced regularly throughout the academic year (some supervisors may prefer to see students for six supervisions of one hour). Candidates opting for Section 2.9 may choose to attend the Part IB Tonal Skills film-score lectures.
Paper 7: Fugue
Course Leader: Gareth Wilson

<table>
<thead>
<tr>
<th>Teaching hours</th>
<th>8 hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recommended number of supervisions</td>
<td>20 individual supervisions of 30 minutes each</td>
</tr>
<tr>
<td>Term taught</td>
<td>Michaelmas</td>
</tr>
<tr>
<td>Assessment method</td>
<td>5-hour written examination (online)</td>
</tr>
<tr>
<td>Key dates</td>
<td>N/A</td>
</tr>
</tbody>
</table>

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

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

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

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

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


**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

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

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

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

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

Four are examined after a total of forty minutes’ preparation by the candidate:
- (i) Harmonization of a melody in a late nineteenth-century or early twentieth-century style;
- (ii) Score-reading 1: playing a passage from a sixteenth-century piece using any combination of C1, C3, C4 and F4 clefs;
- (iii) Score-reading 2: playing a passage from an orchestral score dating from after 1830;
- (iv) Transposition of a song accompaniment, limited to a maximum of two semitones up or down. (NB: The vocal line will not be sung in this test.)

The other two components will be given out at least three days before the examination:
- (v) Realisation of a figured bass on either harpsichord or organ (manuals only) of a texture involving either melody instrument and basso continuo or voice and basso continuo, taken from one of the two schools covered in the seminars;
- (vi) Accompaniment of a song or short set of songs.
The Faculty will provide the additional musician(s) required for these two components.

**Suggestions for preliminary study**
Candidates will find it most useful to work from scores and anthologies, rather than from collections of exercises. However, a knowledge of theoretical sources relating to figured bass accompaniment would be an advantage, and modern tutors that are designed to explore different styles of continuo playing, such as Peter Williams, *Figured Bass Accompaniment*, 2 vols. (Edinburgh University Press, 1970), provide a useful resource. For an introduction to orchestral score-reading and some practical examples, see Eric Taylor, *Playing from an Orchestral Score* (Oxford University Press, 1967).

**Guidance for students, Directors of Studies and supervisors**
The course consists of seven 90-minute seminars/lectures. The examination will consist of six elements (see above for details). The Music Faculty Board recommends that this course be supervised in up to eight individual or twelve paired supervisions.

Students taking this Paper must complete an induction before using instruments in the Cudworth Room if they have not already done so. This will be arranged as necessary.
Advanced Skills (ii): Choral Performance
Course Leader: Graham Ross

<table>
<thead>
<tr>
<th>Teaching hours</th>
<th>1 x 60-minute introductory session; number of seminars will vary depending on the options chosen</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recommended number of supervisions</td>
<td>8 supervisions / ensemble rehearsals spaced out throughout the academic year</td>
</tr>
<tr>
<td>Term taught</td>
<td>Michaelmas &amp; Lent</td>
</tr>
<tr>
<td>Assessment method</td>
<td>Practical Tests</td>
</tr>
</tbody>
</table>
| Key dates | **Wednesday 9 November 2022**: Submission of option declaration form  
**Monday 1 May 2023**: Submission of performing edition  
**TBC May 2023**: Submission of marked-up conducting scores |

**Description of the course**
This course is intended to build on skills learned and developed by choral singers. Much of the training and preparation therefore – sight-singing, vocal quality, ability to blend and adapt within an ensemble, and conducting skills – will be reinforced by regular choral singing in College choirs alongside the course, though this need not be a pre-requisite for taking this paper. Certain elements of the course (historic notations) are taught as new skills. A 60-minute introductory seminar for this Paper will be given at the start of Michaelmas Term.

**Description of the examination**
The assessment procedure outlined below does not take account of any government or University restrictions that may impact on the ability of the Faculty to hold live examinations. Students should be aware that they may be required to submit a video recording for certain elements of the examination.

Candidates will opt to take three out of a possible four possible Options:

**OPTION 1: CONDUCTING**
Candidates will conduct a small a cappella choral ensemble in an assessed 12-minute programme in Easter Term, comprising of three set works (out of a possible six), announced by the examiners in the examination.

Candidates will form a choral ensemble during the Lent Term (augmented by additional external voices as necessary, organised by the Faculty), and work regularly with each other in 8 x 60 minute supervised choral conducting seminars in Lent Term.

**OPTION 2: PREPARED PASSAGES**
Candidates will be assessed on the performance of two prepared passages, sung either in a one-to-a-part ensemble or as a solo voice (depending on government guidelines):
a) a passage from 20th- or 21st-century repertoire;
b) a passage of 16th-century repertoire, with the requirement to sing from historically appropriate clefs;

2 x 60-minute seminars will be given for (a), 1 in Michaelmas and 1 in Lent.  
2 x 60-minute seminars will be given for (b), 1 in Michaelmas and 1 in Lent.
OPTION 3: HISTORIC NOTATIONS
Candidates will be assessed on the performance of two historic notations:
a) to sing (solo) a passage of Gregorian chant from neumatic notation;
b) to sing a passage of Renaissance polyphony from facsimile, sung either in a one-to-a-part ensemble or as a solo voice (depending on government guidelines).

2 x 60-minute seminars will be given for (a), 1 in Michaelmas and 1 in Lent, and attendance is expected at 4 open rehearsal sessions in Lent Term.
6 x 60-minute seminars will be given for (b), 3 in Michaelmas and 3 in Lent

OPTION 4: PERFORMING EDITION
Candidates will be assessed on the ability to:
a) prepare a performing edition of a piece, or a discrete section of a longer work, composed for no more than five voices (plus continuo if appropriate);
b) rehearse the piece for ten minutes with a vocal ensemble, government restrictions permitting.

The performing edition (Option 4), which will be assessed as part of the examination process, should be submitted to the relevant Moodle folder by 5.00pm on Monday 1 May 2023.

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

1 x 60-minute supervision per student in groups of 3 will be given for (a) in Lent Term.
3 x 60-minute seminars will be given for (b) in Lent Term.
For candidates taking Option 2 and/or Option 3, there will be twenty minutes’ perusal time immediately before the examination allotted for each question. Candidates will have access to a keyboard during the perusal time.

Candidates must submit (online via the relevant Moodle Paper page) by Wednesday 9 November 2022 a declaration form stating their chosen Options.

Suggestions for preliminary study
For the plainchant exercise, singers are advised to secure a copy of the Graduale Triplex (1979) to support regular practice.
For reading Renaissance polyphony from facsimile, students may usefully consult in advance the relevant sections of Richard Rastall, The Notation of Western Music (Travis and Emery, 2008), and Willi Apel, The Notation of Polyphonic Music, 900–1600 (Mediaeval Academy of America, 1961). Facsimiles from choirbooks and other materials will be distributed in the seminars.

Guidance for students, Directors of Studies and supervisors
A preliminary one-hour session will be given at the start of Michaelmas Term for anyone considering taking the paper. Details of the seminars will be posted on the Moodle site for the course. Eight 60-minute conducting seminars will take place throughout Lent Term for candidates who have selected Option 1. Repertories to be studied under Option 4 will be announced in the preliminary session in Michaelmas Term. One-hour supervisions arranged centrally will be given on preparation of the edition towards the end of Lent Term. Candidates who select Option 1 will conduct a 12-minute
choral conducting examination in Easter Term. Examinations for Options 2, 3 and 4 will take place in Easter Term (see above for details).

Course Leaders: David Skinner (lectures) & James Burke (seminars)

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<thead>
<tr>
<th>Teaching hours</th>
<th>10 one-hour lectures and 3 two-hour seminars</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recommended number of supervisions</td>
<td>3 supervisions + 1 revision</td>
</tr>
<tr>
<td>Terms taught</td>
<td>Michaelmas &amp; Lent</td>
</tr>
<tr>
<td>Assessment method</td>
<td>5-hour written examination (online)</td>
</tr>
<tr>
<td>Key dates</td>
<td>N/A</td>
</tr>
</tbody>
</table>

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

Aims and objectives
To develop an overview of the music and religious politics which shaped the course of the English Reformation, focussing primarily on the works of Thomas Tallis (d. 1585) and William Byrd (d. 1623). We will also explore the Tudor singer and the institutions which fostered them, primary source material from the presses controlled by Tallis and Byrd, as well as patrons and other historical figures who inspired and/or finance their works, including Archbishops Cranmer and Parker, Anne Boleyn, Katherine Parr and Elizabeth I.

Description of the course
2023 being the 400th anniversary of the death of William Byrd, this course will present the many genres Byrd mastered throughout the latter half of the 16th century into the early decades of the 17th century, from liturgical and domestic choral works to songs for the chamber. As Byrd was very much a product of the mid 16th-century English Reformations, the course will offer a deeper context into his musical influences with a study of the works of his mentor and friend Thomas Tallis, who navigated the politically turbulent years of Henry VIII, Edward VI, Mary I and Elizabeth I. We begin with Tallis’s pre-Reformation works and his transition to vernacular compositions from 1544, and continue with a survey his Latin liturgical works under Mary to more adventurous endeavours under Elizabeth culminating in Tallis and Byrd’s joint publication Cantiones Sacrae of 1575.

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

Suggestions for preliminary study
Kerry McCarthy, Thomas Tallis (Oxford, 2020)
John Harley, Thomas Tallis (Farnham, 2015)
Kerry McCarthy, Byrd (Oxford, 2013)
LECTURES

NB: Lecture slides will be made available on Moodle following each session.

Michaelmas Term 2022

1. ‘As things were’: English compositional practice from the Eton Choirbook to early Tallis.

2. ‘The windes of change’: Tallis, Thomas Cranmer, Queen Katherine Parr, Henry VIII and 1544.

3. ‘All things made newe’: Tallis and the First Book of Common Prayer, 1549

4. Tallis in the age of Elizabeth I: John Baldwin and musical monuments


Lent Term 2023

6. The Early Byrd: in the shadow of Tallis

7. Byrd Flying Solo: *Cantiones Sacrae, 1589, 1591; Song collections 1588, 1589*

8. Byrd and Recusancy I: The Masses, 1592-95
9. Byrd and Recusancy II: Gradalia, 1605 & 1607


Listening:
TALLIS
Ave dei patris filia
Salve intemerata Mass and Antiphon
Gaude gloriosa dei mater
Litany (1544)
Contrafact ‘See Lord, and behold’
If ye love me
Hear the voice and prayer
Tunes for Parker’s Psalter
In ieiunio et fletu
Salvator mundi
Miserere nostri
Spem in album

BYRD
Domine quis habitabit
Christe qui lux es et dies
De lamentations Hieremiae prophetae
Ad dominum cum tribularer
O salutaris hostia a6
Libera me, Domine
Vigilate
Masses a3, a4, a5
My mind to me a kingdom is
Lullaby my sweet little baby
An earthly tree
Come to me grief forever
Sing joyfully
Gradualia propers for Corpus Christi

Guidance for students, Directors of Studies and supervisors
Supervisions will be organised by the Course Leaders.
Paper 10: The Operas of Da Ponte and Mozart
Course Leaders: Stefano Castelvecchi

Teaching hours | 8 x 2-hour lecture-seminars plus a revision session
--- | ---
Recommended number of supervisions | 4 plus a revision supervision
Term taught | Lent
Assessment method | 5-hour written examination (online)
Key dates | N/A

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

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

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

**Description of the examination**
In the five-hour online examination candidates will be asked to write three answers out of a broader choice of questions.

**Suggestions for preliminary study**
The crucial thing is for students to familiarise themselves with Da Ponte and Mozart’s three operas — with their plots, librettos (using English translations alongside) and music (through scores and sound/video recordings). The most reliable orchestral scores and piano-vocal reductions are those from the Neue Mozart Ausgabe, published by Bärenreiter and available in multiple copies in the Pendlebury Library, the University Library, and a number of college libraries. General introductions may be found in Julian Rushton’s entries on the three operas in the *New Grove Dictionary of Opera* (also available at oxfordmusiconline.com), and in relevant passages of classics of Mozart literature such as Hermann Abert, *W. A. Mozart*, translated by Stewart Spencer and edited by Cliff Eisen (New Haven/London: Yale University Press, 2007).
Guidance for Directors of Studies
The course will be taught in eight lecture-seminars in the Lent Term plus a revision session in Easter, and a set of four supervisions plus one revision supervision.
Paper 11: After Napoleon: Music & Modernity in the 1820s
Course Leaders: Benjamin Walton

Teaching hours | 15 hours plus one revision lecture
---|---
Recommended supervisions | 3 plus 1 revision supervision
Terms taught | Lent
Assessment method | 5-hour written examination (online)
Key dates | N/A

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

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

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

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

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

**Description of the examination**
The examination will be a 5-hour online written examination. Candidates will be asked to answer two questions from a broader selection.

**Suggestions for preliminary study**

**On Beethoven**
- Nicholas Mathew, *Political Beethoven* (Cambridge, 2013)

**On Rossini**

**On Schubert**
- John M. Gingerich, *Schubert’s Beethoven Project* (Cambridge, 2014)

**General**
- Matthew Brown and Gabriel Paquette, eds, ‘Introduction: Between the Age of Atlantic
Revolutions and the Age of Empire: Europe and Latin America in the Axial Decade of the 1820s’, in Connections after Colonialism: Europe and Latin America in the 1820s, ed. Paquette and Brown (Tuscaloosa, 2013)

Guidance for students, Directors of Studies and supervisors
This course will consist of ten sessions of 90 minutes each. The course will be supported by three one-hour supervisions, which will be centrally organised by the Course Lecturer. One revision lecture and a revision supervision will be given during Easter Term.
Paper 12: Studies in Musical Modernism and New Media
Course Leaders: David Trippett

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<th>Teaching hours</th>
<th>8 seminars (15 hours of teaching, exact hours TBC)</th>
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<tbody>
<tr>
<td>Recommended number of supervisions</td>
<td>4 plus 1 revision supervision</td>
</tr>
<tr>
<td>Term taught</td>
<td>Lent</td>
</tr>
<tr>
<td>Assessment method</td>
<td>5-hour written examination (online)</td>
</tr>
<tr>
<td>Key dates</td>
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</tbody>
</table>

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

**Aims and Objectives**

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

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

**Description of the course**

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

**Description of the examination**

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

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


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


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

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

Guidance for Directors of Studies

The course consists of eight seminar meetings. Supervisions will be arranged centrally, with the fourth supervision at the start of the Easter term, followed by a revision supervision. The most important functions of the supervisions will be to extend the students’ knowledge of literature and music, and to cultivate essay-writing technique.
Paper 13: Singers and Singing in the Twentieth Century (and Beyond)
Course Leader: Susan Rutherford

<table>
<thead>
<tr>
<th>Teaching hours</th>
<th>16 (8 x 2-2hr seminars)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recommended number of supervisions</td>
<td>3 + 1 revision</td>
</tr>
<tr>
<td>Terms taught</td>
<td>Michaelmas</td>
</tr>
<tr>
<td>Assessment method</td>
<td>5-hour written examination (online)</td>
</tr>
<tr>
<td>Key dates</td>
<td>N/A</td>
</tr>
</tbody>
</table>

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

*Aims and objectives*

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

*Description of the course*

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

This course approaches singers as a performance repertory constituting a repository of vocal practices, aesthetics and experiences. We will build a body of knowledge about singers and singing in this epoch by exploring a set of case-studies drawn from art-song and opera to folk song and cabaret, from the crooners of the 1920s to the rock and pop artists of the ‘Swinging Sixties’ and ‘Britpop’, and from technologies of amplification and electronic vocoders to choirs and communities. Selected performers and vocal performance modes will be located within both a musicological frame and a conceptual understanding of the relevant cultural and social history of ideas.
Description of the examination
The examination will consist of a 5-hour online written examination. Candidates will be required to answer two questions from a broader choice.

Suggestions for preliminary study


Guidance for students, Directors of Studies and supervisors
This course will consist of eight two-hour seminars. Three supervisions plus one revision supervision will be given alongside the course. Supervisions will be organized centrally by the Course Leader.
Paper 14: Playing for Change: Popular Music and Agency
Course Leaders: Min Yen Ong

<table>
<thead>
<tr>
<th>Teaching hours</th>
<th>8x90 min online live lectures and seminars</th>
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</thead>
<tbody>
<tr>
<td>Recommended number of supervisions</td>
<td>3 plus 1 revision supervision</td>
</tr>
<tr>
<td>Term taught</td>
<td>Lent</td>
</tr>
<tr>
<td>Assessment method</td>
<td>5-hour written examination (online)</td>
</tr>
<tr>
<td>Key dates</td>
<td>n/a</td>
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Please note that lecture capture will not be offered for this Paper.

Aims and objectives
This course will consider fundamental questions about the social location of popular musics and their role in forming and responding to social and political issues.

Description of the course
This course will explore the role of popular music in engendering change in society. It will introduce students to key concepts and issues within popular music, with a specific focus on how music is mobilised for propaganda, resistance and protest. Covering a range of genres (rock and roll, rock, Motown, soul, funk, punk, hip hop culture) and the modes of representation (radio, television, music videos and the Internet), this course will consider how music has been used as a catalyst to overcome boundaries and break social norms and codes. These musics will be investigated by considering structures that have shaped their development (from political organisations to the entertainment industries), to the various actors involved (such as marginalised groups and communities as well as celebrity activists). From anti-war songs to campaign songs, to the mobilising power that music has had in social movements, such as the Civil Rights Movement, Black Lives Matter, and Me Too, this course will chart the potency of how music as an agent for change provides a means for solidarity around shared causes as well as its limitations. By examining notions of collective and individual agency, emotion and space – whether through a physical presence or via social media platforms – this course will heighten our awareness of the role music plays in challenging and advocating for social equality, climate justice and political issues as we analyse popular music culture in and beyond the US and the UK.

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

Suggestions for preliminary study


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

This course consists of eight lectures of 90 minutes in Lent Term. There will be three one-hour supervisions centrally organised by the lecturer. A revision lecture and a revision supervision will be given in Easter Term.
Paper 15: Music, Sound and Decoloniality
Course Leader: Stephen Wilford

<table>
<thead>
<tr>
<th>Teaching hours</th>
<th>15 hours</th>
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</thead>
<tbody>
<tr>
<td>Recommended number of supervisions</td>
<td>3 + 1 revision supervision</td>
</tr>
<tr>
<td>Terms taught</td>
<td>Michaelmas (2) &amp; Lent (8)</td>
</tr>
<tr>
<td>Assessment method</td>
<td>5-hour written examination (online)</td>
</tr>
<tr>
<td>Key dates</td>
<td>n/a</td>
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</tbody>
</table>

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

Aims and objectives
- To introduce the study of music and sound within the context of postcolonial studies
- To explore the history of power within the representation of sonic and musical cultures
- To consider how music studies has been bound up with colonial projects and debates around decolonization

Description of the course
In recent years debates have emerged within music studies and sound studies that foreground the legacies of colonialism and imperialism, and the underlying logics of structural racism, within contemporary musical and sonic practices. Building upon wider conversations within society about processes of decolonization, musicians and academics have begun to unpack how these histories have shaped what, and who, we hear, and who/what has been marginalised or silenced. Western canons of music and sound art have a long and complex relationship to non-European traditions, while musicology as a discipline—including both music history and ethnomusicology—played an important role in these cultural encounters, helping to create and solidify certain definitions of “music,” notions of composerly genius, and musical authorship. Meanwhile questions of race (as well as gender and sexuality) are often disregarded or considered as an afterthought.

‘Music, Sound, and Decoloniality’ will consider the histories of sound and music (including composition, performance, broadcasting, circulation, and listening) from the perspective of these cultural encounters. In particular, it will introduce students to the discipline of sound studies, while also suggesting ways of critiquing and rethinking ideas of sound, listening, and voice from the perspective of postcolonial studies. Some questions we will consider include: How has the expansion of empire (both from and into Europe) affected our understanding of what constitutes “music”? Why, and how, have certain musical genres employed racialized representations, both sonically and visually? What are the audible traces of slavery? To what degree are musical canons and musicological discourse complicit (both historically and today) in projects of empire and neoliberal systems of power? How do these dynamics play out differently in historical musicology and ethnomusicology? And finally, what are the limitations of thinking about sound in terms of race, power, geography, and cultural difference?

Topics/case studies addressed in this paper will include (among others):
- Orientalism, postcolonial studies and decoloniality
- sound studies, “deep listening,” and power
- music, sound, and the Black radical tradition
- exoticism and autoexoticism within music and sound
- musical appropriation
- colonialism and its musical/sonic regimes
No previous familiarity with sound studies or postcolonial studies required.

**Description of the examination**
The exam will be a 5-hour written examination online. Students will be required to answer three questions from a broader choice.

**Suggestions for preliminary study**

**Guidance for students, Directors of Studies and supervisors**
This course consists of 10 sessions of 90 minutes (two initial lectures in Michaelmas, eight seminars in Lent), all of which will include lecture and discussion. The course will be supported by three one-hour supervisions, which will be centrally organized by the lecturer. A revision lecture and one revision supervision will be given in Easter Term.
Paper 16: Issues in African American Music
Course Leaders: Alisha Jones

<table>
<thead>
<tr>
<th><strong>Teaching hours</strong></th>
<th>15 (or 16.5 hours if student numbers are high) plus 1 revision lecture</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Recommended number of supervisions</strong></td>
<td>3 supervisions (MT) + 2 individual supervisions on coursework (MT &amp; LT); + 1 revision supervision (ET)</td>
</tr>
<tr>
<td><strong>Term taught</strong></td>
<td>Michaelmas (12 hours of seminars) &amp; Lent (3-4.5 hours of seminars)</td>
</tr>
<tr>
<td><strong>Assessment method</strong></td>
<td>3,500 word essay (50%) OR 15-20 mins podcast (50%); 3-hour written examination (online) (50%)</td>
</tr>
<tr>
<td><strong>Key dates</strong></td>
<td><strong>Monday 21 November 2022:</strong> Coursework option declaration and proposal (unless ethics review required) <strong>Wednesday 10 May 2023:</strong> Coursework submission</td>
</tr>
</tbody>
</table>

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

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

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

**Description of the examination**
Assessment will be made via a 3-hour exam (50%) and a coursework option (50%). In the exam, candidates will be expected to answer two essay questions from a wider selection. For the coursework option, candidates will submit either a 3,500 word essay or a 15-20 minute podcast.

**Suggestions for preliminary study**


**Guidance for Directors of Studies**

The core material for this course will be covered in eight seminars of 90 minutes in Michaelmas Term, which will be supported by three one-hour supervisions centrally organised by the lecturer. In addition, two individual supervisions will be organised by the lecturer for the assessed essay or podcast, one to be held towards the end of Michaelmas Term and the other towards the end of Lent Term. Two 90-minute seminars given in Lent Term will be dedicated to the coursework options: one will provide general guidance, the other will consist of student presentations. An additional seminar will be arranged for student presentations in Lent Term if student numbers are high for the course. A revision lecture and a revision supervision will be given in Easter Term.
**Paper 17: Music Psychology**

Course Leader: Peter Harrison  
Guest lecturers: Anna Wiedemann, Diana Omigie, Huw Cheston, Katie Rose Sanfilippo

<table>
<thead>
<tr>
<th>Teaching hours</th>
<th>12 hours (8 x 90-minute lectures)</th>
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<tbody>
<tr>
<td>Recommended number of supervisions</td>
<td>8 x 1-hour sessions (centrally organised)</td>
</tr>
<tr>
<td>Terms taught</td>
<td>Michaelmas &amp; Lent</td>
</tr>
<tr>
<td>Assessment method</td>
<td>3-hour written examination online (50%); Research proposal coursework (50%)</td>
</tr>
</tbody>
</table>
| Key dates | **Tuesday 17 January 2023:** Submission of title and project proposal  
**Friday 17 March 2023:** Coursework submission |

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

**Aims and objectives**

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

**Description of the course**

Music psychology research seeks to develop scientific theories relating music to the human mind. Some music psychology research is foundational, seeking to develop mechanistic explanations of musical phenomena; this could mean for example showing how music listening is shaped by generic processes of auditory scene analysis, or identifying how particular brain regions contribute to musical emotions. Other music psychology research is applied, seeking to develop improved practical devices, techniques, or policies; this could mean for example developing new music therapy techniques for addressing speech impairment, or improved classroom practices for teaching children music. Underlying all of this research is an emphasis on empiricism, whereby psychologists base their theories on empirical data collected using methods ranging from behavioural experiments to neuroimaging to structured interviews.

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

This year’s core topic areas are the following:

- Music and performance anxiety;
The research proposal may then address a music psychology topic from within or outside these topic areas, depending on the student’s personal interests.

The course is taught in 8 x 90-minute lectures. The majority of these lectures will take place in Michaelmas Term, but some will take place in Lent Term. Half of these lectures will address the core topic areas outlined above, with content delivered by guest lectures specialising in those topics. The remaining sessions will workshop different aspects of the research proposal, including developing a research question, creating data, analysing data, and writing a scientific report. The data workshops will be focused on quantitative rather than qualitative methods, and students are therefore strongly encouraged to make their research proposal quantitatively oriented.

**Description of the assessment**
The 3-hour online written exam (Easter Term) constitutes 50% of the assessment. Students write two essays relating to the core music psychology topics described above, with the essay questions being chosen from a selection of four options presented in the exam paper.

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

For further specifications relating to coursework essay submissions, see the Guidance for Essay submissions.

**Suggestions for preliminary study**
For the methodological components of the course, students are encouraged to visit the relevant chapters of the draft online textbook ‘Introduction to Music and Science’ (Peter Harrison): https://pmcharrison.github.io/intro-to-music-and-science.

For the core music psychology topics, students are encouraged to explore the following papers/chapters:

**Music and performance anxiety**

**Music performance analysis**

### Music and health


MacDonald R. A. (2013). Music, health, and well-being: a review. *International journal of qualitative studies on health and well-being*, 8, 20635. [https://doi.org/10.3402/qhw.v8i0.20635](https://doi.org/10.3402/qhw.v8i0.20635) [open-access link]


### The cognitive neuroscience of music


### Guidance for Directors of Studies

Supervisions will be organised centrally by the lecturer, with different supervisors taking different topics according to their expertise, and with each student seeing multiple supervisors over the course of the academic year. These students will address both the core music psychology topics outlined above and the research proposal. The precise scheduling of supervisions has yet to be confirmed, but they are likely to occur approximately biweekly.
Composers’ Workshops
Lecturer: Richard Causton

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

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

Guidance for Students, Directors of Studies and Supervisors
This programme will consist of sixteen sessions running through Michaelmas and Lent Terms. It is expected that students taking Composition at all levels attend these sessions.