

Programme Specification 2019-20

MUSIC TRIPOS

Awarding body	University of Cambridge
Teaching institution	Faculty of Music
Accreditation details	None
Name of final award	Bachelor of Arts (Honours)
Programme title	Music Tripos
UCAS code	W300 BA/M
HECoS code(s)	100070 (music)
Relevant QAA benchmark statement(s)	Music
Qualifications framework level	6 (Honours)
Date specification produced	June 2019

Facilities and Provision

The Faculty of Music at Cambridge is situated in the University Music School on West Road. Around 200 undergraduates and 75 postgraduates work in the Faculty, which has a teaching staff of 14 University Teaching Officers and 10 Affiliated Lecturers. Teaching of undergraduate and graduate courses, as well as many of the Faculty's research activities and events, take place in the Music School, a spacious modern building completed in the early 1980s and since then extended to house the Centre for Music and Science, a collection of historical instruments (in the Cudworth Room), lecture rooms, offices for teaching staff, the Pendlebury Library, the University Concert Hall and a smaller Recital Room.

Programme structure

The Music Tripos is taught over three years in Part IA (1st year), Part IB (2nd year) and Part II (3rd year).

Educational aims

The Music Tripos is intended to deepen students' understanding of music and of its historical, social and cultural contexts whilst ensuring that fundamental skills in writing and analysing music and in practical musicianship are acquired.

The core of the course comprises studies in history, analysis and compositional techniques. As the student progresses through the three years of the Tripos, an increasing amount of choice is offered. Opportunity is given to explore other aspects of music such as ethnomusicology, notation, acoustics, psychology of music and performance. The development of basic intellectual and practical skills is balanced by the aim of stimulating and encouraging individual interests. Although many undergraduates who read Music at Cambridge aspire to enter the music profession in one guise or another, the course provides a broad education for those who take up other occupations; many do.

Part IA

The first-year programme comprises papers in music history (two papers), tonal skills (two papers comprising harmony and counterpoint, aural and practical skills), and analytical

approaches. The paper Music and Musicology Today enables students to offer an extended essay, composition, or performance. Students are required to take all six papers.

Part IB

The Part IB course contains three obligatory papers (Historical Studies, Analysis and Applied Tonal Skills). In addition, candidates must choose a further three papers from a list that normally includes Introduction to Performance Studies, Composition Portfolio, Dissertation, Notation, and Keyboard Skills as well as a number of additional papers which vary according to the teaching resources of the Faculty in any given year. All students are required to take a total of six papers.

Part II

There are no compulsory papers in Part II, and candidates choose six papers from a list that includes Dissertation, Advanced Tonal Composition, Portfolio of Free Compositions, Analysis Portfolio, Notation Portfolio, Test of Performance, and Fugue as well as a number of additional papers which vary according to the teaching resources of the Faculty in any given year.

Though it is possible to take another subject after either one or two years of studying Music, transfer into Part IB or II of the Tripos is unusual and subject to satisfaction of the Faculty Board of Music that the requisite skills in Music have been obtained.

Learning outcomes

Knowledge and understanding

On completion of Part IA students should have

- made the transition in learning style and pace from school (or other educational background) to university;
- acquired a basic grounding in techniques of tonal harmony and of common-practice counterpoint;
- acquired basic knowledge and understanding of mainstream repertoire through both historical and analytical studies; in addition, they will have acquired more specialised knowledge of at least two areas of musical history;
- developed aural skills and acquired basic fluency in practical skills;
- acquired basic learning skills in
 - o the reading and analysis of primary and secondary sources;
 - o essay writing;
 - o musical composition;
 - o effective participation in individually supervised and group discussion.

On completion of Part IB students should have

- started to take responsibility for their own learning and to have developed the ability to work independently of direct supervision;
- learnt to compose original pieces which reveal more discriminating approaches to harmony and counterpoint than those required for Part IA;
- completed a survey of much mainstream repertoire from the eighteenth century to the present day through analytical studies;
- acquired subject-specific knowledge and skills in three sub-disciplines of the subject to a level sufficient to lay the foundations for, and inform choice, of advanced specialisation in Part II;

- developed further learning skills in
 - o the reading and analysis of primary and secondary sources;
 - o essay writing;
 - o musical composition;
 - o effective participation in individually supervised and group discussion.

On completion of Part II, students will have developed advanced skills in the six sub-disciplines chosen for examination. It is expected that by this stage all students will have acquired detailed knowledge of several specialised historical areas. Through their study of these subjects they should have understood the basic principles of scholarly research and have acquired the ability to develop independent and critical judgement. Through the varied requirements of the course, students should have become aware of multi-disciplinary approaches to their subject and will normally have acquired the skills of oral presentation through presentations to seminar groups. Interested students will also have the opportunity to develop advanced proficiency in composition and/or musical performance.

Skills and other attributes

All undergraduates can expect to acquire during their university career a set of intellectual and practical skills and attributes that are defined as 'transferable skills' which, as well as enhancing academic performance, can be used beyond university, and are sought by employers.

These include:

- Knowledge and understanding of the subject;
- Practical music skills such as the ability to read musical scores without recourse to recordings, fluency in practical/keyboard skills, composition and arrangement skills, proficiency in musical performance;
- Research skills: use of libraries to supplement information given in lectures, finding literature both in traditional and electronic forms, and critical evaluation, the ability to construct bibliographies, the ability to take notes quickly and effectively;
- The ability to assimilate large amounts of literature, to evaluate evidence critically and to present an argument;
- The ability to write clearly, accurately and to a deadline;
- The ability to communicate effectively both orally and in writing;
- Working to a deadline and under pressure; in particular, balancing the skills needed to maintain high-level musical performance and study;
- Interpersonal skills gained by working with others on projects, regular discussion with members of staff, holding positions of responsibility in the Faculty and University;
- Computer literacy: word and music processing, sound recording, experimental and statistical applications;
- Foreign language skills: encouragement to undertake research involving foreign languages.

Teaching methods

Teaching is delivered in the Faculty through lectures and seminars which relate to the papers offered in the Tripos, through Practical Musicianship classes (in Aural and Practical Skills) and in the Colleges through supervisions which provide individual and small-group teaching through written work and feedback. Throughout, students are encouraged to undertake independent reading and study to consolidate what is taught.

The core teaching staff consists of 14 University Teaching Officers and 10 Affiliated Lecturers. Responsibility for the provision and quality of teaching in Music is shared between the Faculty and the Colleges. The Faculty provides formal teaching through lectures, seminars and classes; it also conducts examinations. The Colleges provide individual and small-group teaching through supervisions; the latter run parallel to the Faculty's teaching.

Assessment

Formative assessment is provided through Faculty classes and through College supervisions, where feedback is given in both oral and written form. Assessment takes place at the end of each academic year through written examinations, through the submission of portfolios, essay and dissertations and through the examination of recitals.

Entry

Typical offer: A*AA; IB 40–42 points, with 776 or 777 at Higher Level

Scottish Advanced Highers AAA

Irish Leaving Certificate H1 in three relevant Higher Level subjects

(ABRSM Grade 8 Theory [Merit] is accepted as an alternative qualification in Music where Music was not one of the options taken, but in such cases it is additional to the overall set of qualifications required)

Admission is based on high achievement in A-level or equivalent examinations, on school recommendations and on success in interview and in admissions tests. On average, there are 60–70 students reading Music in each year, all of whom are full-time students.

Student support

Students benefit from the complementary relationship between Faculty and College teaching. Core lectures are delivered at the Faculty of Music, usually by University Teaching Officers; these provide the basis on which self-directed study can be built. Small-group teaching in the form of supervisions (usually in groups of two to four students) is provided by the Colleges. Supervisions are normally arranged by the student's Director of Studies in Music and are carried out by a supervisor who is a specialist in the relevant subject area. Students are often expected to prepare essays ahead of supervisions using material from a suggested reading list or from lecture notes. These are not formally assessed but provide students with the means to explore new approaches and clarify areas of the topic being studied. The Faculty provides supervisors with as much guidance as possible and monitors the quality of supervision.

The Faculty of Music is small compared to many other Cambridge institutions, and there is considerable overlap between University Teaching Officers and Directors of Studies. There is consequently no large pool of students without a direct or a fairly direct conduit to the Faculty's main decision-making bodies, such as the Faculty Board.

The Faculty of Music complies fully with the University's guidelines for accommodating students with special needs, and lecturers and support staff do everything they can to assist

these students in their learning. The Faculty also takes care to facilitate the special arrangements needed for these students' examinations, taking advice, where needed, from the University's Disability Resource Centre.

Further information about student support may be obtained on request to the Faculty.

Graduate employability and career destinations

The career destinations of those who study Music in Cambridge are extremely varied, as one might expect of a Faculty that teaches a large number of independent sub-disciplines. Some graduates continue with postgraduate study (either at a university or a music college); some go into teaching (either directly or through a teaching-training course); some go into more general work in the media; some use the skills they have acquired in fields unrelated to music.

Preparation for employment in general is provided in the opportunities for acquisition of relevant transferable skills outlined in programme specifications.

Where programmes with a significant vocational or professional element are accredited by professional or statutory bodies, details are given in the programme specification.

The Careers Service maintains links with relevant employers and takes into account employer needs and opinions in the services which it provides for students. The Careers Service also allocates a Careers Adviser to each College, faculty and department to act as a point of contact.

Management of teaching quality standards

The Faculty Board of Music is responsible for all teaching in the Music Faculty. The quality of the course is maintained by

- scrutiny of the reports of External Examiners by the Faculty and the General Board's Education Section (suggestions for improvement are adopted, where necessary or desirable);
- institutional audits such as periodic General Board learning and teaching reviews;
- student feedback through lecture questionnaires (these are discussed by the Chairman of the Faculty Board and the lecturer in question; issues of concern are addressed and feedback given to the students through the Staff-Student Committee);
- student participation in the Faculty's decision-making processes (the latter include the Staff-Student Committee, Undergraduate Teaching Committee and the Faculty Board);
- regular assessment of the Faculty's provision of resources such as books, recordings, computing facilities and instruments (this is monitored primarily through the Faculty's Finance, General Purposes, Library and Safety Committee, but *ad hoc* committees are formed from time to time to discuss, for example, the acquisition or disposal of instruments);
- appraisal and evaluation of staff, and the provision of staff development programmes;
- through peer review (all new lecturers are mentored by the Director of Undergraduates Studies; supervisors are encouraged to attend lectures; this frequently gives lecturers the opportunity of discussing their work with academics familiar with the field);

Indicators of Quality

QAA score: Excellent

RAE score: In the 2014 Research Assessment Exercise the Music Faculty's REF submission was ranked among the top three of all UK music departments in terms of the combination of quality and volume of research and included all aspects of our research – music history and analysis, popular and media music, ethnomusicology, performance studies, composition, and music and science.

Every effort has been made to ensure the accuracy of the information in this programme specification. At the time of publication, the programme specification has been approved by the relevant Faculty Board (or equivalent). Programme specifications are reviewed annually, however, during the course of the academical year, and any approved changes to the programme will be communicated to enrolled students through email notification or publication in the *Reporter*. The relevant Faculty or Department will endeavour to update the programme specification accordingly, and prior to the start of the next academical year.

Further information about specifications and an archive of programme specifications for all awards of the University is available online at: <https://www.camdata.admin.cam.ac.uk/>