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Hello and welcome to Cambridge and Emmanuel College!

I would like to introduce myself as Director of Studies in Music at Emmanuel. I am delighted that you will be joining our community. I will be your first port of call for any queries or issues regarding your course of studies at Cambridge. If you have any questions at all before you arrive here in the autumn, please feel free to contact me by email: bv239@cam.ac.uk.

Please make sure you take a look at the subject information and the preliminary study materials suggested there. Please also make sure you have a look at the preparatory materials offered by the Faculty of Music on Moodle, including a description of the Music Tripos, the papers we offer in the first year, and any pre-course reading suggestions; as well as the preparatory resources for tonal skills and general musicianship that we offer.

I very much look forward to welcoming you to Emmanuel.

Best wishes

Prof. Bettina Varwig
17 July 2023

Studying Music at Cambridge will introduce you to a wealth of new approaches to music, while challenging you to deepen your current interests and skills. The most important thing at this stage is to begin thinking about music in a creative and disciplined way, exploring different repertoires and traditions for yourself. The following notes offer some suggestions to ease the transition from the types of teaching you may have encountered at school to the more independent learning expected at University. Later in the summer you will find on the Faculty website detailed descriptions of each of your first-year courses, including more specified reading and listening suggestions.

Approaches to Music

To get a sense of the range of current approaches to music, you might read Nicholas Cook, *Music: A Very Short Introduction to Music* (Oxford, 2000) or *The Cultural Study of Music: A Critical Introduction*, edited by Martin Clayton, Trevor Herbert, and Richard Middleton (2nd edition, Routledge, 2012).

Music Analysis

Nicholas Cook, *A Guide to Musical Analysis* (Oxford, 1994) will introduce you to some of the ways in which one can think about musical structure and form.

Music History

You should begin to acquire an outline of the chronology of western music—the major composers, genres, developments—from the beginnings of plainchant up to the present day. Browsing a single-volume textbook – e.g. J. Peter Burkholder, Donald Jay Grout and Claude V. Palisca, *A History of Western Music* (New York, multiple editions) – will provide a framework, which you should complement by listening to as many of the examples discussed as you can.

Music in Contemporary Societies

You should also start exploring some of the many traditions of popular and non-western music across the globe: a useful beginning point would be Philip V. Bohlman, *World Music: A Very Short Introduction* (Oxford, 2002); or Nick Prior, *Popular Music, Digital Technology and Society* (SAGE Publications, 2018).

Harmony and Counterpoint

You might begin to familiarize yourself with the styles and procedures of the following:

- (i) later sixteenth-century sacred music, e.g. Palestrina's *Missa Aeterna Christi munera*;
- (ii) chorale harmonisations and fugues by J. S. Bach, e.g. the first book of *The Well-Tempered Clavier*;
- (iii) Classical minuets, e.g. as found in Haydn's op. 17 quartets;
- (iv) the Romantic Lied, e.g. Schubert's song cycle *Die schöne Müllerin*;
- (v) Jazz lead sheets, e.g. as found in *The Standards Real Book*.

Relevant scores are available to download for free from imslp.org.

Aural and Practical Skills

It would be worthwhile exploring musical repertoires other than those related to your principal instrument(s). Where possible, follow a recording or performance with a score: this will help you to begin to make connections between sounds and their notation. In time, you will acquire the ability to 'hear' a score—including one that you are writing—in your head; meanwhile, you might practise score-reading at the piano, beginning with simpler passages from string quartets and other chamber works. Conversely, these techniques will help in 'visualising' the score of a piece to which you are listening. There are no easy fail-safe methods for acquiring these skills, but they will aid the enjoyment of your studies at Cambridge, and you are encouraged to work at them.

We hope that you find these notes helpful. Your College Director of Studies will be happy to explain matters in more detail, and to provide further advice on reading, listening and other preparatory study.