



FACULTY OF MUSIC FHS 2018

Handbook
2016-18

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The information in this handbook is accurate as at September 2016, however it may be necessary for changes to be made in certain circumstances, as explained at www.ox.ac.uk/coursechanges). If such changes are made the department will inform students and relevant pages will be updated on WebLearn. If you wish to have a large font version of this handbook please ask the Academic Administrator.

Please note that you can find FULL COURSE DESCRIPTIONS ON WEBLEARN WITH COMPLETE READING LISTS.

YOU SHOULD ALWAYS REGARD WEBLEARN VERSIONS AS DEFINITIVE.

INTRODUCTION

This course handbook contains essential information regarding the second and third years of study in the Faculty of Music. It is addressed to all undergraduates taking the Final Honour School (FHS) in 2018, and to their tutors.

The University policy statement on computer use may be found at:
www.ict.ox.ac.uk/oxford/rules

You should visit this site and read the rules carefully.

The University policy statement on equal opportunities may be found at:
www.admin.ox.ac.uk/eop

Information about the University's policy on Data Protection may be found at:
www.admin.ox.ac.uk/dataprotection/

Other relevant documents can be found in the Faculty of Music rooms on WebLearn:
<https://weblearn.ox.ac.uk/portal/hierarchy/humdiv/music>

The Examination Regulations relating to this course are available at
<http://www.admin.ox.ac.uk/examregs/2016-17/mostudinmusi/studentview/> If there is a conflict between information in this handbook and the Examination Regulations then you should follow the Examination Regulations. If you have any concerns please contact the Director of Undergraduate Studies or the Academic Administrator.

You are required to read the following documents – which can be found on WebLearn at https://weblearn.ox.ac.uk/portal/hierarchy/humdiv/music/graduates/course_infor

- **A Note on Plagiarism**
- **CUREC forms**

COURSE OVERVIEW - FINAL HONOURS SCHOOL 2018

You must offer 8 papers in total including A1 and A2. You must offer any two out of A3 (or B1), A4 and A5. You must offer one from List B, one from C, one from either B and C, and one from B, C or D. Exam choices must be made by 4th week of MT 2017

List B, one from C, one from either D and E, and one from B, C or D. Exam choices must be made by 4th week of HT 2017					
			Lecturer	When	Assessment
A	1	Topics in Music History before 1750 Medieval Motets Sacred Polyphony in England from the Eton Choirbook to Byrd's Gradualia The Renaissance Madrigal Introduction to Seventeenth-Century Opera	Professor Llewellyn Professor Rees Professor Leitmeir Professor Aspden	HT 18 HT 17 MT 17 MT 16	3-hour Exam
	2	Topics in Music History after 1700 The String Quartet after Beethoven Pastoral Idylls: the 19 th Century Symphony Modernism in Vienna, 1900-1935 History of Electronic Music	Professor Tunbridge Professor Grimley Professor Cross Professor Stanyek	MT 16 HT 18 HT 17 MT 17	3-hour exam
	3	Techniques of Composition I			3-hour exam
	4	Musical Analysis and Criticism	Mr Wedler	HT 17	
	5	Musical Thought and Scholarship	Professors Stanyek and Clarke	HT 17 & 18	
B	1	Techniques of Composition II	Professor Harry (Boulez)	TT 17	Portfolio
	2	Orchestration	Professor Saxton	HT 17	
	3	Solo Performance	Ms Clein	MT 16	Practical
	4	Composition	Professors Saxton and Harry	MT 16 & HT 17	Portfolio
	5	Dissertation	Professor Leitmeir	HT 17	
	6	Edition with Commentary	Professor Leitmeir	HT & TT 16	
	7	Analysis Portfolio	Mr Wedler	HT 17	
	8	Music Ethnography	Professor Born	HT 17	
C	1	Early Dance Music	Professor Llewellyn	HT 17	Exam
	2	Music for the Dead from the Middle Ages to Mozart's Requiem	Professor Leitmeir	MT 16	2 Essays
	3	Lieder in Theory and Practice	Professor Tunbridge	MT 16	2 Essays
	4	Music and Society in England	Professor Darlington	MT 16 & HT 17	Exam
	5	Brazilian Music	Professor Stanyek	MT 16	2 Essays
	6	Music in the Community	Professors Aspden & Clarke	HT 17	2 Essays
	7	Opera and Music Theatre	Professor Harry & Dr Young	MT 17 & HT 18	2 Essays
	8	Sound Art and Environment	Professor Ouzounian	HT 17	2 Essays
	9	Psychological Perspectives on Performance	Professor Clarke	MT 16	2 Essays
	10	Dance Music	Professor Aspden	MT 17	2 Essays
D	1	Chamber Music	Ms Clein	MT 16 and HT 18	Practical and Essay
	2	Choral Performance	Professor Quinney	HT 17	
	3	Choral Conducting	Professor Darlington	HT 17	
	4	Recording and Producing Music	Mr Hulme	HT 17	

STRUCTURE OF THE COURSE AND UNIVERSITY REGULATIONS

CORE SUBJECTS: List A

A1 and A2, the History papers, are compulsory. You must also offer any two of A3 (or B1), A4 and A5.

OPTIONAL SUBJECTS: LISTS B, C and D

Of your four remaining papers you must select one from List B and one from List C. You may offer no more than one List D option.

Candidates are neither prevented from, nor penalised for, offering options overlapping with other optional or compulsory parts of the examination. For example, it is possible to offer in Techniques I and Techniques II answers in the same idiom. However, candidates should not reproduce material from one option to another (as for instance between a dissertation and a List C or List D submitted essay, or between examination questions either within or between papers).

It is sensible to start thinking about selecting your four options as early as possible, as the relevant Faculty teaching offered in your second year may not be repeated in your third year. You need to map out your work to take best advantage of both term-time and vacation study. Do think about the demands of submission deadlines and examination papers.

GUIDANCE TO TUTORS on the supervision of List B, C, and D submissions

Submissions for the Final Honour School fall into four categories:

1. **List B set papers** - Orchestration and Techniques II: these represent a candidate's own unaided work. Candidates may not seek advice on the papers set, nor should tutors offer it.
2. **List B Composition portfolios**: these should contain only original work by the candidate. The compositions submitted will normally have been shown to a tutor, from whom the candidate may expect to have received guidance on the substance of the work, technical matters and presentation.
3. **List B Portfolio submissions** - Dissertation, Edition with Commentary, Music Ethnography, and Analysis, these are intended to represent the candidate's own work.

Step-by-step formal tuition is not considered appropriate, but students can expect to receive guidance and advice from their tutor (or another Faculty post-holder) on the content, structure and argument of their portfolio. The supervisor is also able to comment freely on early draft material, and to make comments on issues of presentation arising from a later draft. Students are encouraged to read in detail the supplementary material available in the Course Handbook, which clearly advises on matters of presentation and plagiarism, and the practicalities of submitting a proposal to the Faculty. It is not expected at the later stage that they will make suggestions concerning the substance of the work (for instance, the argument of a dissertation/analysis, or the accuracy of an edition).

4. **List C Essay Submissions** - Some initial advice from course lecturers and discussion with regard to such coursework projects is appropriate, but lecturers or tutors should not provide tutorial feedback on drafts of the work to be submitted.

Guidance for extended essays submitted as part of List D: Chamber Music, Choral Performance, Choral Conducting and Recording and Producing Music will be available from the Course Directors. and extended essays for the List D courses Studies in Chamber Music, Choral Conducting, and Choral Performance:

FINAL HONOUR SCHOOL MARKING SCHEME

Mark	Class
70-100	I
60-69	II.1
50-59	II.2
40-49	III
30-39	Pass
29 and below	Fail

Candidates should be aware that FHS papers carry equal weight; they should aim for an equal distribution of time and effort in their preparation. The Examination Regulations make provision for FHS candidates to be examined *viva voce*, although this is very rare in practice. The result of a viva can be only to raise a candidate's profile, never to lower it.

EXAM INFORMATION ON WEBLEARN

You will be able to find the Examination Conventions and Grade Descriptors for FHS 2017 the undergraduate/exam information page of Weblearn

The following application forms will also be found there:-

- List B Proposal Form
- Chamber Music Form
- Solo Performance Form
- Form of Declaration
- Curec Form

PAST PAPERS and EXAMINERS REPORTS

Most exam papers can be searched for on **OXAM** - <https://weblearn.ox.ac.uk/portal/hierarchy/oxam/>

Past papers for 'technical papers':- Techniques of Composition 1 and 2, Orchestration, Choral Conducting and Choral Performance can be found on weblearn:

https://weblearn.ox.ac.uk/portal/hierarchy/humdiv/music/undergraduat/exam_informa/archive there are also some hard copies in the library.

You can find previous year's Examiners' Reports on weblearn at:-

https://weblearn.ox.ac.uk/portal/hierarchy/humdiv/music/undergraduat/exam_informa/prelims_exam

FHS 2017 – COURSE DESCRIPTIONS

LIST A COURSES – the Core Subjects

A (1) TOPICS IN MUSIC HISTORY BEFORE 1750

A (2) TOPICS IN MUSIC HISTORY AFTER 1700

By the end of the third year, every Oxford Music undergraduate is expected to have studied a wide range of notated Western music and to have grasped something of its cultural context. The student should also be aware of different methods of and approaches to study.

The span of outline historical study extends from about 1000 to the present day. For practical purposes study is divided into two periods (c. 1000–c. 1750 and c.1700 to the present day). Clearly the volume of music, literature and scholarship is more than anyone can encompass, even in a lifetime. Detailed historical study has to be selective, even very selective, but such study benefits from a broad awareness, a wide historical perspective, an acquaintance at least with different historical stances and procedures, and knowledge of some of the theoretical, aesthetic, philosophical and social issues touching on the musical repertory. Within List A, there are opportunities to demonstrate such knowledge and awareness through both the compulsory History papers (with regard to defined historical topics) and the paper Musical Thought and Scholarship.

For each of the History papers there is a list of four topics taught.

Tuition—History topics are delivered through a course of six introductory Faculty lectures and supplemented by regular group tutorials provided by individual colleges. Note that each series of lectures will be delivered only once during your second and third years. You are expected to undertake further work on the topics in college tutorials; this may well involve not only follow-up work on the aspects of the topic introduced in the lectures but also exploration of other areas relevant to the topic; you will be able to work closely with your tutor, in order to develop your own interests with appropriate guidance. You can expect a substantial amount of time to be taken up with tutorial work relating to the History course.

A. 1. TOPICS IN MUSIC HISTORY BEFORE 1750

Answer **THREE** questions, not more than **ONE** from any section (A, B, C, D)

A.1. SECTION A – MEDIEVAL MOTETS

Professor Jeremy Llewellyn

HILARY TERM 2018

OVERVIEW

Medieval motets are typically formed from musico-textual layers—generally a lower layer of pitches deriving from a section of plainchant, which have been organized into repeating rhythms, combined with a higher-pitched layer (or layers) setting Latin or vernacular poetic texts. Each voice part of the polyphonic complex thus performs a different text and these texts often have different kinds of origins. For modern scholars, motets have provided on the one hand a useful, central polyphonic genre from the

later Middle Ages, and on the other hand a puzzling range of musical pieces, whose function and interpretation are problematic.

AIMS

This topic aims to introduce a variety of medieval motets from the earliest examples to those of Guillaume de Machaut (d.1377). The course will highlight recent debates in modern musicological studies of the Middle Ages regarding the interpretation of these musical works. Motets raise questions about the role of listening and performance in the apperception of musical meaning. They also problematize modern categories of sacred and secular. We will examine the debates of modern scholars about the performance, audience, origins, taxonomy, and meanings of medieval motets. We will also discuss analytical approaches, notation, and sources.

OBJECTIVES

For the examination on this topic you should be able to:

- Give an account of the likely origins of the earliest motets;
- Discuss the relation of words, music, and performance in specific medieval motets;
- List and describe the main sources for medieval motets;
- Discuss medieval motets in relation to the historical periodization of the later Middle Ages;
- Discuss recent analytical interpretations of Machaut's motets.

LECTURES

1. Introduction: origins
2. Words and music in thirteenth-century motets: sonic chaos or object of contemplation?
3. Sources, taxonomy, and notation
4. Philippe de Vitry and ars nova motets
5. Analyzing Guillaume de Machaut's motets
6. Case studies

CORE RESOURCES

Grove

'Motet'; 'Notation'; 'Sources, MS'; 'clausula'; 'refrain'; 'organum'; 'discant'; 'Machaut'; 'Vitry'; 'ars nova'.

Websites

<http://eeleach.wordpress.com/2012/07/03/manuscript-sources-for-the-thirteenth-century-motet/> [links to MS sources of the 13thC motet]

stanford.edu/group/dmstech/cgi-bin/drupal/machautmss [links to all the Machaut manuscripts available online]

diamm.nsms.ox.ac.uk/moodle/login/index.php [for learning ars nova notation]

Occasional articles and review links on <http://cabradleymusic.wordpress.com/>

Reference books

Earp, Lawrence. *Guillaume de Machaut: A Guide to Research*. New York and London: Garland, 1995.
[Key reference book, for use throughout]

New Oxford History of Music:

Volume 2: *The Early Middle Ages to 1300*, ed. Crocker and Hiley. Oxford: Oxford University Press, 1990 [Richard Crocker's chapter "French Polyphony of the Thirteenth Century", 636-78 is the most relevant.]

Volume 3: *Ars Nova and the Renaissance, 1300-1540*, ed. Anselm Hughes (1964). [NB: This is very old-fashioned and should be used with care.]

Recordings

Use the discography at <http://www.medieval.org/emfaq/cds/> and then library catalogues and online resources. NB: physical media (CDs, vinyl records, tapes) often include better metadata. Don't rely entirely on context-free online sound files!

TUTORIAL QUESTIONS

1. Give an account of some of the earliest motets, discussing their origins, function, and chronology.
2. Johannes de Grocheio says the '*litterati* and those who look for the refinement of skills' delighted in hearing the motet 'in their holiday festivities'. Focussing on the thirteenth-century motet, discuss what sources of delightful refinement modern musicologists have envisaged for them.
3. Making use of published analytical methodologies for medieval motets that you have encountered, offer an interpretation of a single motet from the Montpellier codex.
4. Choose a major motet sources from the period before c.1400 and describe it in detail. What does its organization tell us about medieval perspectives on motets?
5. How did the *ars nova* change motets? Illustrate your answer by focusing on the works of Philippe de Vitry.
6. Making use of published analytical methodologies for medieval motets that you have encountered, offer a reading of a single motet by Guillaume de Machaut.

A.1. SECTION B – SACRED POLYPHONY IN ENGLAND FROM THE ETON CHOIRBOOK TO BYRD'S GRADUALIA

Lecturer: Professor Owen Rees

HILARY TERM 2017

The topic is concerned with continuities and discontinuities in the composition of sacred polyphony in England from the late fifteenth century to 1607. This was a period of radical transformations (most obviously, religious ones) in the life of the country, but while these naturally had an enormous impact on sacred music, one can also trace – in the later sixteenth century and the early seventeenth century – the continued cultivation of much older and distinctively English compositional techniques.

The lectures begin with scrutiny of the repertory of votive antiphons and settings of the Magnificat preserved in the Eton choirbook (the first substantial surviving source of English polyphony of this period), a repertory which clearly illustrates the distinctive elements of English sacred composition in comparison with Continental polyphony. Some comparison with Continental polyphony will be undertaken, as it will also when considering the works of John Taverner, whose Masses will be taken as examples of English approaches to the composition of Mass Ordinary cycles in the early sixteenth century. The impact on sacred polyphony of the tempestuous period of religious change in the middle decades of the century, and the consequent emergence of genres of Anglican music, will be considered. William Byrd's output of motets will be placed in the context of English and Continental musical practices and the religious and political context, and the topic concludes with Byrd's *Gradualia*, written for the covert services of the Catholic community in England.

LECTURES

1. The Eton choirbook
2. Taverner and the Mass
3. State, church, and music from Henry VIII to Elizabeth I
4. Anglican repertories: anthem and service
5. Byrd's motets up to 1591
6. Byrd's *Gradualia*

PRELIMINARY READING – full list on weblearn

Benham, Hugh, *Latin Church Music in England 1460-1575* (London: Barrie & Jenkins, 1977)

Benham, Hugh, *John Taverner: His Life and Music* (Aldershot: Ashgate, 2003)

Bowers, Roger, *English Church Polyphony: Singers and Sources from the 14th to the 17th Century* (Aldershot: Ashgate, 1999)

Bray, Roger (ed.), *The Sixteenth Century: Music in Britain* (Oxford: Blackwell, 1995)

Brett, Philip, *William Byrd and His Contemporaries: Essays and a Monograph* (Berkeley, Los Angeles, & London: U. of California P., 2007)

Brown, Alan, & Richard Turbet (eds), *Byrd Studies* (Cambridge: CUP, 1992)

SAMPLE TUTORIAL ESSAY TOPICS

1. To what extent do the stylistic and structural characteristics of the repertory in the Eton choirbook indicate English musical independence from Continental practice?
2. What impacts on the development of sacred polyphony may be traced to the policies of any ONE of: Henry VIII (from the 1530s onwards), Edward VI, Mary I, and Elizabeth I (up to 1585)?
3. What elements of English tradition and/or Continental influence can be observed in Byrd's motets published in 1575 OR 1589 OR 1591, and how are such elements used or transformed?
4. With regard to Byrd's *Gradualia*, consider Kerry McCarthy's question: 'How did Byrd read and interpret the texts of his Latin liturgical works?'

A.1. SECTION C – THE RENAISSANCE MADRIGAL

Lecturer: Professor Christian Leitmeir

MICHAELMAS TERM 2017

OVERVIEW

Rising from (potentially) humble origins around 1530, the Italian madrigal rapidly developed into the pre-eminent genre of vocal music in the late Renaissance period. The madrigal became the forum of a struggle for artistic innovation and excellence, as composers from Arcadelt to Monteverdi continuously refined and re-defined techniques of musical text setting on literary, rhetorical and expressive levels. The international reputation of the madrigal attracted many foreign composers, who either wanted to learn the craft of word setting in Italy (e.g. Heinrich Schütz) or endeavoured to transplant the genre into their own national tradition (as, for instance, in the English madrigal of the Elizabethan period).

AIMS

This topic aims to explore the genre of Renaissance madrigal and its sub-strands. Madrigals are placed at the significant intersection between literature and music (*poesia per musica*), aesthetic ambition and

popular appeal, Italian origin and international/transcultural adaptations. Rich descriptions of selected case studies will develop an understanding of different compositional approaches to 'madrigal' verse and their links with specific literary models, aesthetic ideals and other contexts typical of Renaissance culture (including questions of race and gender). As word-music relations are central to the madrigal, the topic will also offer to basic introduction to the metrics and formal features of the types of Italian poetry, set as madrigals.

OBJECTIVES

For the examination on this topic you should be able to:

- give an account of the origins and the development of the madrigal in Renaissance culture;
- describe the poetic and musical qualities of 16th-century Italian poetry, as far as possible for non-Italian speakers;
- understand formal and structural procedures used in techniques of setting Italian and other vernacular poetry as 'madrigals';
- analyse the relation of words, music and performance in specific madrigals;
- evaluate the cultural, social, aesthetic and economic conditions that led to the cultivation of particular types of madrigals;
- reflect on critical issues raised, either in the 16th century or in modern scholarship, by madrigal compositions (from compositional technique to social decorum, race and gender)

LECTURES

1. *Poesia per musica*: The origins and early history of the madrigal (Arcadelt and Verdelot)
2. Petrarchism and the ennoblement of the madrigal in mid-century Venice and Rome (Rore, Willaert, Palestrina, Lassus)
3. Comic cousins and sacred siblings: The madrigal and related genres
4. Courtly culture: The madrigal at Ferrara and Mantua (Luzzaschi, Wert, Monteverdi)
5. Pushing the Boundaries: The madrigal around 1600 (Marenzio, Monteverdi)
6. Cultural transfer: The madrigal outside Italy (Morley, Gibbons, Weelkes, Regnart, Monte)

CORE RESOURCES - full list on weblearn

Grove

genres and concepts: 'Madrigal'; 'Frottola'; 'Villanella'; 'Moresca', 'Giustiniana'; 'Prima pratica', 'Seconda pratica'

'Arcadelt'; 'Verdelot'; 'Rore'; 'Willaert'; 'Lassus'; 'Palestrina'; 'Luzzaschi'; 'Wert'; 'Marenzio'; 'Monteverdi'; 'Morley'; 'Gibbons'; 'Weelkes'; 'Regnart'; 'Monte'

Websites

<http://www.italianverse.rdg.ac.uk/>

(This website offers an overview of Italian poetic metre and rules for scansion alongside parallel text and translation of Tasso, *Gerusalemme liberata* and Aristoso, *Orlando furioso*)

<http://omacl.org/Tasso> (period translation of Tasso, *Gerusalemme liberata*, translated by E. Fairfax, first printed 1600)

<http://petrarch.petersadlon.com/canzoniere.html> (the bilingual online rendition of Petrarch's *Canzoniere* in Peter Sadlon's translation is a good starting point)

Reference works

Alfred Einstein, *The Italian Madrigal*, 3 vols. Princeton/NJ: Princeton University Press, 1949; reprint 1971. [still the classic reference work – but be aware that it may be outdated in some respects]

Jerome Roche, *The madrigal*. Oxford: Oxford University Press: 1990. [a concise history of the madrigal – again some aspects need to be reviewed in the light of more recent scholarship]

James Haar, 'The Madrigal', in: *European music, 1520-1640*, ed. James Haar. Woodbridge: Boydell & Brewer, 2006, 225–245 [the most accurate and concise discussion of the Renaissance madrigal]

Scores: Anthologies and Editions

The Oxford Book of Italian Madrigals, ed. Alec Harman. Oxford: Oxford University Press, 1983.

The Oxford Book of English Madrigals, ed. Philip Ledger. Oxford: Oxford University Press, 1978.

The Penguin Book of Italian Madrigals for Four Voices, ed. Jerome Roche. Harmondsworth: Penguin, 1974.

The following two series cover a substantial amount of madrigals from the 16th century.

Corpus Mensurabilis Musicae (mainly by individual composers)

Recent Researches in the Music of the Renaissance (individual composers as well as collections)

TUTORIAL QUESTIONS

1. The traditional view (Einstein) that the Italian madrigal grew out of the frottola has been challenged (Fenlon/Haar). Weigh the arguments presented on both sides about the potential root(s) of the madrigal.
2. Make a detailed comparison of parallel settings of the same poem by different composer. Point out similarities and differences and investigate whether one composition is influenced by the other.
You may use one of the following examples:
Solo e pensoso: Arcadelt, Lasso, Marenzio
Crud' amarilli: Monteverdi, Marenzio
O primavera: Monteverdi, Schütz
Mia benigna fortuna: Rore, Lasso
Le Vergini (any movement from the cycle): Rore, Palestrina
3. Madrigals are characteristically written either for mass consumption or for the select few. Portray the social and aesthetic milieus that were the intended user groups of either type. Are there sufficient musical similarities to subsume both the popular and the elitist madrigal under a single genre?
4. Madrigals ridiculing foreigners and deprived social groups are often very rude. What motivated composers of high renown to partake in this low-brow practice? How did the humour work and to what audiences/performers is it directed?
5. Give a critical account of the controversy between Monteverdi and Artusi, investigating both Artusi's challenges and Monteverdi's response.
6. Describe the specific cultivation of madrigals in England. How and in what form was Italian music imported into these countries? What did local masters learn from their Italian models and to what extent did they develop their own voice?

A.1 SECTION D – AN INTRODUCTION TO SEVENTEENTH-CENTURY OPERA

Lecturer: Professor Suzanne Aspden

MICHAELMAS TERM 2016

AIMS AND OBJECTIVES

Opera's emergence in the late Renaissance was significant not only for its associated musical innovations, but also for the genre's role as marker of and agent in socio-cultural and political debate. This course focuses initially on the genesis of opera in late sixteenth- and seventeenth-century Italy: its coalescence from disparate theatrical, musical and theoretical origins; and its varied roles as court entertainment and as public drama. The genre's subsequent European dissemination and interaction with other national conceptions of music drama is also explored. The phenomenal aspect of opera comes to the fore in the final lecture, which examines the genre's early manifestation of an abiding fascination with gender and the power of the voice.

LECTURE SCHEDULE

Establishing the conditions for opera

The courtly ethos

Venetian opera

The politics of dissemination I: France

The politics of dissemination II: England

Singers, gender and the voice

PRELIMINARY READING - FULL LIST ON WEBLEARN

* *The asterisked texts will provide a useful introduction to the course; more detailed bibliographies will be provided for each lecture, with guidance as to reading.*

* Lorenzo Bianconi, *Music in the Seventeenth Century* (Cambridge, 1987), 161-180

* ——— and Thomas Walker, 'Production, Consumption and Political Function of Seventeenth-Century Opera', *Early Music History* 4, ed. Iain Fenlon (Cambridge, 1984), 209-96

* ———, 'How Opera Began: An Introduction to Jacopo Peri's *Euridice* (1600)', in *The Late Italian Renaissance 1525-1630*, ed. Eric Cochrane (London: Macmillan, 1970), 401-43

Tim Carter, *Monteverdi's Musical Theatre* (New Haven, 2002)

* ———, 'Mask and Illusion: Italian Opera after 1637', in *The Cambridge History of Seventeenth-Century Music* (Cambridge, 2005), 241-82

* Barbara Hanning, *Of Poetry and Music's Power: the Influence of Humanist Thought and Italian Renaissance Poetry on the Formation of Opera* (Ann Arbor, 1980), chs.1-3

* Ellen Rosand, *Opera in Seventeenth-Century Venice: The Creation of a Genre* (Berkeley, 1991)

* Frederick Sternfeld, *The Birth of Opera* (Oxford, 1993)

TUTORIAL QUESTIONS:

1. Tim Carter observes that 'few genres in the history of music have their origins fixed with such apparent precision as opera'. Why was this the case, and what initial effect do you think it had on the genre's music?
2. How did social setting and function influence operatic developments?
3. In what ways might it be significant that mid-century Venetian opera, such as *L'incoronazione di Poppea*, is often described as 'singers' opera?
4. How productive was it, for English and French explorations of theatrical music, that opera was perceived as an Italian phenomenon?

A. 2. TOPICS IN MUSIC HISTORY AFTER 1700

Exam rubric: Answer THREE questions, not more than ONE from any section (A, B, C, D)

A.2. SECTION A – THE STRING QUARTET AFTER BEETHOVEN

Lecturer: Professor Laura Tunbridge

MICHAELMAS TERM 2016

AIMS AND OBJECTIVES

The string quartet's place in the canon seems assured; it is, according to Grove, the 'supreme form of chamber music'. Arguably, its greatest composer was Ludwig van Beethoven (1770-1827). Yet as these lectures explore, the question of Beethoven's influence in this genre, as in others, was multi-faceted and variable when considered within a network of other influences. These lectures take as their starting point Beethoven's String Quartet no. 15, Op. 132 (1825), suggesting that the legacy of some of its formal and aesthetic features can be detected through the genre's subsequent history. Those features include the quartet's expansion beyond the classical four-movement model; motivic relationships that make connections within and beyond the work; evocations of vocal music (the recitative that joins movements four and five); its reference to older music (the use of the Lydian mode); and the ways in which the composer's biography has coloured the work's interpretation (the inscription of thanksgiving from the convalescent in the third movement). Op. 132 was premiered by the Vienna-based Schuppanzigh Quartet, who spearheaded the migration of the quartet, as a genre, onto the public concert stage.

The lectures will then survey string quartets after Beethoven, both historically and in the sense of influence. Examples from the nineteenth and twentieth centuries will be discussed, not in strict chronological order but according to themes that will provide focal points within a broad selection of repertoire (a selection that students are encouraged to supplement further in tutorials). By the end of studying this topic you should be able to:

- Identify key figures and issues in the history of the string quartet during the nineteenth and twentieth centuries
- Discuss analytical and critical perspectives on a range of relevant repertoire
- Demonstrate an understanding of the ways in which changes in performance practices have informed creative and aesthetic attitudes to the string quartet as a genre

LECTURE SCHEDULE

1. Introduction

Works: Beethoven String Quartet in A minor, Op. 132; Felix Mendelssohn Quartet no. 2 in A minor op. 13; Fanny Mendelssohn String Quartet; Schumann Quartet in A minor, Op. 41:1

2. Space

Works: Brahms Op. 51; Stockhausen *Helikopter*, Saariaho *Nymphéa*

3. Codes

Works: Berg *Lyric Suite*; Janáček String Quartet no. 2, 'Intimate Letters'; Shostakovich String Quartet no. 8

4. Voices

Works: Dvořák, String Quartet in F major Op. 96 'American'; Schoenberg, Quartet no. 2; Crumb, *Black Angels*; Reich, *Different Trains*

5. Colour

Works: Debussy, String Quartet in G minor Op. 10; Bartók String Quartet no. 3; Lachenmann, *Gran Torso: Musik für Streichquartett*; Dutilleux, *Ainsi la nuit*; Sofia Gubaidulina, String Quartet no. 4

6. Time

Works: Webern, String Quartet Op. 28; Ruth Crawford Seeger, String Quartet '1931'; Carter String Quartet no. 3; Feldman, String Quartet II

PRELIMINARY READING – FULL LIST ON WEBLEARN

Biró, Dániel Péter, and Harald Krebs, ed.. *The String Quartets of Béla Bartók: Tradition and Legacy in Analytical Perspective* (Oxford, 2014).

Fanning, David. *Shostakovich: String Quartet No.8* (Aldershot, 2004).

Hefling, Stephen E., ed.. *Nineteenth-Century Chamber Music* (New York, 2003).

Jones, Evan, ed.. *Intimate Voices: The Twentieth-Century String Quartet* 2 vols. (Rochester NY, 2009).

Stowell, Robin. *The Cambridge Companion to the String Quartet* (Cambridge, 2003).

Lott, Marie Sumner. *The Social Worlds of Nineteenth-Century Chamber Music: Composers, Consumers, Communities* (Illinois, 2015).

Taylor, Benedict. *Mendelssohn, Time and Memory* (Cambridge, 2012).

TUTORIAL QUESTIONS

1. Discuss the significance of folk music in string quartet repertoire of the nineteenth and twentieth centuries.
2. Is Beethoven a meaningful model for the string quartet post 1950?
3. To what degree and in what ways is coherence an important quality of musical works for string quartets?
4. How have the contexts for the performance of string quartets changed over the past two centuries?
5. Can string quartet composers ever shake off an awareness of the genre's history?

A.2. SECTION B – PASTORAL IDYLLS, NATIONAL ANXIETIES: THE NINETEENTH-CENTURY SYMPHONY

Lecturer: Professor Daniel Grimley

HILARY TERM 2018

The nineteenth-century symphony is such a familiar and entrenched part of the Western musical canon that it is easy to overlook how complex and contested the genre became. Indeed, despite its associations of monumentality, grandeur, and musical unity, it was a discourse concerned as much with conflict and (problematically) hybridity as with synthesis and resolution. This course offers an opportunity to scrutinise key works from critical historical and analytical perspectives. Attention will be directed towards issues of narrative (structural as well as historical), representation, and meaning, across a broad range of works, critically engaging with notions of centre and periphery, inheritance, and musical tradition. The symphony emerges as a highly anxious site of musical-cultural practice, and simultaneously offers a sharp lens for refracting broader issues in nineteenth-century musical history. Students will be encouraged to listen widely—particularly to explore areas of the repertoire beyond works discussed during the lecture course (for instance, symphonies by composers such as Niels W Gade, Franz Berwald, Johan Svendsen, and C V Stanford)—and to consider issues of performance, interpretation, ideology, and musical space.

AIMS AND OBJECTIVES

Through this course you should develop:

- Detailed knowledge of core repertory, and of works outside the central canon
- Critical historical, analytical, and interpretative skills
- Understanding of contemporary debates about performance and realisation
- The ability to reflect on issues of canonisation, identity, and musical meaning

PROVISIONAL COURSE OUTLINE:

1. Antiphonies. Schubert—Berlioz
2. Inventing the German Traditions. Mendelssohn—Schumann
3. Late Idylls, Symphonic Anxieties. Brahms, Dvořák
4. Defining Russia Symphonically. Tchaikovsky—Borodin
5. Wagner and the Symphonic Sublime. Bruckner—Franck
6. Modernist Dreams. Mahler—Sibelius—Nielsen.

SAMPLE ESSAY QUESTIONS

1. To what extent was the nineteenth-century symphony an Austro-German phenomenon?
2. How successful were nineteenth-century composers in addressing the ‘finale problem’ in their symphonic works?
3. Assess the importance of one of the following in relation to the development of the nineteenth-century symphony: a) counterpoint; b) programmaticism; c) landscape

4. To what extent can the nineteenth-century symphony be considered a popular genre?

READING - FULL VERSION ON WEBLEARN

More detailed reading lists will be promulgated for each lecture.

Abbate, Carolyn. *Unsung Voices. Opera and Musical Narrative in the Nineteenth-Century* (Princeton, Princeton University Press, 1991)

Dahlhaus, Carl. *Nineteenth-Century Music*, trans. J. Bradford Robinson (Berkeley: University of California Press, 1989)

Daverio, John. *Robert Schumann: Herald of a 'New Poetic Age'* (Oxford: Oxford University Press, 1997)

Frisch, Walther. *Brahms: the Four Symphonies* (New Haven: Yale University Press, 2004)

James Hepokoski. *Sibelius: Symphony no. 5* (Cambridge: Cambridge University Press, 1993)

Tunbridge, Laura. *Schumann's Late Style* (Cambridge: Cambridge University Press, 2007)

EXAM RUBRIC

List A Topics in Music History after 1700 – Answer THREE questions, not more than ONE from any section (A, B, C, D,)

A.2. SECTION C – MODERNISM IN VIENNA, 1900–1935

Lecturer: Professor Jonathan Cross

HILARY TERM 2017

INTRODUCTION

Vienna. 1900. An extraordinary place at an extraordinary time. A small and rather conservative city at the heart of a great empire, Vienna was the city of the Habsburgs, the waltz and the coffee house. But Vienna at the turn of the twentieth century was also the city of such influential avant-garde thinkers as Freud (whose *Interpretation of Dreams* was published in 1900), Kraus and Hofmannsthal, Klimt and Wittgenstein, Mahler and Schoenberg. It was this conflict between the two Viennas, between Empire and Modernity, between a nostalgia for a rapidly vanishing past and an anxiety about an unknown future, which made the city the crucible for some of the age's most exciting experiments in music, art, literature, architecture, psychology, sexuality and politics. And, it could be argued, this conflict represented in miniature a crisis that was played out all over Europe in the early years of the century, and which concluded with the cataclysm of the First World War. Vienna after the War had to come to terms not only with the loss of Empire, but also with a loss of faith in the (contradictory) values that had helped shape it.

Vienna was also a hotbed of anti-Semitism. Hitler spent the formative years of his youth there at just the time when the city was under the control of the notoriously anti-Semitic Karl Lueger (Mayor of Vienna, 1897–1910). After the War, Vienna became a celebrated centre of socialism (it was nicknamed *Rotes Wien*), but from 1934 the fascists took control, and in March 1938 Nazi Germany annexed Austria. By 1935 most of the city's leading Jewish thinkers had been forced into exile; Freud finally left Vienna for London in 1938, three months after the *Anschluss*.

The period 1900–1935 marks a most extraordinary time in the history of the City of Vienna. But it also marks an unprecedented period of social, economic, political and artistic upheaval in Europe generally. Thus, Vienna is used in this course as a case-study to represent in microcosm the changes that were taking place across Europe during the first decades of the twentieth century. In particular, the course focuses on the rise of musical modernism during these years, through a detailed examination of the work of such figures as Goldmark and Mahler, Zemlinsky and Strauss, the Expressionists and the Serialists, and their interaction with the culture that surrounded them.

AIMS AND OBJECTIVES

- to become familiar with key trends and issues – technical, theoretical, aesthetic, cultural, social, historical – in relation to music and the arts in the first decades of the twentieth century
- to examine the emergence of modernism in music and to become familiar with current debates surrounding this term
- to explore a wide range of musical works associated with early-twentieth century Vienna, and to develop appropriate critical/analytical methods

PROVISIONAL COURSE OUTLINE

Lecture 1	Fin-de-Siècle Vienna: Art, Literature, Music, Psychology, Empire, Race, Politics
Lecture 2	Between Romanticism and Modernism: Mahler and Zemlinsky, Schoenberg and Berg
Lecture 3	Expressionism and the Move Towards Atonality: Schoenberg, Berg, Webern
Lecture 4	After the War: Composing with Twelve Notes
Lecture 5	Vienna and the Stage: Léhar, Schreker, Korngold, Schoenberg, Berg, Strauss
Lecture 6	A Case Study: Berg's <i>Lulu</i> (1935)

OUTLINE BIBLIOGRAPHY/PRELIMINARY READING – FULL LIST ON WEBLEARN

Beaumont, Anthony, *Zemlinsky* (New York: Cornell University Press, 2000)

Bradbury, Malcolm and James McFarlane (eds.), *Modernism: 1890–1930* (Penguin, 1976)

Butler, Christopher, *Early Modernism: Literature, Music and Painting in Europe 1900–1916* (Oxford: Oxford University Press, 1994)

Franklin, Peter, *The Idea of Music: Schoenberg and Others* (London, 1985)

Hahl-Koch, Jelena (ed.), *Arnold Schoenberg–Wassily Kandinsky: Letters, Pictures and Documents* (London: Faber & Faber, 1984)

Janik, Alan & Stephen Toulmin, *Wittgenstein's Vienna* (London: Simon & Schuster, 1973)

Webern, Anton, *The Path to the New Music* (London: Universal Edition, 1963)

For a useful introduction to the issues of this course, why not explore the material on the Philharmonia Orchestra's website prepared for their recent *Vienna: City of Dreams* series? You will find there musical excerpts, videos of the City of Vienna, introductions to the music of Mahler and Schoenberg, and to the ideas of the Secessionists and Freud, and even an interview with Schoenberg's sons. Go to:

www.philharmonia.co.uk/city_of_dreams/

SOME KEY WORKS TO BE STUDIED

Berg	<i>Wozzeck, Lulu, Lyric Suite, Violin Concerto</i>
Korngold	<i>Die tote Stadt</i>
Mahler	<i>Das Lied von der Erde, the ten Symphonies</i> (esp. Nos 3, 6, 7 & 9)
Schoenberg	<i>Verklärte Nacht, Gurrelieder, Erwartung, Pierrot lunaire, the four numbered String Quartets</i> (esp. Nos 2 & 3), <i>Moses und Aron</i>
Schreker	<i>Der ferne Klang</i>
Strauss	<i>Salome, Elektra, Die Frau ohne Schatten</i>
Webern	<i>Im Sommerwind, Six Bagatelles, Five Pieces for Orchestra op. 10, Symphony, String Quartet op. 28</i>
Zemlinsky	<i>Lyric Symphony</i>

Either/both the Faculty Library and the Bodleian have scores of these works, all are in the CD collection, some of the stage works are on DVD, and many items are accessible via Naxos online. Listen to as much as you can before the lectures.

SAMPLE ESSAY QUESTIONS

1. Explore critically the interaction between the work of artists, writers and musicians in Vienna in the first decade of the twentieth century.
2. Discuss the modernism of Mahler's symphonies.
3. Explore the move from tonality through atonality to dodecaphony in the music of EITHER Schoenberg OR Webern.
4. 'Today I have discovered something that will ensure the supremacy of German music for the next hundred years' (Schoenberg to Rufer). Evaluate the importance of Schoenberg's serial 'discovery' for music in Vienna (and elsewhere) between the wars.
5. Discuss the representation of women in Viennese operas of the period.

A.2. SECTION D – HISTORY OF ELECTRONIC MUSIC

Lecturer: Professor Jason Stanyek

MICHAELMAS TERM 2016

COURSE DESCRIPTION

This course takes as its starting point a crucial historiographic question: What form would a history of music of the past 100 years take if our fundamental organizing categories were not composers, repertoires, and works, but, rather, technologies, codes, and formats? Once we take this step, we can pose the twin queries asked by David Edgerton in his 2010 essay on the historiography of technology: '[W]hat is the history of technology (in many different guises, and in many different modes) the history of? What in practice, is meant by technology in histories, and what is meant by history in histories of technology?'

Our focus on technology will not mean an avoidance of the electronic music 'canon'—with its iconic composers, its key styles, and its pivotal events; the course will be replete with these. We will work carefully to rummage around in the archives and, through a hefty amount of analytical listening, assemble genealogies and chart material-sonic networks. Nor will our emphasis on technology produce a techno-deterministic history, one in which technologies overwhelmingly dictate the kinds of musics that are made. Instead, we'll engage directly with Actor Network Theory and take seriously claims such as this one by Bruno Latour: 'no science of the social can even begin if the question of who and what participates in the action is not first of all thoroughly explored, even though it might mean letting elements in which, for lack of a better term, we would call non-humans'.

COURSE OUTLINE

Lecture 1: Networks (Introducing Electronic Music)

Lecture 2: Transduction (Microphones)

Lecture 3: Space (Loudspeakers)

Lecture 4: Materiality (Tape)

Lecture 5: Synthesis (Oscillators/Filters)

Lecture 6: Interactivity (Microprocessors)

PRELIMINARY READING LIST (Starred books are recommended for College libraries)

*Chadabe, Joel. *Electric Sound: The Past and Promise of Electronic Music*. Upper Saddle River, N.J.: Prentice Hall, 1997.

*Collins, Nick, and Rincón J. Escrivan. *The Cambridge Companion to Electronic Music*. Cambridge: Cambridge University Press, 2007.

*Collins, Nick, Margaret Schedel, and Scott Wilson. *Electronic Music*. Cambridge: Cambridge Univ. Press, 2013.

*Demers, Joanna T. *Listening Through the Noise: The Aesthetics of Experimental Electronic Music*. Oxford: Oxford University Press, 2010.

*Emmerson, Simon. 'Diffusion-Projection: The Grain of the Loudspeaker' in *Living Electronic Music*. Aldershot: Ashgate, 2007. 143-170.

*Holmes, Thom. *Electronic and Experimental Music: Technology, Music, and Culture*. New York: Routledge, 2008.

*Manning, Peter. *Electronic and Computer Music*, 4th edn. New York: Oxford University Press, 2013.

*Schaeffer, Pierre. 'The Concrete Experiment in Music (1952)', in *In Search of a Concrete Music*, trans. Christine North and John Dack. Berkeley: University of California Press, 2012. 113-188.

*Théberge, Paul. *Any Sound You Can Imagine: Making Music/Consuming Technology*. Hanover, NH: Wesleyan University Press, 1997.

SAMPLE TUTORIAL ESSAYS, BY TOPIC

1. Taking his cue from scholars working in the field of Actor-Network Theory, Benjamin Piekut (2014) has argued that "[i]f something makes a difference, then it is an actor." How might this understanding of agency inflect an account of the history of electronic music?
2. Stefan Helmreich (2015) has claimed that transduction "narrows the distance between cultural analysis and technical description." Using transduction as your key theoretical term, provide an account of how the microphone has figured in the history of electronic music.
3. In his entry on "space" in *Keywords in Sound* (2015), Andrew Eisenberg maintains that "space may either be conceived as a kind of framework in which entities are situated or as an effect of the relations between entities." Show how Eisenberg's conceptualization of space might be used to unpack the various ways loudspeakers have been utilized and understood in the history of electronic music.
4. Tim Ingold (2007) has proposed that '[t]he properties of materials...are not attributes but histories.' How might theories of materiality such as Ingold's be used to understand the place of magnetic tape in the history of electronic music?
5. For Tara Rogers (2015), "stories of synthesized sound in practice are often marked by movements around and across perceived boundaries of nature and artifice, of human and machine, and what counts as fully human in the course of human histories." Taking heed of the creative use of oscillators and filters by a wide range of musicians, provide an overview of the term "synthesis" and show how it matters to the history electronic music.
6. In the fourth edition (2012) of his book *Electronic and Experimental Music: Technology, Music, and Culture*, Thom Holmes suggests that the year 1975 marked the beginning of what he calls "the microprocessor revolution." Show how this "revolution" has conditioned notions and practices of "interactivity" in electronic music during the period between 1975 and the present.

EXAM RUBRIC

List A Topics in Music History after 1700 – Answer THREE questions, not more than ONE from any section (A, B, C, D)

A.3. AND B.1. TECHNIQUES OF COMPOSITION – 1 AND 2

In Finals, a candidate may choose **EITHER Techniques of Composition I OR Techniques of Composition II** (or neither) as a List A subject. It is also possible to offer Techniques of Composition I as a List A subject and Techniques of Composition II as an optional subject chosen from List B. These papers are wholly supported by college tutorials.

REGULATIONS AND SUBMISSION

List A (3) Techniques of Composition I (examination)

Candidates will be required to complete or continue in the appropriate style a piece of music from which at least one part will be given.

One question must be answered from four set as follows:

- (a) later sixteenth-century continental vocal polyphony in four parts;
- (b) aria in three parts (voice, obbligato instrument, and basso continuo) from the period c.1700–c.1760;
- (c) four-part texture, of the period c.1760–c.1830;
- (d) nineteenth-century song accompaniment for piano, in the Austro-Germanic tradition.

List B (1) Techniques of Composition II (portfolio submission)

Candidates will be required to write, at their choice and on material set by the examiners in the eighth week of Hilary Full Term in the academic year of examination, **one** of the following:

- (a) a fugue;
- (b) a sixteenth-century motet or Mass movement in five parts;
- (c) an eighteenth-century (Baroque style) aria or other ritornello-based movement;
- (d) a sonata movement (not necessarily the first) from the period from Haydn to Brahms;
- (e) a movement in a twentieth-century idiom (questions requiring familiarity with indeterminate or electronic techniques will not be set);
- (f) a work for soprano and mixed ensemble in the style of 1960s Boulez, using chord multiplication in response to a series of chords.

SUBMISSION DEADLINE

Noon on Tuesday of Week 2 in Trinity Term 2018, at the Examinations Schools

STUDY

Students are offered a wide range of possibilities for extending their exploration of stylistic composition. It can be undertaken both as an exercise in the completion of missing parts and as a piece of extended composition based on given material. There is a wide choice of styles and genres to work in, as referred to above. Most students take advantage of the second year as a time to explore more advanced harmonic writing and to try their hand at new textures. Thereafter they will be better placed to work at a selected group of techniques in preparation for Finals.

A.4. MUSICAL ANALYSIS AND CRITICISM (MAC)

Lecturer: Sebastian Wedler

HILARY TERM 2017

OVERVIEW

This course of 6 lectures supported by college tutorials, is designed to introduce students to interpretative strategies in preparation for the elective FHS paper 'Music Analysis and Criticism', List A. The paper is intended for non-specialists who wish to have the opportunity to study and discuss scores analytically and critically; it can also accommodate students with more specialised interests in analysis, who may be intending to offer an Analysis portfolio in List B.

AIMS AND OBJECTIVES

Each lecture will concentrate on a work or works by a nineteenth-century composer, considering formal, harmonic, and thematic features from a variety of analytical perspectives. While not intended to present a view of compositional practices as somehow 'progressing' through the century, the examples are presented in chronological order, and cross-references will be made between them where appropriate. Over-arching themes for discussion will include the relationship between small and large forms (particularly the sonata); musical time; Schenkerian analysis; Neo-Riemannian transformations; semiotic (topic) theory; thematic and motivic analysis; and critical approaches to extra-musical associations.

LECTURES

Reading and repertoire lists for the course are given below; the lectures will include discussion of these items, and suggestions for further reading, along with advice on meeting the requirements of the examination paper. A schedule of the literature and works to be discussed in each lecture will be circulated in Michaelmas Term.

CORE BIBLIOGRAPHY – FULL LISTS ON WEBLEARN

Music Theory

Kofi Agawu, *Music as Discourse: Semiotic Adventures in Romantic Music* (Oxford: Oxford University Press, 2009)

Allen Cadwallader and David Gagné, *Analysis of Tonal Music: A Schenkerian Approach* (3rd ed.; Oxford: Oxford University Press, 2011)

William E. Caplin, *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven* (Oxford: Oxford University Press, 1998)

Richard Cohn, *Audacious Euphony: Chromaticism and the Consonant Triad's Second Nature* (Oxford: Oxford University Press, 2012)

Richard Cohn, 'Maximally Smooth Cycles, Hexatonic Systems, and the Analysis of Late-Romantic Triadic Progressions', *Music Analysis* 15:1 (1996), 9-40

Repertoire

Beethoven, op. 59, no. 3, Andante con moto – Allegro vivace

Beethoven, op. 127, Maestoso – Allegro

Beethoven, op. 130, Adagio ma non troppo

Beethoven, op. 131, Allegro

Schubert, Allegro molto moderato from quartet in G major, D. 887

Schubert, *Quartettsatz*, D. 703

Schubert, Andante un poco mosso from trio in B flat, D. 898

EXAM RUBRIC

“Write an essay on xxxxxxxx

Your discussion – analytical AND/OR critical – should attempt to account for the movement’s structure and expressive content, and might treat such matters as harmony, form, rhythm, genre, voice-leading, motive, hypermeter or phrase structure.

Feel free to draw on analytical or critical approaches you find most useful.”

A.5. MUSICAL THOUGHT & SCHOLARSHIP (MTS)

Lecturers: Professors Eric Clarke and Jason Stanyek

HILARY TERM 2017

COURSE DESCRIPTION

A paper on the history, criticism, and philosophy of music. Students are expected to develop critical understanding of a variety of issues related to musical cultures (present and past) and how they are (and have been) studied and understood. They should also acquire knowledge of trends in music studies beyond what may be studied specifically for the compulsory List A History papers.

Musical Thought and Scholarship is designed as a paper that is deliberately wide in scope, accommodating a variety of approaches and lines of enquiry that may be developed in college tutorials. Professors Clarke and Stanyek will offer six introductory lectures, held during Hilary Term 2017. These lectures are intended to give an overview of some key issues and debates that have generated both thought and scholarship in music studies that have developed or been influential in the last 10-20 years.

LECTURES

The Faculty offers a lecture course covering six core topics, but preparation for the paper is undertaken essentially in tutorials, and tutors can be expected to suggest relevant projects and reading beyond what is included in the course description. The FHS examiners consult college tutors about the areas covered in college tutorials, as well as taking into account the core topics, before setting the paper.

The lectures in HT17 will address selected aspects of the broad topics that constitute the core of the course:

1. *Recording* (Professor Clarke)
2. *Popular Music* (Professor Stanyek)
3. *Affect* (Professor Clarke)
4. *Voice* (Professor Stanyek)
5. *Space* (Professor Clarke)
6. *Diaspora* (Professor Stanyek)

READING - The books listed below represent some of the texts that might figure in your reading for this course. Your tutors will follow up these and other topics in tutorials and will themselves suggest additional texts. FULL LIST ON WEBLEARN

Barthes, Roland. ‘The Grain of the Voice’, in *Image-Music-Text*. New York: Hill and Wang, 1977. 179-189.

Beard, David and Kenneth Gloag, eds. *Musicology: The Key Concepts*, London, Routledge, 2005.

- Born, Georgina and David Hesmondhalgh, eds. *Western Music and Its Others: Difference, Representation and Appropriation in Music*. Berkeley: University of California Press, 2000.
- Born, Georgina, ed. *Music, Sound and Space: Transformations of Public and Private Experience*. Cambridge: Cambridge University Press, 2013.
- Brett, Philip, Elizabeth Wood and Gary C. Thomas, eds. *Queering the Pitch: The New Gay and Lesbian Musicology*. New York and London: Routledge, 1994.
- Clarke, Eric. 'The Impact of Recording on Listening'. *Twentieth-Century Music*, 4/1 (2007), 47-70.
- DeNora, Tia. *Music in Everyday Life*. Cambridge: Cambridge University Press, 2000.
- Everist, Mark and Nicolas Cook. *Rethinking Music*. Oxford: Oxford University Press, 1999.
- Frith, Simon. *Performing Rites: On the Value of Popular Music*. Oxford: Oxford University Press, 1996.
- Gopinath, Sumanth and Jason Stanyek, eds. *The Oxford Handbook of Mobile Music Studies* (2 vols). New York: Oxford University Press, 2014.

EXAM RUBRIC

Answer ONE or TWO questions. You should take care to avoid significant overlap with material in List B portfolio submission and with topics studied in List C Options.

LIST B COURSES

Options in List B consist principally of project-based work. Instructions for the approval of subjects and recital programmes and for the submission of written work for subjects in List B are given below.

Approval and Submission of List B Portfolio papers: Dissertation, Edition with Commentary, Analysis (Portfolio Submission) and Music Ethnography

You will have introductory lectures on these papers during the Michaelmas and Hilary Terms of your second year. Do start thinking about this matter then and consulting college tutors and other specialists.

There must not be significant overlap of content between your dissertation and the essays submitted as part of the assessment of List C and List D courses, if you choose these options.

You should use the vacations for extended reading, study, and writing.

These submissions do not have to be pieces of original research, but they must be your own work. You can expect to be guided by your tutor or another Faculty lecturer, but not to receive step-by-step formal tuition.

The subject, scope, and title of your List B submission(s) has to be approved by the Undergraduate Studies Committee. They may ask you to reconsider or revise your initial proposal. Before you submit the proposal form you should discuss your title, an outline of your idea and a bibliography with your college tutor and someone who has agreed to supervise your submission. The proposal forms can be found on WebLearn.

You must submit the proposal form(s) by noon on **Friday of 4th week of Trinity Term 2017**.

You should receive approval of your proposal or suggested changes to it before the end of Trinity Term 2017.

You must submit **two copies** of your completed written work by noon on **Tuesday of 2nd week of Trinity Term 2018** to the Examination Schools along with a signed Form of Declaration (found on WebLearn).

For Guidance to Tutors on the supervision of List B, C and D submissions please see page 5

B.1. – TECHNIQUES OF COMPOSITION 2

See page 22

B.2. ORCHESTRATION

Lecturer: Professor Robert Saxton

HILARY TERM 2017

AIMS AND OBJECTIVES

The six-lecture course will investigate the development of the orchestra, leading from its origins as a 'layered' instrumental body, through the 'blended' ensemble of the late of the Romantics, to its varied make-up in the twentieth century. The relationship between composers' musical intentions regarding specific pieces and the realisation of these aims orchestrally will form the basis of the work.

LECTURES

- 1). Orchestral score layout: transposing instruments, instrument ranges and the harmonic series; overview of the orchestra from the 17th to 20th centuries
- 2). The Classical Orchestra (Haydn, Mozart, Beethoven)
- 3). The homophonic orchestra; chordal scoring, vertical sonority/spacing, doubling/mixtures (aims and methods from Mozart to Stravinsky and Britten)
- 4). The contrapuntal orchestra: orchestral counterpoint, balance, doubling/mixtures (aims and methods from JS Bach to Britten and Elliott Carter)
- 5). The 'blended' Romantic orchestra: structure beneath the surface (two case studies: Brahms and Wagner)
- 6). The 'magic' orchestra: early 20th century composers outside the Austro-German tradition (Debussy, Ravel, Stravinsky and Bartok)
- 7 and 8). These two lectures will involve discussion of, and attempts to solve, 'practice' problems

READING LIST

Adler, Samuel, *The Study of Orchestration* (New York: Norton, 1989)

Del Mar, Norman, *Anatomy of the Orchestra* (Berkeley and Los Angeles: University of California Press, 1981)

ASSESSMENT

Candidates will be required to submit **two copies** of one piece of orchestration, the style and technique of the orchestration being appropriate to the material set. A choice of THREE pieces, taken from the period 1750 to the present day, will be set.

The study of orchestration is that of a musical skill, but also includes some consideration of historical practices and models. Students (and their tutors) may emphasize the craft in its own right, or may approach it in a more historical way, as another form of style study. The pieces of music set in the examination may range from the eighteenth to the twentieth centuries and the candidate may choose any one of them. Candidates may be asked to offer more than one orchestration of a particular set movement or piece.

The Faculty offers introductory lectures, but students may wish to consult their tutors about additional college tutorials.

The Orchestration paper is handed out in the Faculty Library at 12 noon on Tuesday of week 7 of Hilary Term 2018 and must be **submitted on Tuesday of week 3 of Trinity Term 2018 to Exam schools.**

FHS 2018 – List B - SOLO PERFORMANCE

Director of Performance - Ms Natalie Clein

ALL TERMS

Following the first-year introduction to the issues involved in performance studies, students are directed towards a more sophisticated level of study that provides a strong intellectual base to inform and guide their artistic practice. Teaching consists of a series of coaching sessions that integrate reflective discussion and performing.

PERFORMANCE WORKSHOPS

- These are for candidates who intend **to offer Performance as an option in Finals only** – they are in addition to the performance tuition system and RAM Scheme.
- At the start of each academic year students will be required to declare whether they are interested in offering performance as an examination option.
- The Performance Workshop Dates are listed on the various lecture lists for the year (see below for draft dates for 2016-17)
- Students will be allocated slots **for the year** by the Senior Academic Administrator at the start of the academic year.
- Students are required to attend their sessions without fail.
- Students should provide an accompanist (if required) and should bring along a copy of the sheet music for the Director of Performance.
- Complementary to these teaching classes there will be a public workshop each term which will be open to all students who require additional teaching. These workshops are organized by the Events Manager

WORKSHOP SCHEDULE for FHS 2018 Candidates in 2016-17 (Ensemble Room)

Michaelmas Term 2016	Friday week 1 (14 October) 9.30-11.00
	Monday week 2 (17 October) 4.30 to 6 pm
	Tuesday week 4 (1 November) – Public Master-class (HMR) 4 to 7
Hilary Term 2017	Monday week 1 (16 January) 1 to 7 pm.
Trinity Term 2017	Tuesday week 4 (16 May) 4 to 7 pm
	Wednesday week 7 (7 June) Public Masterclass (HMR) 10 am to 1

READING LIST – SEE WEBLEARN VERSION

REGULATIONS AND THE EXAMINATION RECITAL

Examination recitals take place in week 8 of Trinity Term 2018 in the Holywell Music Room and college chapels.

Candidates are required to prepare a programme of works in varying styles. They complete the Solo Performance **Solo Performance Programme Form** - which can be found on WebLearn – and hand it in to the Senior Academic Administrator not later than noon on **Friday of week 4 of Hilary term 2018**. The programme must then be approved by the Board of Examiners.

The programme should be timed to last between 35-40 minutes, including breaks and pauses. Candidates must arrange accompanists, if required.

The examiners will be concerned with your historical and stylistic awareness as well as your technical and musical ability as a performer. You are required to offer 'a programme of works in varying styles'. This allows the examiners to form a better idea of your qualities than if you play a single large-scale work. However if there is sufficient variety within it you may perform a single work or complete movement.

It may be an advantage to play solo music from memory.

It is permitted to propose for a recital an item or items in which you both sing and accompany yourself; in such a case both the vocal and instrumental elements will be taken into account by the examiners.

Those candidates who use an accompanist or accompanying ensemble have to take responsibility for the style and interpretation of the accompaniment themselves. If you wish to use a harpsichord this needs to be stated on your Programme Form.

Organists can choose where they play (but should ensure they have permission well in advance, and that the chosen organ is available: they must book both sufficient practice time at that organ and their recital time), but other candidates normally perform in the Holywell Music Room.

The examiners publish a timetable for recitals, but it is your responsibility to arrange practice time with the Academic Administrator and to ensure that he knows which of the Holywell keyboard instruments you intend to use.

PREPARATION FOR THE EXAMINATION RECITAL

Practice sessions in the Holywell Music Room will be arranged well in advance. They take place in week 7 of Trinity Term 2018. Organists not playing on their own instrument should make arrangements for practising well in advance, as this can sometimes be difficult where instruments are already heavily in use.

Candidates must provide the Examiners with 2 copies or photocopies of the score (not individual parts) of each work to be performed, **in the edition used** by Friday of Week 1 (Chamber Music) and Thursday of Week 7 (Solo Performance) in Trinity term 2018.

Candidates are reminded that they and all those performing (accompanists and page turners) must appear in sub-fusc. Candidates are advised, where options are available, to think carefully about what is suitable as concert attire.

AUDIENCES AT RECITALS

Current members of the University may attend in sub-fusc with Bod cards. In addition candidates are allowed to invite non-University adult guests to the recital. Candidates must send a list of named adult guests (with their email addresses) to the Academic Administrator (see calendar for dates).

The guests will then receive a confirmation email reminding them of the status of the recitals as an examination and that they are required to dress as for a concert, not to record or photograph the performance and to accept the academic judgement of the examiners.

B. 4. COMPOSITION

Lecturers: Professor Robert Saxton and Professor Martyn Harry

TERMLY PROJECTS AND WORKSHOPS – Michaelmas (RS), Hilary (MH)

COMPOSITION PORTFOLIO

Candidates will be required to submit a portfolio of four original compositions as follows:

(a) **one** work (or set of pieces) of approximately 5 minutes' duration, scored for one of the following media:

- (i) solo piano;
- (ii) solo instrument and piano;
- (iii) solo instrument and electroacoustics;

(b) **three** compositions based on the following options:

- (i) a work (or set of pieces) of 6–10 minutes' duration for orchestra;
- (ii) a work (or set of pieces) of 6–10 minutes' duration for mixed ensemble of up to fourteen players;
- (iii) a work (or set of pieces) of 6–10 minutes' duration for string quartet;
- (iv) a work (or set of pieces) of 6–10 minutes' duration for SATB chorus in up to eight parts;
- (v) an electroacoustic composition of no more than 6 minutes, submitted alongside the source materials upon which the work is based;
- (vi) a work (or set of pieces) at the candidate's pleasure.

Candidates may also add electroacoustic elements to the pieces for mixed ensemble, string quartet and chorus, although the candidates themselves will be responsible for delivering them in a composition workshop setting. Note that for the purposes of this course electroacoustic music is taken to mean both pre-recorded compositions that have been composed in a studio, and music that is created through transformation of live-performed materials (e.g., live electronics, digital delay, Max/MSP etc).

COURSE OVERVIEW

Following on from the preliminary work of the first year, the Final Honours Composition course consists of a series of projects, each of which is intended to prepare the student for submitting a composition for performance in a workshop during the year. The workshops are entirely formative, but students are strongly encouraged to submit workshop recordings in their final composition portfolios. Free composition is by its very nature entirely different to stylistic composition. The purpose of these lectures is not in any sense to present an 'approved' approach to composition, but rather to stimulate new lines of enquiry that will help students define and enrich their own compositional ideas. Despite the challenging and often contradictory nature of some of the music considered here, it is crucially important that students remain true to their own compositional interests. It is only by being in touch with their own personal creativity that students can create music that is striking, innovative and 'authentic'. On the other hand, compositions submitted at this level cannot just be 'well-made' but must be conceived in the spirit

of musical research: in particular, they must show a critical understanding of the issues pertaining to our contemporary classical music culture.

The works submitted in the final portfolio might therefore be usefully seen as an imaginative response (on the student's own terms) to the musical repertoire, forms, techniques and aesthetic ideas presented on the composition course. To this end students are strongly advised to hear and study as much music as they can in the next two years, supplementing the music they encounter on the course with their own independent listening and performance experience of contemporary classical music. Although there are inevitably technical aspects to realising a musical composition effectively - and these will be considered in detail in the lectures here and in the student's tutorials - the discovery of strong ideas (whatever their provenance or aesthetic basis) is of paramount importance for success in the composition portfolio.

The composition course consists of three separate elements: the first project, run by Professor Saxton in the Michaelmas Term, will focus on piano works by Schoenberg (Op 19 No 2) and Debussy (Voiles, Preludes Bk 1) as a means of considering how composers establish a premise for a work in relation to the nature of the material used. Beginning from consideration of an 'abstract' interval (i.e.: without a context) we investigate how this interval functions as musical DNA, by using the above examples by two contemporaries from different cultural backgrounds. In order to address matters of form-building in relation to compositional conception and syntax across various parameters.

The project run by Professor Martyn Harry will then focus on the mixed ensemble option and how rhythmic structuring techniques may be used to define different musical materials sounding concurrently. Finally Daniel Hulme's Max/MSP course is aimed at both composers and performers who are interested in exploring new techniques and processes to extend their existing instrument and/or developing skills in computer music programming.

PROJECTS

1. Establishing the Premises for Composition

Lectures: Professor Robert Saxton, Michaelmas Term 2016

Repertoire

Haydn, *String Quartet op. 74, No. 3 (The Rider)*

Debussy, Voiles (*Preludes, Book 1*)

Schoenberg, *Sechs Kleine Klavierstücke No 2*

2. Polyrythm and Metric Modulation

Lectures: Professor Martyn Harry, Hilary Term 2017

Course Outline

This course focuses on the complex rhythmic structuring processes - polyrhythm, metric modulation, isorhythm and irrational rhythms, and so-called giant polyrhythms - that are now characteristic of twentieth and twenty-first-century music. They are considered from a number of different perspectives: notational, phenomenological, aesthetic and in terms of how a composer may choose to characterize sonority.

Repertoire

Birtwistle, *Silbury Air, Secret Theatre*

Carter, *A Mirror Upon Which to Dwell*

Harry, *galgenhumoreske*

Ligeti, *Melodien*

Maxwell Davies, *Ave Maris Stella*

3. An Introduction to Max/MSP, Computer Music and Live Electronics

Seminars: Daniel Hulme, Trinity Term 2017

Course Outline

What is this thing called Max/MSP?

In its infancy, electronic music was about inventing new ways to create. It was about new ways for music to sound, new ways to play, new ways to compose. We could grab anything that seemed capable of making noise and play with it until we found something entertaining about it. When computers were introduced they were particularly intriguing because they could do anything! This all gradually changed. Electronic music has become an industry, a genre, a market. Computer programs have become more user-friendly...great, but software is often standardized and predictable. Unfortunately, the instruments and programs have become musically and technically condescending. We are gradually being limited to 'safe' sounds like imitations of vintage instruments and studio outboard. Program interfaces look like tape recorders and score paper, only you're not allowed to do things that are easy on real tape recorders and score paper. Yes, we can do a lot, and wild new plug-ins and programs are released all the time. But a lot of new stuff is limited by the interface or its algorithms in what it allows you to do. Max is different. Max is designed to be simple to use, but not by limiting you to simple results. Max is a wide-open platform—you can put in exactly the options you want, put the controls where you want them, leave out features you don't need. You are making your own programs with Max. Actually Max is more like designing programs than writing them. You work out what should happen and in what order, then drag code chunks around and connect them together.

SUBMISSION REQUIREMENTS

Scores:

Double-sided, spiral or black-comb bound with acetate cover and card back.

The 300-word description can be bound into the score as a preface.

Electroacoustic:

Normally an FHS composition should be in stereo and submitted as an audio CD. This means AIFF or WAV files - or anything that can be played on a CD player. No Mp3 or Mp4a files should be submitted.

The CD should consist of several tracks, separated by 2 second gaps. (Normally iTunes, Toast or other CD-burning software gives you this option).

The first track on the CD should be the composition itself, followed by the remaining tracks which should contain illustrations of the raw sound materials (as appropriate).

Students may also submit surround sound recordings in 5.1 in close consultation with Dan Hulme. The recording must be submitted in a way that can be easily playable in either the music studio, the MMRC or the Denis Arnold Hall.

DEADLINE

Portfolios must be submitted **by noon on Tuesday of Week 2 Trinity Term 2018.**

INTRODUCTORY NOTES

Students should write a preface (normally around 300 words) for each composition they submit. The student may either place the preface as an introduction to the score it refers to: or may bind all the prefaces together as a separate document introducing the whole portfolio.

A preface should inform the examiners about the specific formal, aesthetic, critical and technical preoccupations (or, in some cases, the circumstances) that led to the composition of the submitted piece. The preface may contain material normally found in a programme note, but it should be written in the knowledge that the examiners will be making a close reading of the score, and should point out any features of the music that are helpful for a critical understanding of the music. Analytical writing can often be helpful to the examiners, but students should not feel compelled to provide this if this is not appropriate for an understanding of their piece.

In the case of electroacoustic music, the student should normally submit several short extracts of the basic sound material that was used to create the piece on a track immediately following the submitted work on the same CD. Here the preface should discuss the processes used to transform or synthesize the basic materials, and how these led to the composition of the final piece.

B. 5. DISSERTATION

Lecturer: Professor Christian Leitmeir

HILARY TERM 2017

LECTURES

Two introductory lectures will advise students on the requirements and expectations of the undergraduate Dissertation. Particular attention will be given to: the structure of the Dissertation; the construction of an argument; the function of the introduction and conclusion; the function of footnotes and bibliography; details of presentation. Guidance will be offered on the processes of choosing a topic and a title, and the possible ways of handling source material and secondary literature. The lectures will also give students the opportunity to raise any questions and/or outline their provisional plans for the Dissertation.

Students are reminded that, though submissions do not have to be pieces of original research, they must – without exception – be their own work and must avoid significant overlap with any other work submitted for examination. The Faculty regards plagiarism as a serious form of cheating: offenders can expect severe penalties.

SUPERVISION

Step-by-step formal tuition is not considered appropriate, but students can expect to receive guidance and advice from their tutor (or another Faculty post-holder) on the content, structure and argument of their Dissertation. The tutor is also able to comment freely on an early draft, and to make comments on issues of presentation arising from a later draft. Students are encouraged to read in detail the supplementary material available in the Course Handbook, which clearly advises on matters of presentation and plagiarism, and the practicalities of submitting a proposal to the Faculty. Please see the note on Supervision on page 5 of the course handbook

Students are encouraged to read in detail the supplementary material available in the Course Handbook, which clearly advises on matters of presentation and plagiarism, and the practicalities of submitting a proposal to the Faculty.

EXEMPLAR MATERIALS

You can read examples of successful dissertations on the FHS 2018 Course Information page of weblearn.

REGULATIONS AND SUBMISSION

Candidates must submit an 'Approval of Proposals for Option Subjects Form: List B' to the Academic Administrator by noon on **Friday of Week 4 of Trinity Term 2017**. Proposals will be approved or amendments suggested by the end of that term.

Candidates must submit **two copies of** a dissertation of not more than 10,000 words, which has not been previously submitted for a degree of another university, to the Examination Schools by **noon on Tuesday of Week 2 of Trinity Term 2018**. The word count, which includes notes but excludes the bibliography, must be stated on the front page. A WORD copy of the Dissertation must be submitted to the Academic Administrator by the same deadline.

If you are preparing a dissertation which involves human participant research you may need to complete a **CUREC FORMS**. You should discuss this with your dissertation supervisor and look at the section on Curec forms on WebLearn (at the very bottom on the undergraduate course information page).

B.6. EDITION WITH COMMENTARY

Lecturer: Professor Christian Leitmeir

HILARY TERM 2017

LECTURES

Two introductory lectures will be offered outlining the requirements and expectations of the subject as well as introducing possible approaches to adopt in an editorial project.

Candidates will be expected to find a suitable supervisor in consultation with their college tutor.

The option allows students to develop the skills required to establish and present reliable musical texts. Materials for this may be drawn from the historical repertory of notated music or from more recent repertories of recorded music (e.g. jazz or traditional music). In every case, it is crucial that the project requires a significant degree of critical engagement with the materials, rather than merely their transferral from one system of notation to another. In the case of notated music, such engagement may consist in the comparison and qualitative assessment of more than one source or in the reconstruction of fragmentary or faulty sources. In the case of recorded materials, it may comprise a critical comparison of different systems of transcription or detailed reflection on the challenges of written representation in respect of the originals. For either sort of project, relevant issues of performance practice could be addressed, and a substantial and appropriate critical commentary must be central.

Four further lectures will examine a number of specific editorial issues, and review trends in contemporary editorial practice.

A highly successful editorial project will be one that addresses a suitably focused corpus of music, identifies relevant editorial issues and challenges within it and achieves a skilful and clearly presented response to those issues and challenges. High standards of accuracy and clarity in the presentation of musical text are crucial. An exercise requiring merely routine transcription, however skilful, accurate, substantial or well-presented it might be, will be insufficient to attain a first-class mark.

SUPERVISION

Please see the note on Supervision on page 5

Students are encouraged to read in detail the supplementary material available in the Course Handbook, which clearly advises on matters of presentation and plagiarism, and the practicalities of submitting a proposal to the Faculty.

REGULATIONS AND SUBMISSION

Candidates must submit an 'Approval of Proposals for Option Subjects Form: List B' to the Academic Administrator by noon on **Friday of Week 4 of Trinity Term 2017**.

Proposals will be approved or amendments suggested by the end of that term.

Candidates must submit **two copies** of an edition with commentary to the Examination Schools **by noon on Tuesday of Week 2 of Trinity Term 2018**. No edition will be accepted if it has already been submitted, wholly or substantially, for another Honour School or degree of this University, or a degree of any other institution. **A WORD copy of the edition with commentary must be submitted to the Academic Administrator by the same deadline.**

Candidates are required to submit reproductions of all the main sources that form the basis for the edition in digital format (e.g. on a DVD). If this is not possible, they need to seek approval from the examination board.

PRELIMINARY READING:

M. Bent, 'Editing Early Music: The Dilemma of Translation', *Early Music* 22 (1994), 373-92

J. Caldwell, *Editing Early Music*, 2nd edn (Oxford: Oxford University Press, 1995)

G. Feder, *Music Philology: an Introduction to Musical Textual Criticism, Hermeneutics, and Editorial Technique*, trans. Bruce C. MacIntyre (Hillsdale, NY: Pendragon, 2011)

J. Grier, *The Critical Editing of Music: History, Method and Practice* (Cambridge: Cambridge University Press, 1996)

B.7. ANALYSIS PORTFOLIO

Lecturer: Mr Sebastian Wedler

HILARY TERM 2017

The Analysis portfolio offers an opportunity to undertake an extended analysis project, or a series of analytical assignments, equivalent to 8,000-10,000 words in length. The emphasis is on independent research, and the choice of subject is essentially free. Two introductory lectures will advise students on the requirements and expectations of the Analysis Portfolio. Particular attention will be given to: the identification of topic; choice of analytical methodology; appraisal of different analytical results; nomenclature; use of examples, charts, and other analytical illustrations; presentation; use of critical literature.

As with the dissertation, step-by-step formal tuition is not considered appropriate. However, students can expect to receive guidance and advice from their tutor (or other faculty post-holder), regarding content, structure, and aspects of methodology. The tutor is also able to comment on an early draft, and to make comments on issues of presentation arising from a later draft. Students are strongly encouraged to consult the appropriate material in the Course handbook, which advises on matters of presentation and plagiarism, and the practicalities of submitting a proposal to the Faculty.

AIMS AND OBJECTIVES:

Completion of an extended analytical project (or analytical assignments) demonstrating successful choice and application of an appropriate methodology

Critical interpretative and historical skills

Comparison and evaluation of different analytical results

Careful attention to issues of presentation and structure

SUPERVISION

Please see the note on Supervision on page 5

Students are encouraged to read in detail the supplementary material available in the Course Handbook, which clearly advises on matters of presentation and plagiarism, and the practicalities of submitting a proposal to the Faculty.

PRELIMINARY READING

Agawu, V. Kofi: *Playing with Signs: a Semiotic Interpretation of Classic Music* (Princeton: Princeton University Press, 1991)

Ayrey, Craig and Everist, Mark: *Analytical Strategies and Musical Interpretation* (Cambridge: Cambridge University Press, 1996)

Bent, Ian (ed.): *Music Theory in the Age of Romanticism* (Cambridge: Cambridge University Press, 1996)

----- (ed.) *Music Analysis in the Nineteenth Century*, 2 vols (Cambridge: Cambridge University Press, 1994)

Bent, Ian and Pople, Anthony: 'Analysis', *The New Grove Dictionary of Music and Musicians*, rev. ed. (Basingstoke: Macmillan, 2001), vol. 1, 526-89

Bent, Margaret: *Counterpoint, Composition, and Musica Ficta* (London: Routledge, 2002)

REGULATIONS AND SUBMISSION

Candidates must submit an 'Approval of Proposals for Option Subjects Form: List B' to the Academic Administrator by noon on **Friday of Week 4 of Trinity Term 2017**.

Proposals will be approved or amendments suggested by the end of that term.

Candidates must submit **two copies of** an analysis portfolio of not more than 10,000 words which has not been previously submitted for a degree of another university to the Examination Schools **by noon on Tuesday of Week 2 of Trinity Term 2018**. The word count, which includes notes but excludes the bibliography, must be stated on the front page. A WORD copy of the analysis portfolio must be submitted to the Academic Administrator by the same deadline, along with a pdf of the score(s) analysed.

B.8. MUSIC ETHNOGRAPHY

Lecturer: Professor Georgina Born

HILARY TERM 2017

INTRODUCTION

This seminar course is intended to provide a foundation for second-year undergraduate students interested in pursuing ethnographic fieldwork in the anthropology and sociology of music, ethnomusicology, popular music studies or sound studies. It is a companion to the List C course, The Social and Cultural Study of Music. To understand the difference in working ethnographically on music we might contrast those primarily textual approaches associated with the study of western art music (musicology, music analysis, music theory) that focus on the score as an embodiment of the work, which often depart from a value-laden analysis of music, with those approaches more influenced by the social sciences which focus on cultural, social and material aspects of human music-making – 'the capacity of

humans to create, perform, organize cognitively, react physically and emotionally to, and interpret the meanings of humanly organised sound’– associated with study of ‘ALL the world’s music’ (Rice 2014). The latter approaches don’t necessarily assume the aesthetic value of the music being studied, but might probe music’s contributions to cultural and social processes, such as its intimate links to cultural institutions or capitalist formations, or the entanglement of musical sound, bodies, instruments and technologies.

The course is structured as six seminars of 2 hours each. Week 1 introduces a series of perspectives on how we might conceive of music’s existence beyond musical sound or the score. The key term here is mediation: musical sound is carried and transformed – or mediated – in multiple social, cultural, linguistic and material ways. To research music ethnographically requires that we become attuned to, and unpack, these multiple, often simultaneous mediations, which enter into how we encounter music in social life – and therefore in fieldwork. Weeks 2 and 3 take us to questions of method: how to do fieldwork and what it entails; the ‘opportunistic’ nature of ethnographic data collection; and guidelines for doing ethnographic fieldwork in rigorous ways that counter some of the classic criticisms of the method.

The last three weeks of the course each focus on one ‘moment’ in music’s existence, comparing and contrasting ethnographic and non-ethnographic perspectives, and exploring in depth how the ethnographic research has been achieved, its strengths and limitations. Each week some students will be assigned to read an ethnographic paper and comment on it. The focus is, first, on the consumption of music; second, on the creation and production of music; and third, on music and sound in relation to space and place.

Throughout the course we will reflect on the theoretical and practical implications of doing fieldwork. However, the philosophy of the course is that it is on the basis of having first absorbed some conceptual and practical teaching that ethnographers can learn subsequently through their actual engagement in fieldwork. It is, then, through the fieldwork linked to the course, when assembling the ethnography portfolio for assessment, that students will be able to put what we have discussed into practice and produce original research in the process. The course will lay strong foundations for further ethnographic research at dissertation, Masters and DPhil/PhD levels.

AIMS AND OBJECTIVES:

- To introduce students to ethnographic fieldwork as a core research method in the anthropology and sociology of music, ethnomusicology, popular music studies and sound studies; and to ethnography as the literary practice and genre associated with fieldwork.
- To provide a conceptual, theoretical and methodological framework within which ethnographic research can proceed with rigour.
- To introduce and read critically several classic works in the ethnography of music and sound – with reference to art, popular and ‘world’ musics.
- To become attuned to the challenges and benefits of interdisciplinary research crossing between music, the social sciences, and the arts and humanities; and to cultivate an awareness of, and critical faculty for, working in these interdisciplinary ways when engaged in music research.

TIME AND LOCATION:

The course will consist of six 2-hour weekly seminars starting on **Tuesday January 17th, Week 1 of Hilary Term 2017.**

READINGS: - SEE FULL VERSION ON WEBLEARN

Many of the readings for the seminars will be made available as PDFs on the course WebLearn page.

Week 1. Researching music ethnographically: social and material, linguistic and cultural

mediation

- G. Born, 'Music and the materialization of identities', *Journal of Material Culture*, 16 (2011)
- G. Born, 'Music and the social', ch, 23 in M. Clayton et al (eds), *The Cultural Study of Music* (2nd ed., Routledge, 2012)
- A. Hennion, 'Music and mediation', ch, 22 in M. Clayton et al (eds), *The Cultural Study of Music* (2nd ed.)
- T. DeNora, *Music in Everyday Life*, ch. 1 (Cambridge, 2000)
- G. Born, 'On musical mediation: Ontology, technology and creativity', *Twentieth-Century Music*, 2 (2005)
- R. Qureshi, 'How does music mean? Embodied memories and the politics of affect in the Indian "sarangi"', *American Ethnologist*, 27, 4 (2000)
- Week 2. Doing ethnographic research: method, epistemology, rigour (1)
- Week 3. Doing ethnographic research: method, epistemology, rigour (2)
- Week 4. Listening, reception, and consumption of music:
- Week 5. The creation, production and political-economy of music:
- Week 6. Music and sound, space and place:

COURSE EXPECTATIONS

The main expectation is that every student will attend the seminar each week on time and prepared to participate in discussions. While there are no formal assignments for submitting written work during the course, each week I will assign a few students to give presentations of moderate length. There may also be informal (non-submitted) written and audio-visual assignments.

ASSESSMENT REGULATIONS AND SUBMISSION OF ETHNOGRAPHY PORTFOLIO –

Music Ethnography is a List B Option for the Final Honour School, assessed by an ethnography portfolio. Full details relating to approval and submission of the ethnography portfolio are available at: <https://www.admin.ox.ac.uk/examregs/2014-15/hschoofmusi/studentview/>

According to these regulations:

Candidates must submit two copies of a portfolio of essays and ethnographic work to a total of around 10,000 words (or equivalent). This may be submitted in a variety of formats, including recordings with commentary, video, photography, transcription and analysis. The subject and title must be approved by the Board of the Faculty of Music.

In recent years, ethnography portfolios have taken a number of shapes. Typical submissions involve a 10,000-word ethnographic essay based on fieldwork undertaken during the summer between the student's second and third years. These 10,000-word essays may include photographic evidence, sound recordings and other forms of data. Sometimes, students have submitted such alternative formats as radio shows or photographic essays.

SUPERVISION

Candidates will be expected to find a suitable supervisor in consultation with their college tutor.

Please see the note on Supervision of List B portfolios on page 5

SUGGESTED DEADLINES for your work with your tutor on your ethnography portfolio are as follows:

- 1) Submit a draft outline of your proposal by **Week 1, Trinity Term 2017**.

2) Proposals (500-word summary and bibliography) are due in by **noon on Friday, Week 4, Trinity Term 2017**.

3) First full drafts of the ethnography portfolio should be with your tutor by **Friday, Week 8, Michaelmas Term 2017**.

KEY OFFICIAL DATES AND FORMS –

- Candidates must submit an 'Approval of Proposals for Optional Subjects Form: List B' to the Academic Administrator by noon on **Friday of Week 4, Trinity Term 2017**.
- If you wish to apply for a **Faculty Travel Award** you need to submit your proposal by **Week 4 of Hilary Term 2017**. For information see:
<https://weblearn.ox.ac.uk/portal/hierarchy/humdiv/music/undergraduat/prizes>
- If you are preparing a List B submission that involves human participant research, you may need to complete a **CUREC FORM**. You should discuss this with your dissertation supervisor and look at the section on CUREC forms on WebLearn (at the very bottom on the undergraduate course information page).
- Candidates must submit two copies of their ethnography portfolio or ethnographic dissertation to the Examination Schools by **noon on Tuesday of Week 2, Trinity Term 2018**. The word count must be included on the title page.

UNDERGRADUATE TRAVEL AWARDS FOR FHS LIST B PROJECTS.

Financial support is available to students who incur travel costs as part of the Music Ethnography, Dissertation and other List B options. There are a maximum of 10 awards of up to £100 per student available. Only those studying List B options are eligible to apply with only one application per student permitted per academic year.

- Funds are limited unfortunately, and no application is guaranteed success whatever its merits.
- Applicants must have pursued alternative sources of funding (e.g. College funds)
- Applications must be made in advance of travel: retrospective applications will not normally be funded.
- Projects must be approved by the Academic Studies Committee before funding is granted.

How to apply

1. Complete the Approval of Proposals for Optional Subjects: List B form (found on weblearn) and submit it with the Application for Undergraduate Travel Award form to the Academic Administrator by noon on the Friday of Trinity Term week 4.
2. Your proposal will be appraised by the Academic Studies Committee in 6th week, and, if approved, the travel award application will be passed to the Finance and General Purposes Committee in 7th week.
3. You will hear if your proposal, and the funding application, have been successful in 8th week.

LIST C COURSES

List C courses reflect the interests and expertise of individual members of the Faculty. Provided you have chosen at least one subject from List B you may choose up to three subjects from list C.

List C courses are covered by Faculty teaching. Tuition will be offered by the Faculty in the form of seminars, classes or lectures as appropriate. College provision of tutorials for these subjects is not recommended and you should not expect such provision from your college. While college tutors may wish to peruse and offer guidance on practice essays written by students, tutors are not to provide tutorial feedback on drafts of the work to be submitted as part of the examination of List C courses.

There is an 'Options Fair' on the Thursday of 0th week of Michaelmas term of the 2nd year, at which students will be offered 5-10 minute 'tasters' on most of the List C courses (subject to lecturer availability), to help them make their decisions about these options. Students may be asked to indicate an interest in a subject by signing a list in the term preceding tuition. The subjects are examined either by three-hour written papers or by the submission of two essays.

C.1. - EARLY DANCE MUSIC

Lecturer: Professor Jeremy Llewellyn

HILARY TERM 2017

OVERVIEW

'Ecstasy as an irresistible urge to the dance...fits into normal life and may be reckoned as a healthy phenomenon,' (Sachs 1938, 251). The study of dance has a similarly universalist allure and is equally healthy. In analyzing the regulated actions and interactions of human bodies and interrogating visible systems of movement - as well as the invisible socio-cultural systems underpinning them - it is possible to conceptualize 'dance' across time and space, even when the term itself is problematic. And this would appear all the more relevant when dealing with early dance music in pre-modern Europe. The course is thus designed to focus on two 'firsts' in European music history: the first notations of what have been assumed to be dances in the form of estampies around 1300; and the first detailed choreographic treatises beginning in the first half of the 15th century in Northern Italy. Reading these sources against contemporary illuminations, rubrics, poems, plays, and reports opens up the varied cultural contexts in which dance took place. Following these historical investigations, the course broadens out to consider more methodological problems which repeatedly re-occur throughout music history: the persistence of traditions from a heterochronical perspective; the stylization of dance in other musical practices; and the claims and realisations of a performance-based historicism - or reconstituted 'ecstasy'.

OBJECTIVES

The course is geared towards developing the following skills:

- mediating between critical theory and historical musicology;
- outlining both the discourses concerning historicist reconstructions in the 21st century and the disciplinary diversity of historical performance practice in relation to dance and music;
- working confidently with a range of musical materials from pre-modern Europe (e.g. different notational systems, basic improvisatory methods, organology, etc.)
- expanding repertorial knowledge of European music from the 13th to 15th centuries.

If time and funding permit, it may be possible to organise a workshop to experiment practically with these dances.

TEACHING: 8 X 90 MINUTES IN 2016/17

The course will be run as a seminar or advanced tutorial which will allow for more in-depth discussion and exploration within the group. Both preparation and curiosity are essential.

ASSESSMENT

The course will be assessed by a three-hour examination. Sample questions will be circulated at the end of the course.

INTERNET RESOURCES FULL VERSION ON WEBLEARN

A list of the principal primary sources (i.e. music manuscripts, choreographic treatises) will be assembled at <https://jeremyllewellyn.wordpress.com/>

An informative website of the dance company 'Renaidanse' directed by Véronique Daniels can be found here <http://www.renaidanse.org/page/en/pres.html>

LISTENING

A good discography for both the *estampies* and the *bassedanze* (as well as the Faugues *Missa basse danze*) can be found at <http://medieval.org/>. E.g.:

- *A l'estampida*. Medieval dance music/The Dufay Collective *Continuum CCD 1042* (1992)
- *Alta Danza*. Dance Music from 15th-century Italy/Ensemble Les Haulz et Les Bas with Véronique Daniels *Christophorus CHR 77208* (1997)
- *Vox Aurea*. Ockeghem: Motets, Faugues: *Missa La basse danse*/ Obsidienne dir. Emmanuel Bonnardot *Opus 111 30-222* (1996)

1. Introduction: Sachs and the *Weltgeschichte*
 2. Cracking the *estampie* I: Cultural Context and Treatises
 3. Cracking the *estampie* II: Notation and Analysis
 4. Laying out the *balli* I: Cultural Context and Treatises
- Sparti, Barbara. 'Improvisation and Embellishment in Popular and Art Dances in Fifteenth- and Sixteenth-Century Italy', *Improvisation in the Arts of the Middle Ages and the Renaissance*, ed. T.J. McGee (Kalamazoo, 2003), 117–44.
5. Laying out the *balli* II: Notation and Analysis
 6. Late Early Dance: A Faeroese Charlemagne-Ballad of the 20th Century
 7. The Stylization of Dance
 8. Coming Full Circle: Contemporary Reconstructions of Early Dance

C.2. – MUSIC FOR THE DEAD, FROM THE MIDDLE AGES TO MOZART

Lecturer: Professor Christian Leitmeir

MICHAELMAS TERM 2017

COURSE DESCRIPTION

Across the cultures music has played an essential role in burial rituals, the mourning of the dead and the commemoration of the deceased. Focussing on the Western classical tradition, the module investigates the various functions of music for the dead, from the creation of the Requiem mass chants in the early medieval period to the famously unfinished Requiem by Mozart.

Owing to their existential dimension, the requiem chants and other commemorative texts inspired some of the most highly treasured and enduring works in the Western repertoire. Throughout history, music for funerals and the commemoration of the dead was in the constant process of finding a balance between a strong sense of tradition, grounding people's the shattering experience of death in timeless ritual, and an innovative impulse. A chronological survey of music for the dead brings to light aspects of continuity (manifested, above all, in the composer's awareness of the tradition of the genre) as well as the more or less radical changes in religious beliefs, aesthetic conception and public reception.

STRUCTURE

The course is structured as a series of eight one-and-a-half-hour classes, which will make use of both lecture and seminar formats.

Students will be expected to contribute to discussions based on the assigned study of individual works and secondary literature. Depending on the size of the class, they may be asked to give presentations on topics decided in consultation with the lecturer.

AIMS AND OBJECTIVES

On completion of this course, the student should have:

1. acquired a grasp of the requiem repertoire within the historical scope of this topic, with in-depth knowledge of selected key works
2. developed an understanding of the formal and structural procedures in music for the dead composed in different periods
3. acquired an understanding of changing religious beliefs and attitudes to death, mortality and afterlife as well as their implication in the uses of music in burial and funereal contexts
4. critically considered the religious/devotional, socio-cultural and aesthetic/stylistic factors that helped to foster specific types of requiem music.

ASSESSMENT

Following the course, students will write two equally weighted essays totalling 6,000-8,000 words.

Essay 1 will typically contextualise a single musical composition and elucidate its functionality within a specific liturgical/commemorative context and social milieu.

Essay 2 will engage with broader questions such as the following:

- Contrast two radically different settings of the Requiem (either from the same or different periods) and evaluate to what extent these differences grew out of the composers' own choices or aesthetic demands placed upon them?
- Requiems and funeral works are generally very conservative in outlook. Discuss two examples of how composers moved away from tradition, while respecting it as a frame of reference.
- The ordinarium movements Kyrie, Sanctus and Agnus are not specific to Requiem compositions, but feature in polyphonic masses as well. Did composer distinguish stylistically between the two types of masses? What reasons can be given for differences or the lack thereof?
- Not all funeral compositions are 'sad'. Demonstrate how and why grief is, and is not, articulated in two contrasting works.
- Should music written for burials and commemorative purposes comply with formalised liturgy or express sadness? Discuss the benefits and disadvantages of either approach and the possibility of combining the two.
- Form follows function. Should an ideal Requiem be absorbed in its functionality to the extent that it is no longer appreciated as a 'work of art'?

SUBMISSION

Two copies of each essay must be submitted **by noon on Tuesday of week 1 Trinity Term 2018**. The word count, which includes notes but not the bibliography, must be stated on the front page of each essay.

PROVISIONAL OUTLINE

1. Liturgical Prelude: Music for the dead in the age of monophony (chant, Machaut, Dufay)
2. The rise of the polyphonic Requiem (Ockeghem, La Rue, Brumel)

3. Dignified Austerity: The polyphonic Requiem in the 16th century (Morales, Palestrina, Victoria)
4. Beyond the Requiem: Lutheran funeral music in the Baroque period (Schütz, Telemann)
5. At Confessional Crossroads: Royal Funerals in England and France (Purcell/Morley vs Caurroy/Gilles/Campra)
6. Pomp and Circumstance: Catholic Funeral Music in (Protestant) Saxony (Zelenka, Hasse)
7. Funeral Music outside the Church (tribute compositions by Ockeghem, Isaac, Josquin; Telemann, Canary Cantata – Mozart, Masonic Funeral Music)
8. Unfinished: Mozart's Requiem and its Predecessors (Mozart, Michael Haydn, Handel)

SELECT BIBLIOGRAPHY – FULL VERSION ON WEBLEARN

Liturgy and religious forms of commemoration

- James F White, *Introduction to Christian Worship*, 3rd edition (Nashville/TN, 2000), esp. 295–303
- Wainright Tucker (ed.), *The Oxford History of Christian Worship* (Oxford & New York, 2006)
- John Harper, *The Forms and Orders of Western Liturgy from the Tenth to the Eighteenth Century* (Oxford, 1991)

Individual works

- Rob C. Wegman, 'Miserere supplicanti Dufay: The Creation and Transmission of Guillaume Dufay's *Missa Ave regina celorum*', *The Journal of Musicology*, 13 (1995), 18–54
- Fabrice Fitch, *Johannes Ockeghem: Masses and Models* (Paris, 1997), esp. 195–207
- Gregory S Johnston, 'Textual symmetries and the origins of Heinrich Schütz's *Musikalische Exequien*', *Early music*, 19 (1991), 213–225
- Gregory S Johnston, 'Rhetorical personification of the dead in 17th-century German funeral music: Heinrich Schütz's *Musikalische Exequien* (1636) and three works by Michael Wiedemann (1693)', *The journal of musicology*, 9 (1991), 186–213

C.3. – LIEDER IN THEORY AND PRACTICE

Lecturer: Professor Laura Tunbridge

MICHAELMAS TERM 2016

COURSE DESCRIPTION

The history of lieder is often told from the perspectives of composers and their works rather than performers and listeners, despite the genre's fabled roots in domestic music-making. Yet considering where and how lieder have been performed, in the nineteenth and twentieth centuries, can transform our understanding of their social and aesthetic significance. This course investigates what might be called the performance culture of the lied, traced from early nineteenth-century Schubertiades to contemporary films. In the process we will get to know lieder repertoire from the nineteenth and twentieth centuries, and discuss how media technologies have influenced interpretation, on the part of both performers and their audiences.

STRUCTURE

The course will be structured as six two-hour lecture-seminars. Students will be expected to contribute to discussions based on the assigned readings. They may be asked to give presentations on topics decided in consultation with the lecturer, depending on numbers.

ASSESSMENT

Following the course, you will be expected to write two essays each of 3000-4000 words. You should **answer two of the following questions**. You are advised to make reference to specific examples, which should not be primarily drawn from those covered in lecture.

- 1) Discuss changes in performance practices through the example of one song.
- 2) To what extent, and in what ways, have lieder been a conduit for modernism?
- 3) Is lieder performance best interpreted by means of Roland Barthes's concept of the "grain of the voice" or Lawrence Kramer's notion of "songfulness"?
- 4) Discuss the similarities and differences between the German Romantic art song tradition and that of France OR Russia.
- 5) Consider how the physical spaces in which lieder have been performed have influenced their interpretation and status.
- 6) Is the lied a low or high form of art?

SUBMISSION

Two copies of each essay must be submitted **by noon on Tuesday of week 1 Trinity Term 2018**. The word count, which includes notes but not the bibliography, must be stated on the front page of each essay.

PROVISIONAL COURSE OUTLINE

1. From modest little violets to bleeding chunks
Nineteenth-century lieder performance practices
Defining private and public performance
Repertoire: Schubert, *Die schöne Müllerin*
2. Between romanticism and modernism
Cycles and fragments
Conservatism and experimentation
Repertoire: Schumann, *Dichterliebe*; Schoenberg, *Das Buch Der Haengenden Gaerten*; Krenek, *Reisebuch aus den oesterreichischen Alpen*; Strauss, *Four Last Songs*
3. Which comes first, the words or the music?
Models for talking about text-music relationships
Declamation
"Songfulness"
Repertoire: Hugo Wolf; Strauss, *Enoch Arden*; Schoenberg, *Pierrot lunaire*
4. Listening to recordings
Stockpiling Schubert
"The Grain of the Voice"
Recordings: Elena Gerhardt, Dietrich Fischer-Dieskau, Gerard Souzay

5. Lieder in popular culture
Biopics
Cover albums
Recordings: Richard Tauber; Florence Foster Jenkins, Barbara Streisand, *Classical Barbra*, Josephine Foster, *A Wolf in Sheep's Clothing*
6. Staging the lied
Redefining private and public performance
Venues: concert halls, festivals, living rooms
Recordings: filmed and staged versions of *Winterreise* and *Dichterliebe*

PRELIMINARY READING – FULL VERSION ON WEBLEARN

- Roland Barthes, "The Grain of the Voice", "Romantic Song", *The Responsibility of Forms: Critical Essays on Music, Art and Representation*, trans. Richard Howard (Berkeley: University of California Press, 1992).
- Katherine Bergeron, *Voice Lessons: French Mélodie in the Belle Epoque* (New York: Oxford University Press, 2009).
- Lawrence Kramer, "Between Words and Music: An Essay on Songfulness", *Musical Meaning: Toward a Critical History* (Berkeley: University of California Press, 2001), 51-67.
- Daniel Leech-Wilkinson, "Listening and Responding to the Evidence of Early Twentieth-Century Performance", *Journal of the Royal Musical Association* 135:1 supplement (2010), 45-62.
- Laura Tunbridge, *The Song Cycle* (Cambridge: Cambridge University Press, 2011).

C.4. – MUSIC AND SOCIETY IN ENGLAND, 1851-1914

Lecturer: Professor Stephen Darlington

MICHAELMAS TERM 2016 AND HILARY TERM 2017

COURSE OUTLINE

The period between the Great Exhibition and the outbreak of World War I is often regarded as a barren time in English music, only redeemed by the so-called English Musical Renaissance at the turn of the century. There are some who dispute this view, and in this course there will be an opportunity to examine the factors which combined to define English musical culture in the second half of the nineteenth century and the beginning of the twentieth century. In addition to the music itself, students will consider wider issues such as concert life, reception history, politics and education, the notion of competition as a means of stimulating musical activity and whether it is possible to detect and define 'Englishness' in music of the period.

LECTURE SCHEDULE

1. Music in Victorian society: 'Das Land ohne Musik'?
2. Music in education: Parry, Stanford and Mackenzie
3. Elgar
5. Delius: an English composer?
6. Opera and Theatre music
7. The Role of religion

4. Vaughan Williams and the revival of folk-music

8. Aesthetics and Musical Criticism.

PRELIMINARY READING - FULL VERSION ON WEBLEARN

Banfield, S. *Sensibility and English Song* (London, 1988)

Bashford, C. and Langley, L. (eds.) *Music and British Culture, 1785 – 1914* (Oxford, 2000)

Briggs, A. *Victorian Things* (London, 1959)

——— *A Social History of England* (London, 1987)

——— *The Age of Improvement* (London, 1959)

TUTORIAL QUESTIONS

1. What meaning and significance do you attach to the so-called 'English musical renaissance' of the later nineteenth century.
2. For what reason, musical or otherwise, was the oratorio so important in Victorian musical life.
3. Give an account of the social conditions which influenced music in England from the Great Exhibition of 1851 to the end of the century.
4. Discuss the place of the choral tradition in English music from 1851 to the First World War.
5. Is it true to say that the development of English music during the second half of the nineteenth century was inhibited by the country's weak sense of cultural nationalism?
6. What can be learnt of the 'mainstream' from studying musical activity in such a 'peripheral' region as England in the late nineteenth century?

EXAM RUBRIC

Answer TWO well-contrasted questions

C.5. – BRAZILIAN MUSIC

Lecturer: Professor Jason Stanyek

MICHAELMAS TERM 2016

COURSE DESCRIPTION

In this class we will use the varied music and dance traditions of Brazil to help us ponder that country's complex social and political history. One of our principal aims will be to consider how various forms of identity (racial, gender, class, religious) are constructed and negotiated within disparate contexts of musical performance (in religious ceremonies, at informal gatherings, in the mass media, in carnival, on stages and in concert halls, in recording studios, within cultural institutions, etc.). We will also examine how the contours of racial, gender, and class politics in Brazilian society shifted over the course of the twentieth and early twenty-first centuries and how Brazilian social history has made a rather complex braid with broader international and transnational geographies. Hopefully, by the end of the term, we will have gained a broad and critical understanding of a wide selection of Brazilian performance traditions and a good grasp of the social history of the world's fifth most populous country.

We will start by using videos, audio examples, live performances, and an interdisciplinary selection of readings to help us trace the pre-history of *samba* (called by some Brazil's "national music") from its diverse roots in Africa and Europe, to its development as a mass-mediated form, to its flowering as the key sonic element of Rio de Janeiro's carnival, to its emergence as a political music used in struggles for Afro-Brazilian civil rights. We will also be spending a good deal of time examining the transnational forces that have made rock, rap, and funk important styles in Brazil and that have given Brazilian cultural forms such as bossa nova, capoeira, and samba a significant presence in North America, Europe, Africa and East Asia. Indeed, one of our main goals will be to place a variety of

Brazilian musical and cultural forms within what we might call a “local/national/global nexus,” a shifting terrain of relations between local communities in Brazil, the Brazilian nation, and the rest of our *terra*.

STRUCTURE

Tentatively, the course is set to be given as eight 1.5-hour lectures. Depending on numbers attending, some meetings might take place as seminars, with students expected to contribute to discussions based on the assigned readings and/or give presentations on topics chosen in consultation with Professor Stanyek.

ASSESSMENT

Following the course, you will be expected to write two essays, with a combined word count of 6,000 to 8,000 words. These two essays will be equally weighted. The following are sample questions; the official exam questions will be presented in MT16 when the lectures are given.

Essay 1: Compare and contrast prominent conceptions of “national musical culture” during the Vargas Era (1930-1945) and the period of the Military Dictatorship (1964-1985).

Essay 2: An essay on a topic agreed and approved in advance in consultation with Professor Stanyek.

SUBMISSION

Two copies of each essay must be submitted **by noon on Tuesday of week 2 Trinity Term 2018**. The word count, which includes notes but not the bibliography, must be stated on the front page of each essay.

PROVISIONAL COURSE OUTLINE

Lecture 1: Introducing Brazil

Lecture 2: Brazilian Music Before Samba (late 19th-early 20th centuries)

Lecture 3: Early Samba (1917-1930)

Lecture 4: The Vargas Era and Beyond (1930-1956)

Lecture 5: The New Middle Class and the Bossa Nova Era (1956-1964)

Lecture 6: Tropicália and the Military Dictatorship (1964-1979)

Lecture 7: The Abertura and Democratic Brazil (1979-2003)

Lecture 8: Music and Dance in the Era of Lula (2003-Present)

PRELIMINARY READING LIST - SEE WEBLEARN

Browning, Barbara. *Samba: Resistance in Motion*. Bloomington: Indiana University Press, 1995.

----. “The Daughters of Gandhi: Africanness, Indianness, and Brazilianness in the Bahian Carnival.” In *Performing Hybridity*: Minneapolis: University of Minnesota, 1999. 79-95.

Castro, Ruy. *Bossa Nova: The Story of the Brazilian Music that Seduced the World*. Chicago: A Cappella Books, 2000.

Crook, Larry N. “Black Consciousness, *Samba Reggae*, and the Re-Africanization of Bahian Carnival Music in Brazil.” *The World of Music* 35.2 (1993): 90-108.

Chasteen, John Charles. “The Prehistory of Samba: Carnival Dancing in Rio De Janeiro, 1840–1917.” *Journal of Latin American Studies* 28.1 (1996): 29-47.

Dunn, Christopher. *Brutality Garden: Tropicália and the Emergence of a Brazilian Counterculture*. Chapel Hill: University of North Carolina, 2001.

C.6 – MUSIC IN THE COMMUNITY

Professor Eric Clarke / Professor Suzanne Aspden

HILARY TERM 2017

OVERVIEW

This course consists of a series of practical projects offering students the chance to gain experience in participating creative workshops in different community contexts; and a series of lectures examining the use of music in community or therapeutic settings. Students must attend any preparatory sessions and participate in at least one music in the community practical placement in order to be eligible to offer this course for FHS 2018.

PREPARATORY SESSION

All participants on the course must attend a preparatory/training session that will be arranged for a day (tbc) early in Michaelmas Term 2016. This session will involve a practical workshop covering key musical skills needed to take part in outreach work, led by professional amateurs. The session will touch on three areas specific to your course – autism, dementia and early years.

LECTURES

The lectures (in Hilary Term 2017) will focus on the underlying psychological and social mechanisms that have been proposed for music's therapeutic and community value; and on the use of music in a variety of community and therapeutic circumstances, presented by invited experts in the field. In the past this has included specialists in: music in prisons; music in hospital/clinical settings; music therapy; song-writing workshops; and orchestral outreach/public engagement.

COMMUNITY MUSIC PLACEMENTS

The Faculty has established a number of connections with the providers of music in the community projects, and students will be offered opportunities to work with these partners. These include:

- Turtle Key Arts, an organisation that (among a range of other activities) runs music and autism, and music and dementia projects.
- Donnington Doorstep Family Centre in East Oxford, providing a range of music (and other) activities for pre-school children. This aspect of the project will be coordinated by Professor Aspden.
- Sound Resource – an Oxford-based organisation running singing activities, mainly with older people.

There is also the possibility for students to arrange their own music in the community placements, **but only in consultation and by arrangement with the course convenors.**

The objectives of the projects are:

- To gain practical experience in the use of music in community outreach in one or more settings;
- To develop a critical understanding of the principles underpinning music's function in therapeutic or early-years educational settings

ASSESSMENT

Assessment for this List C option is by the submission of two pieces of written work, each of 3,500-4,000 (max) words (including footnotes, quotations, captions to figures and tables – but excluding the list of

references at the end). Two copies of both essays must be submitted to the Academic Administrator by noon on Friday of 1st week of Trinity Term.

The first submission must be an essay written to one of a number of titles to be set by the end of 4th week of Michaelmas Term 2017. The following are indicative titles

- How has music been used with autistic people, and what is it about music that makes it appropriate/effective?
- Discuss the advantages and shortcomings of offering music activities to pre-school children
- Critically discuss various approaches to the provision of community song-writing workshops.
- Is music an asylum?
- What is the case for providing music in prisons?

The second submission must be:

A reflective account of your placement, presenting it as a case study in 'music in the community', aiming to give the reader a vivid description and rigorous appraisal of the activities that took place, their apparent impact and effectiveness, a discussion of problems that were encountered, advantages and shortcomings of the approaches that were used, and implications for future activities/interventions. The account should be primarily focused on the circumstances, context and activities of the placement itself, but must also make reference to relevant literature that might provide an appropriate conceptual/practical framework within which to understand and perhaps evaluate what went on. A suggested format is:

Introduction – Introduction to the general context, and a description of the nature and circumstances of the placement

Method – a description of your role and activities at the placement, and your information gathering

Observation – what you observed.

Reflection – Reflections on the successes and failures/advantages and shortcomings etc of the placement and its activities

Discussion/conclusions – what your experience of the placement seems to demonstrate, in the light of previous work (where relevant); the conclusions you draw; any drawbacks/innovations in the method(s) that you have used.

References – alphabetical (and where necessary chronological) list of all sources referred to in the report/essay. You are encouraged to use Harvard ('name and date') style referencing (as is usual in social science, music therapy and music education journal publication), though footnote-style referencing is also acceptable.

PRELIMINARY READING – FULL VERSION ON WEBLEARN

Ansdell, G. (2014) *How Music Helps in Music Therapy and Everyday Life*. Farnham: Ashgate

Clarke, E. F., Dibben, N. and Pitts, S. E. (2010) *Music and Mind in Everyday Life*. Oxford: Oxford University Press.

DeNora, T. (2013) *Music Asylums. Wellbeing through Music in Everyday Life*. Farnham: Ashgate

Fancourt, D. (2016). An introduction to the psychoneuroimmunology of music: History, future collaboration and a research agenda. *Psychology of Music* **44** (2), 168-182

Finnegan, R. (2007). *The Hidden Musicians: Music-Making in an English Town (2nd ed.)*. Middletown, CT, USA: Wesleyan University Press.

Green, L. (2008) *Music, Informal Learning and the School: A New Classroom Pedagogy*. Farnham: Ashgate

Higgins, L. (2012) *Community Music: In Theory and in Practice*. New York: Oxford University Press.

MacDonald, R. A. R., Kreutz, G., and Mitchell, L. A. (Eds) (2012). *Music, Health, and Wellbeing*. Oxford: Oxford University Press.

C.7. – OPERA AND MUSIC THEATRE

Lecturers: Professor Martyn Harry and Dr Toby Young

LECTURES: MICHAELMAS 2017, PRODUCTION: HILARY 2018

COURSE DESCRIPTION

Opera and music theatre have changed dramatically since 1900. More than perhaps any other genre, practitioners have questioned and challenged the fundamental nature of both genres, breaking down expectations of style and form in order to remain relevant to contemporary audiences. This has created one of the most exciting and diverse bodies of works in the musical canon; a repertoire which traverses classical and popular music, cultural and historical divides, and numerous genres of art and design.

This course provides a framework for exploring this repertoire, considering the social, musical, aesthetic and cultural landscapes in which these artworks are situated. There are two parts to the course: a series of six lectures in Michaelmas Term 2017, and a collaborative performance of a new opera in Hilary Term 2018, designed to offer students the experience of devising, producing and performing an innovative music theatre production in order to get first hand experience of the skills required to make an operatic production.

This combination of creative work, written research and performance, offers a unique opportunity to help students develop a rounded and nuanced understanding of the unique expressive properties of contemporary opera that make it such an exciting art form.

LECTURES

Central to the lectures is a discussion of what contemporary opera means to a modern audience. We will look at some of the changing ways opera has engaged with storytelling over the 20th and 21st centuries, exploring the relationship it has with other forms of theatre and art, and considering how it has adapted alongside other forms of popular culture and mass media. We will also discuss how multimedia and devised collaborations offer new forms of *Gesamtkunstwerk*, and consider the issues of authorship that this presents.

The content of these lectures will be diverse, examining topics including modernity, narrative, technology, art, tradition, ritual, politics, temporality, community, and voices. We will explore works from the core repertoire, considering the different ways composers have dealt with the changing aesthetics of opera, and the looking at the political contexts and agendas which underpinning the creation, content and reception of these works. Using a range of theoretical lenses, we will critically examine these works, drawing on thinkers from musicology (McClary, Agawu, Kramer), philosophy (Aristotle, Nietzsche, Lyotard, Deleuze), and psychoanalysis (Freud, Lacan, Žižek).

In addition the lectures will be strongly grounded in theatrical perspectives, looking at the ways in which dramaturgy (e.g. aspects of production design, the mechanics of stagecraft, immersive and site-specific production, etc.) is shaped by the multiple art forms and practices involved in creating an opera; knowledge that will be further explored during the production stage.

LECTURE OUTLINE

1. Voicing the Psyche: Modernism, Subjectivity and the Self

Arnold Schoenberg - *Pierrot Lunaire* (1912)

Alban Berg – *Wozzeck* (1922)

Peter Maxwell Davies – *Eight Songs for a Mad King* (1969)

Stephen Sondheim – *Sweeney Todd: The Demon Barber of Fleet Street* (1979)

2. Mythology and the Greek Spectre

Richard Strauss – *Salome* (1905)

Igor Stravinsky – *The Rake's Progress* (1951)

Michael Tippett – *King Priam* (1961)

Mark-Anthony Turnage – *Greek* (1988)

3. Form, Narrative, Fragment

Bernd Alois Zimmermann – *Die Soldaten* (1965)

Philip Glass – *Einstein on the Beach* (1975)

Harrison Birtwistle – *The Mask of Orpheus* (1986)

Torsten Rasch – *The Duchess of Malfi* (2010)

4. Dystopian Visions

Béla Bartók – *Bluebeard's Castle* (1918)

Benjamin Britten – *Turn of the Screw* (1954)

George Benjamin – *Into the Little Hill* (2006)

Michel van der Aa – *Sunken Garden* (2013)

5. Theatre of the Absurd: Ritual, Cruelty and Alienation

Mauricio Kagel – *Staatstheater* (1970)

György Ligeti – *Le Grand Macabre* (1977)

Karlheinz Stockhausen – *Mittwoch aus Licht* (1997)

Gerald Barry – *The Importance of Being Earnest* (2012)

6. Politics and Society

John Adams – *Nixon in China* (1987)

Thomas Adès - *Powder Her Face* (1995)

Steve Reich – *Three Tales* (2002)

Richard Thomas – *Jerry Springer: The Opera* (2003)

PRODUCTION

The course production will be of a new work by Toby Young, exploring some of the central themes of the course, and directed by internationally renowned singer **Lore Lixenberg**. Rehearsals will take place in Weeks -1 and 0 of Hilary Term 2018, with performances happening early in the term. Participation in the production phase is a necessary requirement for this course, but participation in the production does not commit you to taking this paper for your finals.

ASSESSMENT

This course is assessed through two pieces of written coursework, with a joint total of 6,000 to 8,000 words. You will not be assessed on your contribution to the production.

SECTION A: 2-4000 words. On the theoretical and historical background to 20th century opera and music theatre. You will be given a choice of a number of different subjects, from which you must answer one question.

SECTION B: 2-4000 words. On the opera production you have created together in Hilary Term 2018. This can take the form of either an analysis of how/whether the opera fits within the concepts studied in the lectures; or a more personal account of the process by which the opera came together. Once more you will be given a choice of a number of different subjects, from which you must answer one question.

Two copies of each essay must be submitted by noon on **Tuesday of 1st week Trinity Term 2018**. The

word count, which includes notes but not the bibliography, must be stated on the front page of each essay.

PRELIMINARY READING LIST – FULL VERSION ON WEBLEARN

Artaud, Antonin. *The Theatre and Its Double*. London: Calder & Boyars, 1970.

Abbate, Carolyn. *In Search of Opera*. Princeton University Press, 2001.

Attinello, Paul. 'Imploding the System: Kagel and the Deconstruction of Modernism'. *Postmodern Music, Postmodern Thought*. Ed. Judy Lochhead and Joseph Auner. London: Routledge, 2002: 263-285.

Bentley, Eric (ed.). *The Theory of the Modern Stage*. London: Penguin, 1968.

Bogart, Anne. *What's the Story: Essays about Art, Theater and Storytelling*. New York: Routledge, 2014.

Bokina, John. *Opera and Politics from Monteverdi to Henze*. New Haven: Yale University Press, 1997.

Brook, Peter. *The Empty Space*. London: Touchstone, 1995.

Metzger, David. *Musical Modernism at the Turn of the Twentieth Century*. Cambridge University Press, 2009.

Nyman, Michael. *Experimental Music: Cage and Beyond*. New York: Schirmer, 1974.

Popper, Frank. *Art – Action and Participation*. London: Studia Vista, 1975.

Ross, Alex. *The Rest is Noise: Listening to the Twentieth Century*. London: Fourth Estate, 2008.

SAMPLE QUESTIONS

SECTION A

Answer one of the following questions with reference to musical, analytical, historical or theoretical ideas from the course to support your assertions:

1. What are the questions of authorship raised by works like Mauricio Kagel's *Staatstheater*? Does the score determine the dramatic content, or is this arrived at during the production process itself?
2. Does modern opera often have a more problematic relationship with tradition than other 20th-century art forms? If so, why?
3. 'Only with the greatest difficulty can one present modern opera in a theatre in which, predominantly, repertoire pieces are played. It is really unthinkable. The most expensive solution would be to blow the opera houses up.' (Pierre Boulez, 1967). Discuss the implications of this statement in light of recent developments in staging, such as site-specific and immersive theatre.
4. Has the popular success of musical theatre rendered contemporary opera obsolete?

SECTION B

Answer one of the following questions, drawing on both your own personal experience of the production and the theoretical frameworks discussed in the course:

1. Explore the collaborative process of creating an artwork as a member of an ensemble, discussing how much this collective process influences the end result.
2. What are some of the other ways the new work could be staged? What would be the practical considerations of changing a work's staging? Are there any aesthetic concerns that such a change would raise?
3. Should a production team always respect the desires of a composer or librettist? What practical elements of the production are likely to require a score to be changed or reinterpreted?

4. How did the two works work together as a double bill? Was the audience's experience of the new work altered by the existing work? Would another piece have worked better?

C.8. – SOUND ART AND ENVIRONMENT

Lecturer: Professor Gascia Ouzounian

HILARY TERM 2017

COURSE DESCRIPTION

Since the late 1960s various genres of sound art have emerged specifically in relation to issues of environment, place and site. Through this course we will encounter a broad range of sound art works that engage a multitude of environments, whether physical architectures, geographical sites, or virtual spaces. We will explore the history of such practices as sound walking, sound mapping, field recording, locative audio, and other compositional approaches that directly engage the environment through sound. Through reading, listening, class discussion and independent study we will develop critical perspectives on topics like acoustic ecology, aural architecture and soundscape, specifically in connection to sound art of the last 60 years.

TEACHING

The course will be offered as 8 x 1.5-hour lecture-seminars. Students will be expected to contribute to class discussions. Occasional visits by guest artists may form part of the classes, and students should plan to attend every class.

ASSESSMENT

Two essays of 3,500-4000 words each, including notes but not bibliography. Both essays are to be submitted by 12 PM noon, Tuesday, 1st week of Trinity Term 2018. The word count should be stated on the front page of each essay. Please provide two copies of each essay.

In conjunction with the essays students are permitted to submit **an original practical work** / documentation of a work (for example, a sound map, a soundscape composition, a locative audio work, etc.), as relevant. This practical work will **not** be assessed, but it may form part of the discussion in an essay. The practical work/documentation should therefore be made available to examiners. Practical work may be submitted either on USB sticks or online. If it is submitted on USB, please submit 2 Mac-compatible USB sticks with your essay. If it is submitted online, please state the URL on the front page of your essay.

PROVISIONAL COURSE OUTLINE

Lecture 1: Introducing Sound Art

Lecture 2: Soundscape

Lecture 3: Soundwalking

Lecture 4: Sound Installation Art

Lecture 5: Sound Mapping

Lecture 6: Sound Art in Architecture and Urban Design

Lecture 7: Locative Audio Art

Lecture 8: Sound Art and Imagined Spaces

GENERAL READING – FULL VERSION ON WEBLEARN

*Augoyard, Jean-François and Henry Torgue. 2005. *Sonic Experience: A Guide to Everyday Sounds*, Translated by A. McCartney and D. Paquette. Montreal and Kingston: McGill-Queen's University Press.

Avidar, Pnina, Raviv Ganchrow and Julia Kursell (eds.) 2009. *OASE Journal for Architecture. Immersed: Sound and Architecture*. OASE 78. (online)

*Blessner, Barry and Linda-Ruth Salter. 2007. *Spaces speak, are you listening? Experiencing aural architecture*. Cambridge, Mass: MIT Press.

Carlyle, Angus. 2007. *Autumn Leaves: Sound and the environment in artistic practice*. London: CRISAP / Double Entendre.

Demers, Joanna. 2010. *Listening through the noise: the aesthetics of experimental electronic music*. Oxford: Oxford University Press.

C.9. - PSYCHOLOGICAL PERSPECTIVES ON PERFORMANCE

Lecturer: Professor Eric Clarke

MICHAELMAS TERM 2016

COURSE DESCRIPTION

What does it take to perform music in a convincing, engaging and creative manner? Playing music involves a wide range of psychological processes, from the motor skills that are required to simply to produce sounds on an instrument at a precise time, pitch, and timbre; to the social, emotional and cognitive skills that are involved in playing music expressively, with other people, and in a variety of more or less public circumstances.

Drawing on a variety of research traditions, this course investigates the psychological processes that are involved in performing music, and the kinds of methods that have been developed to make this research possible. Topics include: movement, timing and coordination; practising and memorising music; expression and communication in performance; creativity in performance; and the changing sound of recorded performance.

AIMS AND OBJECTIVES

1. To develop an understanding of the psychological processes involved in playing music, and the methods used to study performance
2. To critically consider theories of musical rehearsal, memorisation, expression, communication and creativity
3. To develop an understanding of psychological processes involved in hearing, seeing and evaluating performances
4. To evaluate the existing scope of research in the psychology of performance and consider its potential future directions

PRELIMINARY COURSE OUTLINE

- Class 1 1) Course structure, assessment requirements; 2) Performance from a psychological perspective: Motor skills, body movement, and cognition
- Class 2 Reading, practising, memorising (2 hours)
- Class 3 Creativity in performance I: Expression and communication (2 hours)
- Class 4 Creativity in performance II: Composers and performers (2 hours)
- Class 5 Creativity in performance III: Improvisation (2 hours)
- Class 6 The audience perspective: hearing and seeing performance (2 hours)
- Class 7 Overview, future directions, discussion of projects.

PRELIMINARY READING LIST – FULL VERSION ON WEBLEARN

- Berliner, P. F. (1994). *Thinking in Jazz: The Infinite Art of Improvisation*. Chicago: University of Chicago Press.
- Fabian, D., Timmers, R. and Schubert, E. (Eds) (2014) *Expressiveness in Music Performance: Empirical Approaches across Styles and Cultures*. Oxford: Oxford University Press.
- Gritten, A. & King, E. (Eds.) (2006) *Music and Gesture*. Aldershot: Ashgate Press
- Juslin, P. N. (2001). Communicating emotion in music performance: a review and a theoretical framework. In P.N. Juslin and J.A. Sloboda (Eds.) *Music and Emotion. Theory and Research* (pp 309-337). Oxford: Oxford University Press.
- Leech-Wilkinson, D. (2009) *The Changing Sound of Music: approaches to the study of recorded musical performances* (CHARM, 2009) Available at:
<http://www.charm.kcl.ac.uk/studies/chapters/intro.html>

ASSESSMENT

Two pieces of coursework of 3,500-4,000 words each: one from a list of prescribed titles; the other EITHER a small-scale independent investigation OR a second essay on a title to be agreed with the course convener. Both pieces of work to be submitted by Tuesday of 1st week of Trinity Term 2018.

C. 10 - DANCE MUSIC: CASE STUDIES IN FUNCTION, FORM, AND MEANING

Lecturer: Professor Suzanne Aspden

MICHAELMAS 2017

COURSE DESCRIPTION

This course will provide a framework for exploring the relationships amongst dance, music, and the social and cultural environments in which they are constructed. Since the histories of (what we think of as) 'dance' and 'music' are often intimately related – indeed, since in many societies they are not conceived of as separate artistic entities – the underlying premise for this course might be: 'How far has music been shaped by dance and by the broader social imperatives expressed through it?'

The lectures for this course will offer methodological groundings for your own research through a number of case studies, examining different ways of approaching the intersection and contextualisation

of dance and music. Through these case studies, we will consider: Adrienne Kaeppler's ethnochoreology; new historicist (and new musicological) approaches to dance; the value of more traditional analytical hermeneutic tools (specifically, topic theory); the relevance and impact of post-colonial discourse; and the impact of neuro/physiological, cognitive and/or psychological studies of music.

ASSESSMENT

Following the course, you will be expected to write two essays totalling 6-8000 words.

Essay 1: 2-4000 words. How have recent trends in musicology affected our ability and readiness to study dance music? (This essay should cover critical approaches and analytical methods, but may also address available resources. You may focus on a particular form (or forms) that interest(s) you – either from amongst those covered in the course or of your own choosing.)

Essay 2: 4-6000 words. Selecting a dance music genre of your choice, examine the ways in which its musical and danced forms impact upon each other, and the ways in which they reflect/impact upon their social context(s). (You should feel free to choose a genre that has not been covered in the lectures; if you wish to write on a genre that has been featured in the lectures, however, you should ensure that your essay goes well beyond the coverage given in the lectures.)

SUBMISSION

Two copies of each essay must be submitted **by noon on Tuesday of week 1 Trinity Term 2018**. The word count, which includes notes but not the bibliography, must be stated on the front page of each essay.

PRELIMINARY READING – FULL VERSION ON WEBLEARN

V. Kofi Agawu, *Playing with Signs: A Semiotic Interpretation of Classic Music* (Princeton: Princeton UP, 1991), ch. 2

Wye Jamison Allanbrook, *Rhythmic Gesture in Mozart: Le Nozze di Figaro & Don Giovanni* (Chicago: University of Chicago Press, 1983)

Frances Aparicio, *Listening to Salsa: Gender, Latin Popular Music and Puerto Rican Cultures* (Hanover, NH, 1998)

Vernon Boggs, *Salsiology: Afro-Cuban music and the evolution of Salsa in New York City* (New York, 1992)

Ramsay Burt, *Alien Bodies: Representation of Modernity, 'Race' and Nation in Early Modern Dance* (London: Routledge, 1998)

Davinia Caddy, *The Ballets russes and Beyond: Music and Dance in Belle-Epoque Paris* (Cambridge, 2012)

D. Castro, *The Argentine Tango as Social History, 1880-1955* (San Francisco, 1991)

Susan Leigh Foster, 'The ballerina's phallic pointe', in *Corporealities*, ed. Susan Leigh Foster (New York: Routledge, 1996), 1-24

Marc Franko, *Dancing Modernism/Performing Politics* (Bloomington, IN, 1995)

Lynn Garafola, *Diaghilev's Ballet Russes* (1989)

-----, 'The making of ballet modernism', *Dance Research Journal* 20/2 (1988), 23-32

Robert S. Hatten, *Interpreting Musical Gestures, Topics and Tropes: Mozart, Beethoven, Schubert* (Bloomington: Indiana University Press, 2004)

S. Howard, *The Politics of Courtly Dancing in Early Modern England* (Amherst, MA, 1998), 1-25

Nanette T. de Jong, 'An Antaomy of Creolization: Curaçao and the Antillean Waltz', *Latin American Music Review* 24 no.2 (2003), 233-251

LIST D COURSES

D.1. – CHAMBER MUSIC

Course Director: Director of Performance Natalie Clein

SEE LECTURE LIST for timings

AIMS AND OBJECTIVES

To form an instrumental chamber group which develops ensemble performance skills over a range of styles and repertoires, and which leads to an in-depth understanding of a single work, its musical and cultural contexts, its traditions of interpretation, along with a creative and convincing approach to its performance.

COURSE OUTLINE

This course in the performance of instrumental chamber music focuses on the techniques of collaborative ensemble playing without a conductor. After forming an ensemble with a significant repertory (for example, a consort of recorders, a trio sonata group, a string quartet, a piano trio, a wind quintet, a clarinet and piano duo, a duo for two pianos or a duet à quatre mains), you will work on developing an approach to style and sonority, ensemble balance and coordination, strategies of ensemble practice and rehearsal that integrates academic knowledge and insightful musical performance.

ENSEMBLES

1. Ensembles should be comprised primarily of assessed Oxford Music students.
2. At least 50% of performers must be third year finalists entered for the Chamber Music examination. In a Trio two players must be Chamber Music Finalists being assessed in that ensemble, and in a Quintet, three.
3. No finalist may play in more than two Ensembles.
4. Professional musicians (e.g. with a degree from a music conservatoire) are prohibited from playing in an ensemble.

Teaching on the course consists of a series of master classes and/or coaching sessions with integrated short lectures at the beginning of each meeting. The lectures address topics relevant for the repertoire chosen for each session and address historical, cultural, stylistic, technical, expressive and creative issues that directly inform the practical component.

Once an ensemble is formed you will begin exploring works both in the library and in the rehearsal hall, and then in HT 2016 will identify (usually) a single work, which will be studied in depth. Depending on the nature of the ensemble, you may offer for final approval a major work, a selection from a work or a set of short works lasting between 25 and 30 minutes and composed during the period 1550-1950. Candidates will be judged not only on their individual merits but also on their collaborative work; it is, therefore, crucial that ensembles develop an approach to interpretation and performance over several academic terms. Ideally you should begin to work together no later than TT 2017. There will be no penalty for subscribing to one or another recognised performance tradition – you may wish to perform either on

'mainstream' or period instruments, for example – but it is important that your performance give a compelling account of the music in ways which demonstrate contextual knowledge and artistic conviction. The practical examination (worth 75% of the total mark) will take place during the first week of the Trinity Term of the final examination.

The written component (worth 25% of the total mark) comprises an extended essay of 4000-5000 words. It may prove useful to focus attention on the same works to be performed, although the essay need not treat the identical pieces of music. The topic requires approval, and the essay will focus on a contextual or analytical study of a chamber work or a body of works involving, for example, a study of editions, biographical documents, performance practices, or where, appropriate, a consideration of historical and contemporary recordings. Candidates also have the option of preparing a 'reflective' essay on the process of learning and rehearsing the piece(s) they will perform, based on a qualitative research method that will be approved by the course director.

Candidates must avoid significant overlap of subject matter between their extended essay and their List B portfolio submissions.

APPROVAL FORM

Candidates must submit a completed **Chamber Music Approval Form** (on WebLearn) to the Academic Administrator **by Friday of 4th Week of Michaelmas Term 2017**.

On this form you state your

- proposed essay title
- provisional programme with timings
- a list of the other ensemble members (and their instruments and year/affiliation if they are not Finalists).

The form should be accompanied by an outline of study (brief summary of area, materials to be consulted and practice issues to be considered) together with a preliminary bibliography.

DEADLINES

Submission of essay: noon on the Tuesday of Week 1, Trinity Term 2018.

Recital will usually take place in the 2nd week of Trinity Term 2018 (date and times tbc)

READING LIST

Baron, J. (2010). *Chamber Music: A Research and Information Guide*. New York: Routledge.

Davidson, J. W. & King, E. (2004). Strategies for Ensemble Practice. In A. Williamson (ed.), *Musical Excellence: Strategies and Techniques to Enhance Performance* (pp. 105-122). New York: Oxford University Press.

Goodman, E. (2004). Ensemble Performance. In J. Rink (ed.), *Musical Performance: A Guide to Understanding* (pp. 153-167). Cambridge: Cambridge University Press.

Hefling, S. (ed.) (2004). *Nineteenth-Century Chamber Music*. New York: Routledge.

Katz, M. (2009). *The Complete Collaborator: The Pianist as Partner*. New York: Oxford University Press.

King, E. (2013). Social Familiarity: Styles of Interaction in Chamber Ensemble Rehearsal. In E. King & H.M. Prior (eds.), *Music and Familiarity: Listening, Musicology and Performance* (pp.253-270). Aldershot: Ashgate.

Loft, A. (1992). *Ensemble! A Rehearsal Guide to Thirty Great Works of Chamber Music*. Portland, Ore.: Amadeus Press.

Radice, M. (2012). *Chamber Music: An Essential History*.

Williamon, A. & Davidson, J. W. (2002). Exploring Co-performer Communication, *Musicae Scientiae* 6: 53-72.

D.2. – CHORAL PERFORMANCE: PLAINCHANT, MENSURAL NOTATION & THE MODERN SCORE

Course Director: Professor Robert Quinney

HILARY TERMS 2017 AND 2018

The course is designed to reflect the interests, skills and training of choral scholars in the University, although other music undergraduates who have similar interests are also encouraged to undertake the option. All candidates should have an on-going experience in choral singing, and possess adequate skills in sight-singing.

COURSE CONTENT AND TEACHING

The course is defined by the examination requirements, which take the form of a test of advanced choral skills. Twelve classes, covering the full range of tests, will be held in the Hilary Terms of 2017 and 2018. Classes are open to both second and third-year students.

EXAMINATION REQUIREMENTS

The examination will be in the context of a choir rehearsal. Each candidate will join four to five singers under a director, and will be examined in the following areas (candidates will be given 45 minutes immediately before the examination for perusal of the first two items):

Practical (75%)

- (1) Singing an extended solo passage in plainchant notation (from the *Liber Usualis*)
- (2) Singing from a facsimile choir or part-book of repertory dating from c.1530 to c.1630 as part of a vocal ensemble
- (3) Singing two prepared pieces of standard choral repertory (one from the sixteenth century, the other from the twentieth or twenty-first century) as part of a vocal ensemble. These pieces will be announced by the examiners at the end of Hilary Term immediately preceding the examination
- (4) Sight-reading of choral repertory between 1500 and 1650 as part of a vocal ensemble.

Note: Candidates will be awarded credit for accuracy of reading, accuracy of intonation, quality of vocal timbre, sensitivity in ensemble singing and general musicality of approach.

Essay (25%)

Candidates must submit an essay of between 4,000 and 5,000 words on ONE of the subjects listed below. The essay must be their own work. The appropriate level of tutorial supervision is that set out in this handbook for the relevant written elements of List D courses. Some information and guidance will be given in the classes, but candidates will be expected to conduct independent research into their chosen topic. The essay should be submitted by noon on Tuesday of 1st week of Trinity Term 2018.

PRELIMINARY READING – FULL VERSION ON WEBLEARN

Apel, W., *The Notation of Polyphonic Music 900-1600*, 5th edition (Medieval Academy of America: Cambridge, Mass., 1961), especially 87-144.

Berry, M., *Plainchant for Everyone* (Royal School of Church Music, 1987); a very useful and inexpensive guide that can be ordered directly from RSCM (http://www.rscm.com/music_order.htm).

Bent, M., *Counterpoint, Composition, and Musica Ficta* (Routledge: New York and London, 2002).

Bent, M., 'The grammar of early music: prerequisites for analysis', in *Tonal Structures in Early Music*, ed. C.C. Judd (New York: Garland, 1998)

Haskell, H., *The Early Music Revival: a History* (New York: Dover, 1996)

Students are encouraged to keep a portfolio of course materials, facsimiles, etc., which will be handed out in class.

ESSAY TITLES

1. Issues concerning text-underlay in 16th-century choral sources.
2. Pitch standards in the modern performance of early choral music.
3. The merits of various editorial policies in the transcription of 16th- and 17th-century choral music.

D.3. – CHORAL CONDUCTING

Course Director: Professor Stephen Darlington

HILARY TERMS 2017 AND 2018

COURSE DESCRIPTION

The course is offered to students interested in acquiring practical skills within the sphere of choral direction. It recognises the opportunities available within the University to practise and refine these skills. The content of the course is described by the examination requirements given below.

THE EXAMINATION

The examination consists of a choral practical test and an essay.

1. CHORAL PRACTICAL (75%)

The candidate will be required to direct a 30-minute session with a consort of voices in which to rehearse and then perform a short choral work (of about five minutes' duration). The set work(s) will be announced on the Friday of eighth week of Hilary Term immediately preceding the examination. Candidates will be judged on their ability to:

- obtain a cohesive choral sound;
- shape the performance (especially with regard to accuracy, ensemble, balance, tuning, response to text, and expressive nuance);
- attend to relevant stylistic points;
- use a range of conducting skills effectively;
- arrive at a performance standard which clearly validates the rehearsal strategies.

2. ESSAY (25%)

Candidates must submit an extended essay of between 4000 and 5000 words on any topic related to choral conducting. Formal approval is required for the title. The essay must be their own work. The appropriate level of tutorial supervision for the relevant written elements of List D courses, is set out in this handbook. Candidates must avoid significant overlap of subject matter between their extended essay and other submissions.

Previous essays have been on the following topics, but candidates are not restricted to this list:

- i) Issues of vocal scoring and/or pitch in the performance of renaissance polyphony from England and/or the Continent
- ii) Issues of tempo and tempo relationships in 16th- and 17th-century vocal music
- iii) Technical challenges of choral music of the last fifty years
- iv) Issues surrounding 'liturgical reconstructions' in choral concerts and recordings
- v) Issues of choral forces in 17th- and 18th-century music (selective case studies)

Essays must be submitted to the Examinations Schools before noon on Tuesday of week 2, Trinity Term 2018.

Submissions must be addressed to: Chairman of Examiners, Final Honour School in Music, Examination Schools, High Street, Oxford. Please include the declaration form in this handbook. The course director will advise on this component of the course.

TEACHING ARRANGEMENTS

Choral Practical

Teaching will comprise classes on conducting techniques, score study, and choral performance issues, in each of the candidate's second and third years. Those taking the course will be expected to have a choir at their disposal for the purpose of practice, and the course director will attend one such rehearsal for each candidate. Candidates are free to seek advice and guidance on their conducting skills from independent coaches and teachers.

Essay

Candidates are encouraged to discuss their choice of essay subject with the course director at an early stage. The style and supervision of the essay is covered in the general regulations concerning FHS portfolio essays.

PRELIMINARY READING - Details of further reading and resources will be issued at the classes.

Bowen, J.A. (ed.) *The Cambridge Companion to Conducting* (Cambridge, 2003)

Durrant, C. *Choral Conducting: Philosophy and Practice* (NY & London, 2003)

Quadros, A.de (ed.) *The Cambridge Companion to Choral Music* (Cambridge, 2012)

D.4 – RECORDING AND PRODUCING MUSIC

Course Directors: Daniel Hulme and Professor Martyn Harry

HILARY TERM 2017

COURSE DESCRIPTION

Weekly studio-based seminars will train students on theory and the practical application of music technology to both document musical performance and produce music as artifice, using practice-led exercises to probe creative and theoretical concepts.

The seminars will explore current techniques in recording and producing music; mix aesthetics, capturing and editing performance, sequencing, advanced sound design, field recording and producing music for different media.

Outside of the seminars, participants will be required to begin work on their own production. This will be used as part of the candidate's submission.

The student will develop professional skills appropriate to his/her own creative needs through regular exercises and experimental sketches and pieces.

To participate: students must have completed the Sound Design and Studio Techniques course in Michaelmas term. Participant numbers are very limited due to studio space /time, so please be sure to register your interest with Mr Hulme before the end of 8th week of Michaelmas Term 2016.

Practical problem solving and discussion of studio techniques and wider theory are at the core of the seminars.

AIMS

- To research and expand skills in the use of studio-based technology to gain a systematic understanding of recorded music across multiple genres and media.
- To develop awareness of professional protocols and to research the use of studio technology to both capture and author performance.
- To develop skills in critical listening and identifying, evaluating and controlling specific aspects of recorded music and sound.

TEACHING

Week 1 (1 hour): **Introduction (*Studio 1 & 2*)**

- Introduction and history of recorded music.
- The role of the Music Producer
- Critical Listening
- Visualising and notating the 'Sound Stage'
- Analysis of recordings

Week 2 (2 hour): **Recording Techniques (*Studio 3 & Ensemble Room*)**

- Microphone types and techniques
- Multi-microphone setups and considerations of phase.
- Differing approaches in Classical, Jazz, Rock and Pop
- Emotional labour and capturing performance

Week 3 (1 hour): **Advanced Editing Techniques (*Studios 1 & 2*)**

- Editing and compositing performance
- Producing Vocals
- Using playlists
- Rhythm editing and the click track

Week 4 (2 hour): **MIDI, Synthesis and Sampling (*Studios 1 & 2*)**

- The MIDI protocol
- Virtual instruments

- Subtractive synthesis
- Additive synthesis
- Sampling

Week 5 (2 hour): **Sound Quality, Timbre and Pitch (Studios 1 & 2)**

- Understanding pitch/frequency and Equalisation
- Critical Listening
- Sound quality and perspective
- Sound quality and timbre

Week 6 (2 hour): **Space and Soundscape (Studios 1 & 2)**

- Understanding space and environmental characteristics
- Stereo sound location
- Defining distance and perspective.
- Field recording techniques

Week 7 (1 hour): **Orchestration techniques for Film - Professor Harry (tbc)**

- Concepts and techniques in scoring for moving picture

Week 8 (2 hour): **Crafting the Mix: Shaping Music and Sound (Studios 1 & 2)**

- Aesthetics
- Compression and Limiting
- Listening techniques: shifting of focus and perspective
- Signal processing: Re-shaping sound and music
- The musical message and narrative

ASSESSMENT

SECTION A (80% of the total mark)

Candidates will be required to submit either:

Option 1: 2 original recorded and mixed productions of no more than six minutes in length each.

OR

Option 2: 1 original film soundtrack recording and score. The movie should be no more than ten minutes in length.

OR

Option 3: 1 original recorded and mixed production of no more than six minutes in length and 1 *abstract re-mix* of the recordings of no more than six minutes. The re-mix will be judged as free composition, whereby innovative use of technology and sound design will be favoured.

Students will be judged by the quality of recorded sounds, quality of captured/edited performance and the spectral/dynamic balance and narrative/musical success of their original work.

A critical written account (no more than 1,500 words in length) of the production process and the results for each of the pieces must also be submitted. A diary of the production process should be kept with key decisions highlighted and validated as part of the submission. Annotated sonograms and audio clips can be submitted as evidence of production decisions.

SECTION B (20% of the total mark)

Candidates must submit an essay of no more than 3,500 words on ONE of the following subjects. The essay must be their own work.

- a) Gould (1966) and Eno (1982) wrote on *The Prospects of Recording* and *The Studio as Compositional Tool*. (Cox & Warner, 2008. 115-126, 127-130). Reflecting on your own practice, how do the ideas raised in these texts translate in the age of the Digital Audio Workstation as a nexus of composition, improvisation and performance.
- b) 'Recorded representation involves both craft and art which, in the end, are facets of a single process. The craft side involves the techniques for realising a sonic conception; the art lies in the conception itself.' (Albin Zak, 'Getting Sounds: The Art of Sound Engineering', in *The Cambridge Companion to Recorded Music*, 2009). Discuss.
- c) Focusing on a recorded work of your own choosing, write a detailed production analysis. Pay particular attention to aesthetics and narrative, dynamic development, use of space, recording techniques (if applicable) and the use of signal processing. What was the producer's role in the piece and how successfully was their vision realised? Particular attention will be given to nomenclature, analytical and visualization methodology and the use of critical literature.

ESSENTIAL READING – FULL VERSION ON WEBLEARN

CORE TEXTS:

Benjamin, Walter: *The Work of Art in the Age of Mechanical Reproduction*. In *Illuminations*. London: Fontana. (1968) pp. 214–218

Cook, Nicholas and Clarke, Eric: *The Cambridge Companion to Recorded Music*, CUP, (2006)

Cox, Christopher & Warner, Daniel: *Audio Culture; Readings in Modern Music*. Continuum. (2008)

Frith & Zagorski-Thomas: *The Art of Record Production: An Introductory Reader for a New Academic Field*. Ashgate. (2012)

COMPLAINTS AND ACADEMIC APPEALS WITHIN THE FACULTY OF MUSIC

The University, the Humanities Division and the Music Faculty all hope that provision made for students at all stages of their course of study will make the need for complaints (about that provision) or appeals (against the outcomes of any form of assessment) infrequent.

Where such a need arises, an informal discussion with the person immediately responsible for the issue that you wish to complain about (and who may not be one of the individuals identified below) is often the simplest way to achieve a satisfactory resolution.

Many sources of advice are available from colleges, faculties/departments and bodies like the Counselling Service or the OUSU Student Advice Service, which have extensive experience in advising students. You may wish to take advice from one of those sources before pursuing your complaint.

General areas of concern about provision affecting students as a whole should be raised through Joint Consultative Committees or via student representation on the faculty/department's committees.

COMPLAINTS

If your concern or complaint relates to teaching or other provision made by the faculty/department, then you should raise it with the Director of Undergraduate Studies (Professor Aspden) as appropriate. Complaints about departmental facilities should be made to the Departmental administrator (Catherine Lieben). If you feel unable to approach one of those individuals, you may contact the Head of Department/Faculty (Professor Michael Burden). The officer concerned will attempt to resolve your concern/complaint informally.

If you are dissatisfied with the outcome, you may take your concern further by making a formal complaint to the Proctors under the University Student Complaints Procedure (<https://www.ox.ac.uk/students/academic/complaints>).

If your concern or complaint relates to teaching or other provision made by your college, you should raise it either with your tutor or with one of the college officers, Senior Tutor, Tutor for Graduates (as appropriate). Your college will also be able to explain how to take your complaint further if you are dissatisfied with the outcome of its consideration.

ACADEMIC APPEALS

An academic appeal is an appeal against the decision of an academic body (e.g. boards of examiners, transfer and confirmation decisions etc.), on grounds such as procedural error or evidence of bias. There is no right of appeal against academic judgement.

If you have any concerns about your assessment process or outcome it is advisable to discuss these first informally with your subject or college tutor, Senior Tutor, course director, director of studies, supervisor or college or departmental administrator as appropriate. They will be able to explain the assessment process that was undertaken and may be able to address your concerns. Queries must not be raised directly with the examiners.

If you still have concerns you can make a formal appeal to the Proctors who will consider appeals under the University Academic Appeals Procedure (<https://www.ox.ac.uk/students/academic/complaints>).



Professor Susan Wollenberg

ACADEMIC CALENDAR - FINAL HONOUR SCHOOL 2018

FIRST YEAR OF FHS COURSE

TT Wk 4 (19.05.17) 12 noon: deadline for handing in proposals for **List B Dissertation, Edition with Commentary, Analysis Portfolio, and Music Ethnography** to the Academic Administrator.

SECOND YEAR OF FHS COURSE

MICHAELMAS TERM (8.10.17 to 2.12.17)

MT Wk 4 (04.11.16) Examination Entry Forms to be submitted by noon to the Registrar, University Offices, Wellington Square, Oxford, OX1 2JD. *(Please note that your College is responsible for distribution and submission of these forms and may therefore impose a different (earlier) deadline.)*

Friday 12 noon: submission of **List D: Chamber Music** Proposal Form to the Academic Administrator

HILARY TERM (14.01.18 to 10.03.18)

HT Wk 4 Friday 12 noon: submission for approval of programmes for the **List B: Solo Performance** option to the Academic Administrator

HT Wk 7 Tuesday 12 noon: **List B: Orchestration**. Papers for this optional subject will be available for collection in the Faculty of Music Library.

HT Wk 8 Tuesday 12 noon: **List B: Techniques of Composition II** papers and **List D: Choral Conducting and Choral Performance** Set Works distributed in the Library

TRINITY TERM (22.04.18 to 16.6.18)

TT Wk 1 Tuesday 12 noon: submission of essays etc. for **List C courses** which require submitted work. Submission of extended essays for **List D: Chamber Music and Choral Performance**.

TT Wk 2 Tuesday 12 noon: submission of **List B: Techniques of Composition II (portfolios), Composition, Dissertation, Edition with Commentary, Analysis Portfolio, and Music Ethnography** to the Examination Schools.

Submission of extended essays for List D: Choral Conducting

List D: Chamber Music recitals

TT Wk 3 Tuesday 12 noon: submission of **List B: Orchestration**

TT Wks 5–6 Written Papers, Examination Schools

TT Wk 6 **List D: Choral Conducting and Choral Performance** practical tests (Chapel tbc)

TT Wk 7 Solo Performance: practice slots, Holywell Music Room

TT Wk 8

Solo Performance recitals, Holywell Music Room

TT Wk 10

Results released