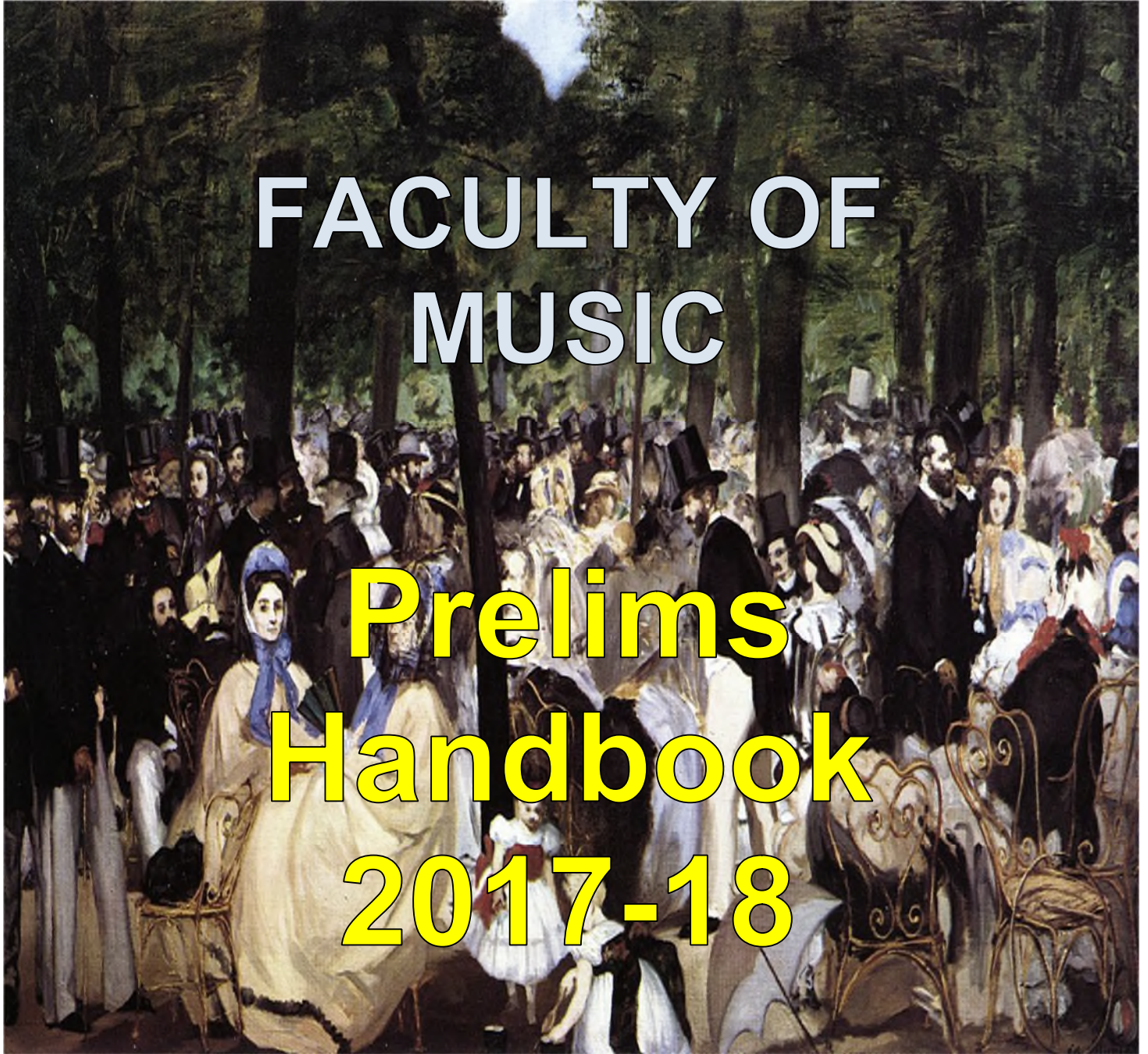




# FACULTY OF MUSIC

## Prelims Handbook 2017-18



## COURSE OVERVIEW

### PRELIMS IN MUSIC 2018

You must offer 5 papers in total. Papers 1 to 3 are compulsory. You must choose TWO optional papers.

	<i>Title</i>	<i>Lecturer</i>	<i>Term</i>	<i>Assessment</i>
1	a. Techniques of Composition	Dr Williams	MT17	7-day take-away paper
	b. Keyboard Skills	Professor Llewellyn	MT17	Short Test
2	Analysis	Professor Cross	HT 18	3-hour exam
3	Special Topics – you must answer at least one question from section A and at least one question from section B.			
	A. 1. Machaut’s Songs	Professor Llewellyn	HT 18	3-hour exam
	A. 2. Historically Informed Performance	Professor Aspden	MT 17	
	B.1. Wagner in Performance	Dr Stoll-Knecht	HT 18	
	B. 2. Richard Strauss and Representations of Women	Professor Tunbridge	HT 18	
	B. 3. Global Hip Hop	Professor Stanyek	MT 17	
4	Options – <i>you must choose TWO</i>			
	a. Issues in the Study of Music	Professor Llewellyn	MT 17	2- hour Exam
	b. Extended Essay	Professor Llewellyn	MT17	Coursework
	c. Composition - Portfolio - An Introduction to Contemporary Music - Studio Techniques	Professor Saxton Professor Harry	MT17 HT18 TT18	Coursework Listening exam
		Mr Hulme	MT17	
	d. Performance	Ms Clein	HT18	Recital

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*Cover Picture: Edouard Manet, Music in the Tuileries Garden (1862).*

The information in this handbook is accurate as at September 2017, however it may be necessary for changes to be made in certain circumstances, as explained at [www.ox.ac.uk/coursechanges](http://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.**

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](http://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](http://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/](http://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](https://weblearn.ox.ac.uk/portal/hierarchy/humdiv/music/graduates/course_infor)**

## INTRODUCTION

At the end of your first year of study at Oxford, you will take the First Public Examination, called the Preliminary Examination in Music ('Prelims'). The formal requirements for this and all other University examinations are printed annually in a volume entitled *Examination Regulations*, and it is to that volume that you should normally refer for authoritative guidance. The *Examination Regulations* are available online at <http://www.admin.ox.ac.uk/examregs/>

The purpose of this handbook is to guide you and your tutors in your first-year work. Much of your tuition will be college-based, but you will see that college tuition is closely integrated with that given in the Faculty of Music. Do study the **Academic Calendar 2017-18** where you will find the important work deadlines.



In the second section of this handbook you will find out how the course is taught and assessed. There is detailed information about each element of the course, with lecture titles, reading lists and tutorial questions.

***You will find all the information in this handbook, and much more, on WebLearn. Please be aware that the online texts are the most up to date and definitive versions – always check there.***

## WELCOME – Professor Michael Burden, Chair of the Music Faculty Board



Welcome to the Faculty of Music at Oxford - one of the world's leading institutions at which to study music. The Faculty has a long and distinguished history in teaching and research, and is going through an exciting period of development and increasing diversity. In your time at Oxford you will have the opportunity to study and make music from an enormous variety of perspectives - cultural, critical, performative, historical, ethnomusicological, compositional, psychological...

Do make the most of these fantastic opportunities, and immerse yourself in the enormous amount and variety of music available in Oxford - in the Faculty, the wider university, the colleges, and a whole host of venues in and around Oxford, ranging from choral evensong to free improvisation. And make the most, too, of the extraordinary variety of intellectual and creative stimulation that is available all around you across the whole university - lectures, seminars, reading groups, master-classes, workshops.

Your three years as an undergraduate will pass all too quickly, so treat every day as a precious opportunity! Your tutors, lecturers and instrumental teachers are all here to help you to develop your skills, talents, knowledge and enthusiasms, and you should regard them - as they are - as partners and collaborators in this exciting educational process. Make the most of them, consult them, express your enthusiasms to them, and seek their assistance whenever you need it. The same is true of the outstanding administrative staff of the Faculty - they are here to help you, so do ask them for help and advice when you need it. But most of all have an exciting, stimulating, enriching and enjoyable time as an undergraduate student here in the Faculty of Music

## OTHER UNIVERSITY POLICIES

You should familiarize yourself with University policies on:-

- **computer use**, explaining correct and incorrect use, and warning against the consequences of the latter, may be found at: <http://www.ict.ox.ac.uk/oxford/rules/>
- **equal opportunities** may be found at: [www.admin.ox.ac.uk/eop](http://www.admin.ox.ac.uk/eop)
- **Data Protection** and your rights for accessing data held about you may be found at: <http://www.admin.ox.ac.uk/councilsec/dp/index.shtml>

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

## AN INTRODUCTION TO FACULTY PEOPLE

If you encounter any academic or administrative problems, or if you just have some questions, the following people will be able to help you:

### YOUR TUTOR

Your tutor will be your main contact, not only advising you on your work, but also helping you with administrative problems. Other people at your college who will be able to help you include the *Senior Tutor* and the *Dean*, and your *College Office* can also provide useful advice on administrative matters.



### THE DIRECTOR OF UNDERGRADUATE STUDIES (DUS)

The DUS is **Professor Suzanne Aspden** (left)  
[Suzanne.aspden@music.ox.ac.uk](mailto:Suzanne.aspden@music.ox.ac.uk)

The DUS has overall responsibility for undergraduate studies in the Music Faculty and should be contacted for general academic advice or if it has not been possible to resolve a difficulty.

Professor Aspden's office is on the top floor in the Faculty. If you wish to meet with her, please arrange this by email.

## THE ADMINISTRATIVE TEAM



The **HEAD OF ADMINISTRATION AND FINANCE** is **Catherine Lieben**, (left) tel. (2)76134, [administrator@music.ox.ac.uk](mailto:administrator@music.ox.ac.uk)  
 She is responsible for all matters concerning the Faculty Board and its committees, including strategy and policy, finance, personnel, health and safety, premises and security, and manages the Administrative Team.

The **ACADEMIC ADMINISTRATOR** is **Carole Berreur**, (right) tel. (2)86264,  
[academic.admin@music.ox.ac.uk](mailto:academic.admin@music.ox.ac.uk)

She will be able to advise you on all matters involving your course, lecture lists, supervisors, teaching opportunities, and academic resources. She is especially responsible for admissions and assessment.



The **ADMINISTRATIVE ASSISTANT** is **Francesco Browne**, (left)  
 tel. (2)76125, [office@music.ox.ac.uk](mailto:office@music.ox.ac.uk)

He supports the academic administrator and is responsible for general enquiries and liaison with students. He assists in the preparation of examination papers and lecture lists. He manages the administration of the Choral and Organ Awards, course evaluations and helps to organise Faculty parties and open days.



The **RECEPTIONIST and ASSISTANT** to the Events Office is **Christopher Pidgeon**, *(left)* tel. (2) 76125, [reception@music.ox.ac.uk](mailto:reception@music.ox.ac.uk)

He is responsible for reception, general enquiries and access to the Faculty. He issues lockers to students and manages Faculty room bookings and keys during both full term and over the holiday periods, as well as the hire of instruments and related equipment. He is also the assistant to the Events office and is responsible for the administration of the Holywell Music Room, including bookings of the room for concerts.

The **ELECTRONIC MUSIC STUDIO & IT MANAGER** is **Daniel Hulme**, *(right)* tel (2) 76140 [studio@music.ox.ac.uk](mailto:studio@music.ox.ac.uk)

He is responsible for the Faculty's studio and music technology facilities, will be available to introduce you to these facilities, and give advice on electronic composition and performance technology. During term time he provides expert tuition in music technology. His courses currently include FHS "Recording & Producing Music, Prelims "Sound Design and Studio Techniques" and "An Introduction to Max/MSP and Computer Music".



The **IT OFFICER** is **Mario Baptiste**, *(left)* tel. (2)76140, [itsupport@music.ox.ac.uk](mailto:itsupport@music.ox.ac.uk)

He sets up equipment for lectures, troubleshoots general IT problems and is the person to contact if you need a network copy of Sibelius. He generally supports the Studio and IT manager in administrating the Music Faculty's digital infrastructure.

The **FINANCE AND RESEARCH OFFICER** is **Emma Jones**, tel. (2) 86267, [emma.jones@music.ox.ac.uk](mailto:emma.jones@music.ox.ac.uk)

She supports the financial administration and management of the Faculty and its research projects, processes all invoices, travel claims and other payments to individuals, as well as dealing with Trust Funds, grants and prizes.

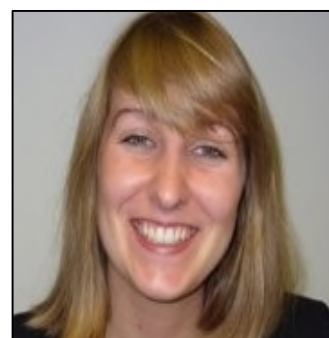


The **CONCERTS AND EVENTS MANAGER** is **Aloise Fiala-Murphy**, *(left)* tel. (2)76141, [events@music.ox.ac.uk](mailto:events@music.ox.ac.uk).

She is responsible for organising all the Faculty's music events, performance workshops, concerts and residencies. She also deals with performance related grants such as the Joan Conway Scholarships.

The **EVENTS AND ALUMNI OFFICER** is **Liz Green**, *(right)* tel. (2)76133, [liz.green@music.ox.ac.uk](mailto:liz.green@music.ox.ac.uk)

She supports the Faculty's events programme and helps promotes it in the Faculty and on social media, including via the weekly email of upcoming events. She also oversees the bookings of the Holywell Music Room in term time and is responsible for alumni relations.



The **NEW MUSIC CO-ORDINATOR** is **Rebecca Sackman-Smith**,  
(right). [new.music@music.ox.ac.uk](mailto:new.music@music.ox.ac.uk)  
She manages Ensemble ISIS (the Faculty's new music ensemble),  
organises the composition workshops including issuing call for works,  
and the annual New Music Forum.



## FACULTY RESOURCES

The University of Oxford is excellently provided with facilities for the study of music. The Faculty is situated in specially adapted and extended buildings in St Aldate's. These premises include teaching and lecture rooms, offices, the Faculty Library with listening, audio-visual and microfilm rooms, a dedicated Graduate Centre, a common room with hot drinks making facilities, the Bate Collection of Musical Instruments, a computing room, electronic recording studios, e-mail and word-processing facilities in several rooms, an ensemble room, a rehearsal/lecture hall and a suite of practice rooms.

**LECTURE LISTS** are posted up in the Library corridor and the most up-to-date version can be found on WebLearn. Special seminars and details of the weekly Colloquia (Faculty Research Seminars) are included in the Lecture Lists.

**RECITALS, CONCERTS and WORKSHOPS** are organized regularly by the Events team. You will receive a weekly email of upcoming events.

In addition, there are **THURSDAY LUNCHTIME RECITALS** in which students are invited to perform. Please contact reception for contact details, if you would like to take part.

Previous **EXAMINERS' REPORTS** are posted on WebLearn.

### HEALTH & SAFETY and SECURITY

A Health & Safety statement, including a current list of first aiders, can be found on the board in the reception area and in the common room. Please familiarise yourself with it. All accidents occurring in the faculty are to be reported at the reception or with a member of staff as soon as practically possible. If you have any concerns about health & safety, please advise a member of staff.

If you notice a fire, please call the emergency number (below) or press one of the red fire box nearest to you – these will link directly to Fire Services. If you hear the fire alarm go for more than 20 seconds, go to the nearest fire exit (green sign) and meet outside in the front lawn. Avoid lone working if you can and stick to the building's opening hours (8am-midnight). There are security notices also around the building and we ask you not to leave the doors propped open and allowing people in the building whom you do not know.

**UNIVERSITY EMERGENCY SECURITY NUMBER: 01865 (2) 89999**  
**IN CASE OF FIRE: (9) 999**



## THE LIBRARY

*Alfred Brendel Curator of Music, Martin Holmes*, tel (2)77064 / (2)76146  
[martin.holmes@bodleian.ox.ac.uk](mailto:martin.holmes@bodleian.ox.ac.uk)

*Deputy Music Librarian, Jenny Legg*, tel (2)76148 [jennifer.legg@bodleian.ox.ac.uk](mailto:jennifer.legg@bodleian.ox.ac.uk)

*Library Assistant, Rosie Lake*, tel (2)76148 [rosamond.lake@bodleian.ox.ac.uk](mailto:rosamond.lake@bodleian.ox.ac.uk)

*Library Assistant, Tigger Burton* tel (2)76148 [gregory.burton@music.ox.ac.uk](mailto:gregory.burton@music.ox.ac.uk)

*Library Assistant, Phil Burnett* tel (2)76148 [philip.burnett@bodleian.ox.ac.uk](mailto:philip.burnett@bodleian.ox.ac.uk)

**General Music Faculty Library e-mail** [music.library@bodleian.ox.ac.uk](mailto:music.library@bodleian.ox.ac.uk)

Although the Bodleian Library is the University's chief research library, the Music Faculty Library (MFL) is normally the first port-of-call for music students. Unlike the Bodleian, most of the MFL's books, scores and audio-visual material can be borrowed, and most are on open shelves, making browsing easy. It is the University's main repository for sound recordings (on CD and LP) and also holds DVD recordings of opera, film and classical music. Sibelius notation software is installed on many of the library computers (including those in the Mac Lab – see below). Printing and copying are available through the Bodleian Libraries' PCAS system and a comb-binding service is also offered. The libraries subscribe to a wide range of electronic resources, including e-journals, e-books, databases and the streaming music service Naxos Music Library. More information on the library and its services can be obtained from its website (<http://www.bodleian.ox.ac.uk/music>) and LibGuides pages (<http://libguides.bodleian.ox.ac.uk/musiclibrary>).

As a reference-only library of legal deposit, the Bodleian Library is entitled (under the Copyright Act) to receive any book and music score published in the UK, and strives to acquire as many important books and music editions published elsewhere as funds will allow. Its music collections (which may be consulted in the Sir Charles Mackerras Reading Room in the Weston Library) are among the largest and most important in the country, with extensive special collections of music manuscripts and archives, and early printed music books and scores (see <http://www.bodleian.ox.ac.uk/bodley/finding-resources/special/guides/music>). For music undergraduates, it is particularly useful for providing additional reference copies of core texts, which may be in high demand in the MFL, and for offering a much wider range of scores than can be found in the MFL.

College library provision for music varies considerably from college to college but several have important historic music collections. Other libraries containing significant research collections that may be relevant to music students include the Taylor Institution Library (Modern Languages) and the Sackler Library (Art and Archaeology). Oxford's three important collections of musical instruments are the Bate Collection, owned by and located in the Faculty, the Ashmolean Museum, with the Hill Collection of old stringed and keyboard instruments, and the Pitt Rivers Museum, with its extensive ethnographic materials.

### THE 'MAC LAB'

The 'Mac Lab' is located on the lower ground floor of the Music Faculty Library and is therefore accessible only during library opening hours. It contains 11 Mac-based composition and research workstations developed to support students in their studies, with Sibelius notation software, the Pro Tools 10 audio production platform and MaxMSP audio and video modular programming language installed as standard, as well as specialist software for video editing, noise-removal, sound design, graphics editing, audio digitisation and transcription. They also all have internet access and Microsoft Office software. Printing

is available on all the machines via the libraries' PCAS system. If you are unsure as to how to find the 'Mac Lab', please ask at reception or in the library.

## THE BATE COLLECTION

*Manager, Andrew Lamb (right), tel. (2) 86261*

*Museum Invigilator, Graham Stratford, (2) 76139*

The Bate Collection is one of the finest collections of musical instruments in the world. It comprises a comprehensive collection of European woodwind and brass instruments with representative examples of all the major technical advances of the last four centuries. It also has one of the top collections of early keyboard instruments in the UK.

There are two thousand instruments with available access, by all the most important English, French and German makers. Many of our instruments are playable, and are played, and so we also have CDs of some of them, including the oldest surviving English double manual harpsichord, a harpsichord that may have belonged to Handel, and one of the most important surviving treble recorders.

In addition to the collection of instruments, the Bate also houses a selection of portraits from the Faculty of Music collection. These include pictures of Haydn, Pepusch, Eifert and Saloman. However, the most striking image is the portrait of Georg Frederic Handel, which was painted by Hudson and donated to the University of Oxford in 1778.

Opening Hours: The collection is open to the general public Monday-Friday 2-5pm and on Saturday mornings (during full term only) from 10-12 noon. Students may use the collection at other times by appointment with the manager.

### HOW TO CONTACT US:

For all enquiries: [bate.collection@music.ox.ac.uk](mailto:bate.collection@music.ox.ac.uk)

Website: <http://www.bate.ox.ac.uk>

(The website includes a complete checklist of the collection.)

### INSTRUMENTS

All of the 2000 instruments in the collection can be made available for study in house, by appointment. About a quarter of these are playable to some degree. An instrument's 'playability' falls into one of four categories:

Faculty of Music Instruments - modern instruments bought by the faculty for student use, e.g. contrabassoon, bass clarinet, on a first come, first served basis.

Modern Copies - replicas of historic instruments available for long and short term loans, e.g. viols, crumhorns, cornetts, natural trumpet.

Historic Instruments - according to the suitability of the instrument and the player, historic instruments may sometimes be borrowed from the collection.

In-house Historic Instruments - instruments which may not be borrowed but may be played when supervised in the Bate premises, e.g. keyboard instruments.

### WORKSHOPS AND COURSES

Courses are held throughout the year on a wide range of subjects and are available to Oxford music faculty students. Recent courses have included theremin, viol playing for beginners, mediaeval Irish harp, harpsichord tuning and maintenance. Suggestions of course topics from students are always welcome.

## GALLERY TALKS AND CONCERTS

The Bate is a venue for regular gallery talks on a variety of organological subjects. We also run occasional lunchtime concerts using the historic instruments from the collection. Check the museum and the faculty notice boards for details of concerts and Bate events.

## ELECTRONIC MUSIC RECORDING STUDIO (EMRS)

**MRC:** The multimedia resource centre has 11 stand-alone Mac-based composition and research workstations developed to support students in their studies, with Sibelius 7 notation software, the Pro Tools 10 audio production platform and Max/MSP audio and video modular programming language installed as standard, as well as specialist software for video editing, noise-removal, sound design, graphics editing, audio digitisation and transcription. They also all have internet access and the Microsoft office software. It is located in the music faculty library.

**Studio 1: (EMS)** The Electronic Music Recording Studio includes a dedicated, acoustically treated control room, with tie-lines that are connected to the Octaphonic Research and Composition Studio and the Denis Arnold Hall. This allows for recording anything from single instruments up to full size orchestras when the need arises.

Software in the control room and music technology lab includes the latest versions of Pro Tools Sibelius, Max/MSP, Logic Pro, Composers Desktop Project and Soundloom. Plug-ins by Waves (Gold Bundle) and Native Instruments are also available.

A dedicated AVID C|24 control surface and Miller Kriesel stereo monitoring completes the control room.

**Studio 2: (OSCaR)** The Octaphonic Research and Composition Studio is a cutting edge facility allowing the user to compose spatially using acousmatic technique, or perhaps explore possibilities of music perception and environment.

It consists of eight speakers arranged in a diamond formation plus software which allows the user to artificially simulate an acoustic environment.

Software platforms in the room include Logic Pro, Soundloom and Max-MSP. There is also a Yamaha Disklavier piano with MIDI connectivity to the studio computer so performance can be captured digitally.

The studio will also work as a 7.1, 5.1 and stereo mix room, allowing users to explore areas such as composition for media and film.

**Studio 3 (Ensemble Recording Suite)** is a 16 input multi-track recording studio, with full floating-room acoustic isolation, air conditioning and professional audio tie-lines into a large acoustically designed live room with natural daylight and a view of Christ Church gardens. The studio is built around a Universal Audio Apollo Quad interface with Audient ASP 880 microphone preamps and Neumann monitoring. There is a complimentary collection of professional microphones available to use also including an AEA R88 mk2 Stereo ribbon microphone and the DPA d:note classical recording kit. The live room also boasts a Yamaha Baby Grand Disklavier piano. This facility is suited to the recording of medium sized ensembles of classical, jazz, folk or rock.

The Faculty also provides access to a networked version of Sibelius to all students, provided they agree to abide by its terms and conditions of use. A regularly updated list of these, as well as all of the studio facilities, and guidance for students wishing to make equipment requisitions, is available online at: <http://www.music.ox.ac.uk/about/facilities/music-technology/>

The Music Studios can be booked via the Studio Manager; Daniel Hulme. Please email: [studio@music.ox.ac.uk](mailto:studio@music.ox.ac.uk). All students must complete an induction before they can work unsupervised in the studios. Direct sound engineering assistance is possible for recording

sessions from the Studio Manager, depending upon his schedule. Again, contact him to enquire: [studio@music.ox.ac.uk](mailto:studio@music.ox.ac.uk).

**Authorised students can use the facilities out of office hours (approximately up to 11.30pm on most evenings and weekends). Safety and security under these conditions is paramount and students who requisition keys must act responsibly and with due care at all times. Emergency Number (outside office hours): Security (2)89999**

## IT MATTERS

Any questions on getting started using IT at Oxford: do look at <http://www.oucs.ox.ac.uk/welcometoit/>

For Music Faculty IT help, please contact [itsupport@music.ox.ac.uk](mailto:itsupport@music.ox.ac.uk)

### REGISTRATION AND STUDENT SELF SERVICE

All new students are sent a college freshers' pack containing details of how to activate their Oxford Single Sign-on account. The Oxford Single Sign-on is used to access Student Self Service to register online, as well as to access other central IT services such as free University email, Weblearn and the Graduate Supervision System.

In order to complete your registration as an Oxford University student, navigate to <http://www.ox.ac.uk/students/studentselfservice/> and log on using your Single Sign-on username and password. New students must complete their registration by the end of the first week of term in order to confirm their status as members of the University. Ideally students should complete registration before they arrive. Continuing students must register at the anniversary of the term in which they first started their programme of study.

Once students have completed their University registration, an enrolment certificate is available from Student Self Service to download and print. This certificate may be used to obtain council tax exemption. In addition to enabling students to register online, Student Self Service provides web access to important course and other information needed by students throughout their academic career. Students can amend their address and contact details via Student Self Service, and they can use the Service to access detailed exam results, see their full academic record print transcripts.

### UNIVERSITY CARD

The University Card (bod card) provides students with access to facilities and services such as libraries, computing services and the Language Teaching Centre. In some colleges and faculties students also need the card as a payment card or to enter buildings, which have swipe-card access control. The University Card also acts as a form of identity when students are on college or University premises. Cards are issued to students by their college on arrival in Oxford once registration has been completed.

### EMAIL

Once a student's registration details have been processed, the student will be able to find out their email address from OUCS Self Service (<http://register.oucs.ox.ac.uk>) and have access to email either by the Webmail service (<https://webmail.ox.ac.uk>) or via an email client. For client configuration information see the web pages at <http://www.oucs.ox.ac.uk/email/config/>. The email system is controlled by the Oxford University Computing Services **OUCS** and problems should be referred to them. All undergraduate students have a college-based email e.g. [harry.potter@chch.ox.ac.uk](mailto:harry.potter@chch.ox.ac.uk) while graduates take the form [benjamin.britten@music.ox.ac.uk](mailto:benjamin.britten@music.ox.ac.uk).

WebLearn is the University's centrally hosted Virtual Learning Environment which has been



used by the Faculty for a number of years. A new enhanced service – known, inventively, as New WebLearn, has now replaced it. All the academic information, resources, forms etc, should be found on new WebLearn. You can log into it using your single log-in. It can be found at: <https://weblearn.ox.ac.uk/portal/hierarchy/humdiv/music>

## THE COMMON ROOM

On the right at the top of the first floor stairs is the Common Room. There are a number of PCs here and some comfortable seating. It is a good place to meet before and after lectures and is where the JCC host tea parties. You may make use of the kitchen during the working day, but please bring your own tea/coffee – or make use of the resources left there (there is a box for payments). If you have questions about this do speak to your UJCC reps.

## PRACTICE BLOCK AND THE ENSEMBLE ROOM

This is a separate building behind the library. The 8 practice rooms come in a variety of sizes. Practice Room 6 has a baby grand piano and room for a small ensemble (pianists and ensembles have priority) The Ensemble Recording Studio is housed in Practice Room 8. There is no booking system, but you are asked to bear in mind other students' needs. Please close the pianos after use and do not take food or drink into the rooms. **Please remember that you will need your Bod Card with you to get in to the block and back into the main building. Your cards will stop working at midnight** and if your practice over-runs you may get locked out. If you do, you can phone their emergency line on 01865 289999 or use the yellow phone on the wall.

**THE ENSEMBLE ROOM** may be used for group practice and teaching. The room is kept locked and keys and rehearsal slots must be arranged at Reception.

## HOLYWELL MUSIC ROOM

The Holywell Music Room was opened to the public for the first time in 1748. It is the historic heart of the Faculty of Music. It is used for a wide range of recitals and events, including Open Days and Finals Performance examinations. Bookings for the Holywell are organized by the Events Officer.

## THE PERCUSSION STORE

The store is housed at the back of the DAH and holds the Faculty's drum kit, orchestral percussion and other equipment. The room is kept locked and is accessible only via the DAH or the back of the Graduate Centre. If you need to borrow any of this equipment, please contact Reception.

## STUDENT INFORMATION

### COURSE EVALUATION – STUDENT FEEDBACK

In order to help the Faculty monitor and improve its courses, a student feedback system is in operation. You will be asked to complete an anonymous feedback questionnaire after the end of each of your lecture courses and forms will be distributed to students by the lecturer. Students will be expected to complete them before leaving the lecture room and the lecturer will collect them, or designate a student to collect them. In small classes or groups, students have the option of returning them direct to the Chairman of the Faculty Board, if they feel their anonymity might be compromised. Feedback should be honest, but always constructive. Questionnaires are seen by the lecturers themselves, and they will use the information received to complete a regular course evaluation. These evaluations take place when a course is first taught, and then on a rolling basis thereafter.

### EVENTS

The Faculty Concerts and Events Manager, **Aloïse Fiala-Murphy**, organises a very wide range of musical events – recitals, workshops, masterclasses and lectures, all of which are free to Music students. You can find out what is going on in the termly events brochure, on the events pages of the Faculty website ([www.music.ox.ac.uk/events](http://www.music.ox.ac.uk/events)), and on Facebook and Twitter.

The Events Officer, **Liz Green** will email you each week with information for the coming seven days. If you would like to book tickets for any events you should contact her.

### PERFORMANCE TUITION GRANTS

Undergraduate students wishing to focus on performance are eligible to apply for a grant of **up to £275<sup>1</sup> per term** (which can include travel expenses) towards the cost of their performance tuition.

In order to claim this grant:-

- You must email the Administrative Assistant on [office@music.ox.ac.uk](mailto:office@music.ox.ac.uk) as soon as possible and no later than by Friday of 4<sup>th</sup> week to let them know that you plan to make a claim in that particular term.
- By Wednesday of 9<sup>th</sup> week of each term, you need to return (or ask your teacher to return directly) a Tuition Report Form signed by your teacher to [office@music.ox.ac.uk](mailto:office@music.ox.ac.uk). It is your responsibility to ensure your teacher fills in the receipt and report sections. This form is available on Weblearn. Forms can be returned via email (from either student or teacher), via the internal mail system, or in person. If you are also claiming travel expenses, you must include the original receipts. Please ensure you put your name on all of your receipts, otherwise you may not be reimbursed.

Only once all of these have been received will the student be reimbursed. The claim forms are sent off to the University's Finance Division and payment comes through at the end of the following month.

Please note that the money is allocated for each term. The balance does not carry over.

<sup>1</sup> Please note this new amount (previously £220 per term)

**GETTING THE MONEY BACK**

It is the responsibility of students to make this system work. The Administrative Assistant will send regular reminders during term time, but will not chase students individually. If you do not send the report in on time, you will not be reimbursed.

If you find yourself in unexpected or unforeseen financial need and are unable to cover the cost of your tuition before reimbursement, please contact the Administrative Assistant.

**FINDING AN INSTRUMENTAL TEACHER**

Some students may already have an instrumental teacher with whom they wish to continue studying others will need to find a new teacher, advised by your tutor.

From this year, the Faculty of Music is bringing in 6 new instrumental teachers of international standard who will visit the Faculty on a regular basis and who are ready to take on new students. Please refer to information on Weblearn for details of those teachers and dates of their visit in Oxford.

**THE UJCC – Staff Student Committee – Undergraduate Joint Consultative Committee**
**INTRODUCED BY FORMER UJCC SECRETARY, ROBERT HAM (3<sup>RD</sup> YEAR)**

The Undergraduate Joint Consultative Committee (UJCC) functions as a mediator between the student community and the Fellows, Lecturers and Staff members within the Faculty. The student representatives aim to bring issues of concern to senior Faculty figures and policy makers, in addition to discussing issues about which Faculty members would like to hear feedback.

Each member of the UJCC sits on another committee, so that undergraduates have representation at the Faculty meeting, Academic Studies Committee, Faculty Board, Committee on Library Provision, and IT Committee. The noticeboard in the common room has the details of the current reps, as well as the most recent meeting minutes, which one can also find on WebLearn.

If you have any comments regarding academic issues and Faculty provisions, or ideas about the way in which you think life as an undergraduate should change, to do hesitate to get in touch. The reps are always willing to offer help or represent a view and therefore provide a fantastic opportunity for the undergraduate body to affect change. We are always open to new committee members and do not require any official application. The commitment is small yet the issues discussed are engaging and often progress very quickly.

You can contact any rep in person or by e-mail. The UJCC Facebook page is also a great place to participate in lively discussion and the committee e-mail ([oxmusicccu@gmail.com](mailto:oxmusicccu@gmail.com)) provides yet another way to get in touch.

**NOW – HOW ABOUT JOINING THE UJCC?**

**At the very start of term we would like to appoint two Reps for your year – if you would like to become involved please contact Robert, Carole or the Administrative Assistant as soon as possible. The first meeting is on Tuesday 24 October.**

**LOOKING AHEAD**

Looking ahead to your second and third years, you might like to note that the range of options in the Final Honour School of Music is more extensive than in Prelims. It includes a list of courses (under List C) on various subjects, which change from year to year. These subjects reflect the expertise and enthusiasms of the Faculty teaching staff. If you have any proposal to make which would apply to the year of your FHS examination, you are invited to make it to the Director of Undergraduate Studies. The deadline for suggestions is the end of Hilary Term of your first year.

**PAST PAPERS and EXAMINERS REPORTS**

Past papers for Techniques of Composition, Analysis and Keyboard Skills can be found on weblearn: [https://weblearn.ox.ac.uk/portal/hierarchy/humdiv/music/undergraduat/exam\\_informa/archive](https://weblearn.ox.ac.uk/portal/hierarchy/humdiv/music/undergraduat/exam_informa/archive) there are also some hard copies in the library.

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

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

[https://weblearn.ox.ac.uk/portal/hierarchy/humdiv/music/undergraduat/exam\\_informa/prelims\\_exam](https://weblearn.ox.ac.uk/portal/hierarchy/humdiv/music/undergraduat/exam_informa/prelims_exam)





## 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>).

# **PRELIMS 2017-2018**

## **COURSE DESCRIPTIONS**

### **TECHNIQUES OF COMPOSITION AND KEYBOARD SKILLS**

#### **SECTION A - TECHNIQUES OF COMPOSITION**

*Lecturer: Dr Mark Williams*

**MICHAELMAS TERM 2017**

#### **INTRODUCTION**

This core course introduces the basic components of music in the Western 'classical' tradition: the manipulation of consonance and dissonance between individual voices, and 'voice-leading' and its relationship to harmony. The lectures are designed to help students prepare for the 7-day takeaway paper in Techniques of Composition at Prelims.

The paper itself is composed of three questions. Question 1 tests competence in voice-leading, by requiring candidates to complete one or two voices against a given voice, according to the principles of 16<sup>th</sup> century imitative polyphony and modal harmony. In Question 2, the principles of imitation are projected into the 17<sup>th</sup> and 18<sup>th</sup> century fugal style; candidates choose one of a number of given 'subjects' as the basis for a fugal exposition and episode, which should feature a regular, invertible countersubject. Question 3 addresses later 18<sup>th</sup> and early 19<sup>th</sup> century styles: students may opt either to compose a continuation of a rounded-binary form string quartet movement, the opening bars of which are given in full, or to continue the piano accompaniment of a song, in which the entire voice part and opening bars of accompaniment are given.

The lectures are intended to provide a basic understanding for those new to the discipline, while consolidating knowledge for those who are more advanced, and suggesting avenues for further development. The course as a whole will complement tutorials in compositional techniques, in which students should expect to present their written work to tutors and receive guidance on a regular basis.

#### **OVERVIEW OF THE LECTURE COURSE**

At first, the lectures will introduce the aspects of polyphonic writing that are examined in the first part of the Techniques of Composition paper, primarily the vocal style of 16th-century continental sacred music (specifically that of Palestrina and Lassus). Practice is explored in dialogue with theory, but priority is given to representative compositions, which may be studied and emulated. The course begins with an introduction to counterpoint and dissonance treatment in two- and three-voice writing, in the context of the 'church modes' and the plainchant repertoire. Techniques of imitation for relating voices melodically are then discussed in conjunction with relevant considerations of mode and cadence. The lectures will then move towards a discussion of the principles of voice-leading and the manipulation of contrapuntal material (double counterpoint, imitation and motivic fragmentation) characteristic of the later 'Baroque' period (c.1680-1750), which is examined in the second question of the paper. The final lectures of the Michaelmas Term will address the harmonic style and procedures of the 'Classical' period (c. 1750-1830), in particular, the relationship of harmonic process to thematic form and the idiomatic handling of harmony in characteristic textures (string quartet and piano accompaniment). The final two take place in Hilary Term. They revise the main themes of the first six lectures, and offer students an opportunity to develop or seek clarification of any outstanding issues from the course.

#### **AIMS & OBJECTIVES**

This technical aspect of first-year study at Oxford is designed to foster an understanding of the building blocks of Western 'classical' music between 1500 and 1900 and a familiarity

with tonal and modal harmony; to complement students' work on this repertory in other areas of Prelims; to promote clear and accurate use of musical notation; to develop historical sensitivity to musical style, the exercise of critical judgement in composition, and students' 'inner ear' – i.e. the link between reading, hearing, and writing music.

Through lectures and tutorials, students will develop their understanding of principles of counterpoint and harmony; techniques for relating voices and developing materials in polyphonic and contrapuntal textures; voice-leading in four-voiced writing; ideas of compositional shape and structure; the handling of instrumental and vocal idioms; and means for sustaining textural interest in polyphonic writing.

### RECOMMENDED READING

It is not essential to have read these books before the lectures. Prior acquaintance with at least some of the introductory repertoire is strongly encouraged.

#### On notation

Gould, Elaine, *Behind Bars: the Definitive Guide to Music Notation* (London, 2011), pp. 5-122, 151-90, 303-13, 431-76 (a contemporary perspective to guide presentation of technical work)

#### On sixteenth-century counterpoint

Jeppesen, Knud, *Counterpoint: The Polyphonic Vocal Style of the Sixteenth Century*, trans. Glen Haydon (London, 1950), Chapters 2, 3, 4, 8, 9, Appendix  
 Zarlino, Gioseffo, *The Art of Counterpoint*. Part Three of *Le Istitutioni Harmoniche*, 1558, trans. Guy A. Marco & Claude V. Palisca (New York, 1968)  
 Morris, R. O., *Contrapuntal Technique in the Sixteenth Century* (Oxford, 1922)  
 Smith, Charlotte, *A Manual of Sixteenth-Century Contrapuntal Style* (Newark, 1989)  
 Swindale, Owen, *Polyphonic Composition* (London, 1962)  
 Benjamin, Thomas, *The Craft of Modal Counterpoint* (New York, 2005)

#### On invention and fugue

Dreyfus, Laurence, *Bach and the Patterns of Invention* (Cambridge [Ma] & London, 1996), Chapter 1  
 Rose, Bernard *Fugal Exposition* (Oxford, 1988)  
 Verrall, John W., *Fugue and Invention in Theory and Practice* (Palo Alto [Ca], 1966)

#### On harmony and texture in the 'Classical' style

Cook, Nicholas, *Analysis Through Composition: Principles of the Classical Style* (Oxford, 1996), especially sections I and II  
 Gjerdingen, Robert O., *Music in the Galant Style* (Oxford, 2007)  
 Piston, Walter, *Harmony*, 2<sup>nd</sup> ed., rev. Mark DeVoto (London, 1978)

#### Introductory repertoire

(available on-line at <http://imslp.org>)

Bach, Johann Sebastian, The Well-Tempered Clavier [Das wohltemperierte Klavier], BWV 846-869 (especially Preludes: Bk 1 in F<sub>♯</sub>, f<sub>♯</sub>, A and Bk 2 in f<sub>♯</sub>, a; and Fugues: Bk 1 in c, d, E<sub>♭</sub>, e, F, F<sub>♯</sub> and Bk 2 in d, G, A, a)  
 \_\_\_\_\_, Two- and Three-Part Inventions [inventiones and sinfonie], BWV 772-801 (especially twopart inventions in C, c, D, d, E<sub>♭</sub> and F; and three-part inventions in C, D, d, e, F, f and G)  
 Haydn, Joseph, String Quartets Op 17, Op 20, Op 33 (especially slow movements and minuets)  
 Lassus, Orlande de, Motets for two and three voices  
 Mendelssohn, Felix, *Collected Songs*  
 Palestrina, Giovanni da, Third book of Masses, 1570 [Liber Tertius Missarum], *Spem in alium*, *Io mio son giovinetta* [Primi toni], Brevis, De feria, especially their three-voice movements [see <http://www.cpdl.org> for editions with more familiar clefs]  
 Schubert, Franz, *Die Schöne Müllerin* and *Schwanengesang*

Listening with a score is, by far, the most valuable exercise in building familiarity with these styles. Recordings of all this repertoire is easily found online.

**EXAM RUBRIC**

Answer THREE questions: Question 1, Question 2, and either Question 3(a) or 3(b).



## TECHNIQUES OF COMPOSITION AND KEYBOARD SKILLS

### SECTION B – KEYBOARD SKILLS

*Lecturer: Professor Jeremy Llewellyn*

**MICHAELMAS TERM 2017**

#### AIMS AND OBJECTIVES

Keyboard skills are a primary asset in the study as well as the practice of music; you are expected to develop your facility in these skills to the best of your ability. Particularly if you are a keyboard player of limited technical ability or find that the skills do not come easily, you will need to set time aside throughout the year to work at them regularly. There are electronic keyboards for practice in the Faculty Library, and the Library can also provide copies of tests set in previous years. Your college tutor is responsible for monitoring your progress in these skills and advising on any necessary remedial work.

#### THE LECTURES

The Faculty provides two introductory lectures designed to clear up some common misunderstandings about what is expected in the exercises and in the examination; these lectures will include discussion and demonstration at the keyboard of some basic points of style and method. *Even if you already have a background in these skills, you will still benefit from this advice*, which is tailored specifically to the first-year course and Prelims keyboard skills test.

The examination consists of a practical test (lasting c. 7 minutes) in which candidates are asked to:

- (a) Realise a figured bass line at the keyboard, or, where appropriate, on another continuo instrument (e.g. lute). Your figured bass playing is expected above all to be accurate (although idiomatic and stylish attributes are welcome); you should be able to cope with all the usual figures, including sevenths and suspensions. Inevitably, most figured bass dates from the seventeenth and eighteenth centuries.
- (b) Score reading: Score reading will be tested in a choice of **EITHER** three parts, including alto and tenor C clefs (i.e. normally set in G2-C3-C4 or C3-C4-F4 clefs), using examples of sixteenth-century polyphony, with possibly some limited crossing of parts (Published examples of graded tests may be based on other styles but are useful for gaining familiarity with the C clefs); **OR** four parts (string quartet format, i.e. combination of two in treble clef, one in alto clef and one in bass clef) .

**ANALYSIS****ANALYSING EIGHTEENTH-CENTURY MUSIC:  
UNDERSTANDING TONALITY*****Lecturer: Professor Jonathan Cross*****HILARY TERM 2018****AIMS AND OBJECTIVES**

This lecture course has three principal aims: first, to introduce you to some of the basic principles of tonal music; secondly, to present you with a variety of methods for analysing the music of the eighteenth century, including its form, harmony, voice leading, rhythmic organisation, 'topic', expressive character, and so on; and, thirdly, by means of a series of case studies (of the music of, among others, J.S. Bach, C.P.E. Bach, Scarlatti, Haydn and Mozart), to offer models for analysis. The work of key writers/theorists/analysts will be brought under critical scrutiny.

**LECTURE OUTLINE**

A detailed outline will be distributed at the start of the course. A list of key readings is given below. Additional reading and suggestions for further study will be given as a part of the lectures.

**KEY READING**

Burstein, L. Poundie and Joseph N. Straus, *Concise Introduction to Tonal Harmony* (New York: Norton, 2016)

Caplin, William, *Classical Form* (New York: Oxford University Press, 1998)

Cook, Nicholas, *A Guide to Musical Analysis* (London: Dent, 1987; New York: Oxford University Press, 1994)

Gjerdingen, Robert, *Music in the Galant Style* (New York: Oxford University Press, 2007)

Hepokoski, James and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late Eighteenth-Century Sonata* (New York: Oxford University Press, 2006)

Ratner, Leonard G., *Classic Music: Expression, Form and Style* (New York: Schirmer, 1980)

Rosen, Charles, *The Classical Style* (London: Faber, 1971; new edn, 2005)

Rosen, Charles, *Sonata Forms* (New York: Norton, 1980; rev. edn, 1988)

Schenker, Heinrich, *Harmony*, ed. Oswald Jonas, trans. Elisabeth Mann Borgese, pb. edn (Chicago: University of Chicago Press, 1980) (first pub. in German, 1906)

**EXAM RUBRIC**

Write an analytical essay on EITHER (a) xxxxx OR (b) xxxxx paying particular attention to matters of genre, formal structure, texture and process.

**SPECIAL TOPICS – A1: MACHAUT’S SONGS*****Lecturer: Professor Jeremy Llewellyn*****MICHAELMAS TERM 2017****OVERVIEW**

Guillaume de Machaut (c.1300-1377) is the most famous poet and composer of the fourteenth century. His poems—lyric and narrative—influenced his successors in France and England, including Geoffrey Chaucer. His music dominates the surviving manuscript witnesses of the period: more pieces survive by him than by any other medieval composer, not least because of Machaut’s own personal interest in having them collected, copied, and ordered. His output includes songs in all the main forms of the day, as well as motets, and a Mass cycle. Machaut is therefore a vital starting point for understanding music in the later Middle Ages. As the bulk of his output is made up of songs, that will provide the focus for these lectures.

**AIMS**

This module aims to introduce Guillaume de Machaut as a central and important composer of the Middle Ages. The course will start by considering his creative persona as a poet and composer with a developed interest in book-making. We will examine the surviving manuscripts of his work, their notation and ordering. The second half of the course will look at the specific forms of his music and how we understand and analyze them today.

**OBJECTIVES**

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

- give an account of the output of Guillaume de Machaut;
- discuss the nature of some of the manuscript witnesses of Machaut’s music and his role in their creation and ordering;
- describe the basic principles of *ars nova* notation;
- describe the basic forms of *balade*, *rondeau*, *lai* and *virelai* in Machaut’s usage;
- outline the place of music in the *Remede de Fortune*;
- give an account of some current analytical approaches to Machaut’s music;

**LECTURES**

1. Introduction: who is Machaut?
2. The Machaut manuscripts, with a focus on **A** and **C**
3. Notation and the *ars nova*
4. The song forms: *balade*, *virelai*, *lai*, *rondeau*
5. The *Remede de Fortune*
6. Approaches to fourteenth-century song analysis

**CORE READING**

Arlt, Wulf. "Machaut, Guillaume de" in *Grove Music online*.

Leach, Elizabeth Eva. *Guillaume De Machaut: Secretary, Poet, Musician*. Ithaca: Cornell University Press, 2011.

**CORE LECTURE READING**

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

Huot, Sylvia. *From Song to Book: The Poetics of Writing in Old French Lyric and Lyrical Narrative Poetry*. Ithaca: Cornell University Press, 1987. [Useful for lectures 1, 2, and 5]

- Leach, Elizabeth Eva. "Counterpoint and Analysis in Fourteenth-Century Song." *Journal of Music Theory* 44.1 (2000): 45-79. [Useful for lecture 6]
- . "Form, Counterpoint, and Meaning in a Fourteenth-Century French Courtly Song." *Analytical and Cross-cultural Studies in World Music*. Eds. Tenzer, Michael and John Roeder. New York: Oxford University Press, 2011, 56-97 [useful for lecture 6]
- Wimsatt, James I., William W. Kibler, and Rebecca A. Baltzer, eds. *Guillaume de Machaut: Le Jugement du Roy de Behaigne and Remede de Fortune*. Athens, GA and London: University of Georgia Press, 1988. [Useful for lecture 5]

## WEBSITES

[diamm.nsms.ox.ac.uk/moodle/login/index.php](http://diamm.nsms.ox.ac.uk/moodle/login/index.php) [tutorials for learning 14thC notation; useful for lectures 3, 4, and 6]

[stanford.edu/group/dmstech/cgi-bin/drupal/machautmss](http://stanford.edu/group/dmstech/cgi-bin/drupal/machautmss) [links to all the Machaut manuscripts available online; useful for lecture 2, 3, and 4]

[eeleach.wordpress.com/](http://eeleach.wordpress.com/) [search 'Machaut' for blogs on Machaut songs; useful for lecture 4 and access to Leach publications]

## TUTORIAL QUESTIONS

1. Give an account of the output of Guillaume de Machaut, drawing attention to its unusual and/or innovative features.
2. How is Machaut's authorship palpable in the manuscripts of his works? Focus your answer on either **F-Pn fr.1584** or **F-Pn fr.1586**.
3. What is meant by 'ars nova notation'. What possibilities does it allow for that earlier notations precluded?
4. With example, outline the basic forms of TWO of the following: balade, rondeau, lai and virelai.
5. How musical is the *Remede de Fortune*?
6. Focusing of ONE kind of analytical approach applied by modern scholars to Machaut's music, note its parameters, advantages, and discontents.

## SAMPLE EXAM QUESTIONS

1. What are the so-called Machaut manuscripts and why are they significant?
2. Give details of one of Machaut's song forms, noting EITHER some of the key examples in his output OR how it has been approached analytically by modern scholars.

## EXAM RUBRIC

Answer THREE questions, at least one from each section, A and B.





**SPECIAL TOPICS - A2: HISTORICALLY INFORMED PERFORMANCE****Lecturer: Professor Suzanne Aspden****MICHAELMAS TERM 2017****HISTORICALLY INFORMED PERFORMANCE**

What assumptions underlie the decisions we make as performers? What is the basis for our cherished beliefs about interpretation and fidelity to the composer's intentions or to the work? These and similar questions gave impetus to the 'early music' movement, which reached its heyday in the 1970s-80s and centred on ideas of 'historically informed performance' (HIP). The movement suffered an intellectual body blow in the late 1980s, when its ideological underpinnings were called into question, but as a set of principles and performance practices it remains with us; indeed, it has become the mainstream for some repertoires. This course will examine the history of the movement, some key debates, and what HIP might still have to teach us. The focus will be on the repertoire, from medieval to 'baroque', that was particularly important to the movement's development.

**AIMS**

- To introduce historically informed performance and examine the concept's history.
- To consider the concept's ideological assumptions, and why and how it might remain useful.
- To examine repertoires which have been important to the HIP movement, or on which it sheds light.

**OBJECTIVES**

Students should be able to:

- outline the history and ideology of the HIP movement
- assess critically the value of HIP
- apply HIP-related insights to a range of music

**LECTURES**

1. What is 'historically informed performance'?
2. Controversy 1: The sound of medieval music
3. Controversy 2: The chorus in Bach's Passions
4. What's wrong with HIP? And what might be right?
5. Performer as composer: improvisation and ornamentation
6. The authority of the work: the case of opera

**PRELIMINARY READING:**

Stanley Boorman, *Studies in the Performance of Late Medieval Music* (Cambridge, 1983)

John Butt, *Playing with History: The Historical Approach to Musical Performance* (Cambridge, 2002)

- Laurence Dreyfus, 'Early Music Defended Against its Devotees: A Theory of Historical Performance in the Twentieth Century', *Musical Quarterly* 69 (1983), 297-322
- Laurence Dreyfus, 'Early Music Defended ... Postscript', *Canor* 19 (1997), 27-39, which Professor Dreyfus has kindly made available on his Weblearn page under the title 'Early Music Defended P.S. 1997 (Canor)',  
[https://weblearn.ox.ac.uk/portal/hierarchy/humdiv/music/staff/individual\\_s/laurence\\_dre/page/resources](https://weblearn.ox.ac.uk/portal/hierarchy/humdiv/music/staff/individual_s/laurence_dre/page/resources)
- Nikolaus Harnoncourt, *Baroque Music Today: Music as Speech*, ed. Reinhard G. Pauly, trans. Mary O'Neill (Portland, Oregon, 1988)
- Harry Haskell, *The Early Music Revival* (London, 1988)
- Thomas F. Kelly, *Early Music: A Very Short Introduction* (Oxford and New York, 2011)
- Nicholas Kenyon, ed., *Authenticity and Early Music* (Oxford, 1988)
- Daniel Leech-Wilkinson, *The Modern Invention of Medieval Music* (Cambridge, 2002)
- Richard Taruskin, *Text and Act: Essays on Music and Performance* (Oxford and New York, 1995)

### SAMPLE TUTORIAL QUESTIONS

1. How do ideas of authenticity relate to historically informed performance, and should they?
2. Examining a controversy in performance practice, consider the impact of scholarship on the debate and on subsequent performance practice.
3. Why do you think historically informed performance developed around 'early' music (i.e., music from before c.1800), and what value might it have for those repertoires?

### EXAM RUBRIC

Answer THREE questions, at least one from each section, A and B.



**SPECIAL TOPICS – B1: WAGNER IN PERFORMANCE****Lecturer: Dr Anna Stoll Knecht****HILARY TERM 2018****OVERVIEW**

Composer, conductor, writer, stage director, Richard Wagner (1813-1883) is one of the most controversial figures of the nineteenth century. His output had – and still has – a long-lasting impact, not only in music, but also in visual arts, theatre, literature and philosophy. This series of lectures explores Wagner's life, music and writings through the perspective of performance practice. Discussing conducting, staging, singing and acting practices from a historical perspective allows us to address broader questions raised by Wagner's legacy, pertaining to the relationship between music and (auto)biography, theory and practice, or art and nationalism.

**LECTURES****Lecture 1 Introduction: Why Wagner?**

Overview of Wagner's life, artistic and theoretical output, concentrating on the early Romantic operas: *Der fliegende Holländer* (1843), *Tannhäuser* (1845) and *Lohengrin* (1850). Question of the relationship between music and (auto)biography.

**Lecture 2 Wagner on performance practice: The *Ring* (Part I)**

The *Ring* operas composed before *Tristan*: *Das Rheingold*, *Die Walkyrie*, *Siegfried* Acts I and II (1853-57); discussed in conjunction with Wagner's theories on performance practice.

**Lecture 3 Singing/acting Wagner: *Tristan und Isolde* (1859)**

*Tristan* and 19<sup>th</sup> c. performance practice; Wagnerian singers. How does the later Bayreuth tradition established by Cosima Wagner relate to Wagner's 'intentions'? Question of 'fidelity' to the text.

**Lecture 4 Performing Germany: *Die Meistersinger von Nürnberg* (1868)**

Wagner's *Meistersinger* has been described as the 'most German of all German operas'. How does music relate to nationalism? Is *Meistersinger* anti-Semitic?

**Lecture 5 Staging/conducting Wagner: The *Ring* (Part II)**

*Siegfried* Act III and *Götterdämmerung* (1869-76). The overture of the Bayreuth Festival with the first *Ring* cycle in 1876. Wagner as regisseur; staging Wagner: Question of the authority of the composer vs. director. Wagner on conducting, 19<sup>th</sup> c. conducting practice.

**Lecture 6 Art as Religion: Bayreuth as a site of ritual, *Parsifal* (1882).**

Wagner's last opus, *Parsifal*, composed exclusively for Bayreuth. The politics of performing *Parsifal* in and outside Bayreuth.

**PRELIMINARY BIBLIOGRAPHY**

Beckett, Lucy, *Parsifal* (Cambridge, 1981).

Carnegy, Patrick, *Wagner and the Art of the Theatre* (New Haven and London, 2006).

Deathridge, John, *Wagner Beyond Good and Evil* (Berkeley, 2009).

Goldman, Albert and Evert Sprinchorn, eds, *Wagner on Music and Drama* (London, 1970).

Millington, Barry, *The New Grove Guide to Wagner and His Operas* (Oxford, 2006).

Millington, Barry and Stewart Spencer, eds., *Wagner in Performance* (New Haven and London, 1992).

Vazsonyi, Nicholas, *Wagner's Meistersingers: Performance, History, Representation* (Rochester, 2004).

### SAMPLE TUTORIAL QUESTIONS

- Describe and explain the concept of the 'total work of art' (*Gesamtkunstwerk*). What is it supposed to achieve, and how can it be applied to Wagner's music?
- Why did Wagner claim Beethoven as his spiritual father but did not write any symphonies?
- Discuss the composition of the *Ring*: why did Wagner interrupt *Siegfried* at the end of Act II to resume its composition only several years later?
- Can music be anti-Semitic?

### EXAM RUBRIC

Answer THREE questions, at least one from each section, A and B.





## SPECIAL TOPICS – B2: RICHARD STRAUSS AND REPRESENTATIONS OF WOMEN

*Lecturer: Professor Laura Tunbridge*

**HILARY TERM 2018**

This series of lectures explores the life and works of composer Richard Strauss (1864-1949) through the way in which he represented women characters and his writing for the female voice. It will therefore serve not only as an introduction to the long, multi-faceted career of Strauss, but also to some key themes in recent musicological research.

### **1. Introduction: Strauss and his women**

An overview of Strauss's life and his significant relationship with the soprano voice via his wife Pauline de Ahna, Elisabeth Schumann, and Kirsten Flagstad.

4 Lieder, Op. 27

### **2. In search of the ideal woman**

A consideration of the way in which several of Strauss's tone poems represent female characters in combination with his approach to structuring programme music.

*Don Juan, Don Quixote, Sinfonia domestica*

### **3. The modern woman**

A discussion of the relationship between the modernism of early twentieth-century vocal works by Strauss – particularly the song 'Frühlingsfeier', op. 56:5, and his opera *Salome* – and feminine sexuality.

### **4. Female voices, male bodies**

*Der Rosenkavalier* and *Ariadne auf Naxos* not only were turning points, stylistically, for Strauss, they both allowed him to participate in the tradition of writing so-called trouser roles that play with gender representation.

### **5. Domestic scenes**

Strauss's interwar operas *Die Frau ohne Schatten* and *Intermezzo* both depict the complexities of married life but from very different perspectives; the one symbolic, the other supposedly based on the composer's own life.

### **6. The passing of time**

Strauss's writing for the female voice in his later career is often perceived as nostalgic, when the experience of ageing is also thematised in various works, including the figure of the Marschallin in *Der Rosenkavalier* and in interpretations of the *Vier letzte Lieder*. His treatment of female voices, then, provides an unusual route in to contemplating his career overall.



## PRELIMINARY BIBLIOGRAPHY

Abbate, Carolyn, 'Opera; or, the Envoicing of Women', *Musicology and Difference: Gender and Sexuality in Music Scholarship*, ed. Ruth A. Solie (Berkeley, 1993), 225-258.

Gilliam, Bryan, *The Life of Richard Strauss* (Cambridge, 1999).

Gilliam, Bryan. *Rounding Wagner's Mountain: Richard Strauss and Modern German Opera* (Cambridge, 2014).

Hepokoski, James, 'Fiery-pulsed Libertine or Domestic Hero? Strauss's *Don Juan* Reinvestigated', *Richard Strauss: New Perspectives on the Composer and his Work*, ed. Bryan Gilliam (Durham NC, 1992), 135-175.

Hutcheon, Linda and Michael, "Staging the Female Body: Richard Strauss's *Salome*", *Siren Songs: Representations of Gender and Sexuality in Opera*, ed. Mary Ann Smart (Berkeley, 2000), 204-221.

Jackson, Timothy L., "*Ruhe meine Seele!* and the *Letzte Orchesterlieder*", *Richard Strauss and his World*, ed. Bryan Gilliam (Princeton, 1992), 90-137.

Kramer, Lawrence, "Culture and Musical Hermeneutics: The *Salome* Complex", *Cambridge Opera Journal* 2 (1990), 269-294.

Youmans, Charles, ed., *The Cambridge Companion to Richard Strauss* (Cambridge, 2010).

## TUTORIAL QUESTIONS

1. Alex Ross begins *The Rest is Noise: Listening to the Twentieth Century* (New York, 2007), with the Graz premiere of Strauss's *Salome* in 1906. Why does Ross start there, and what are the consequences for his historical approach?
2. Evaluate whether Strauss's portrayal of female characters is positive or negative.
3. Discuss the representation of male characters in Strauss's operas.
4. To what extent did Strauss's reputation as a modernist or romantic depend on his orchestration and/or vocal writing?

## EXAM RUBRIC

Answer THREE questions, at least one from each section, A and B.



**SPECIAL TOPICS - B3: GLOBAL HIP-HOP****Lecturer: Professor Jason Stanyek****HILARY TERM 2018****COURSE DESCRIPTION**

One of the most recognizable cultural forms on the planet, hip-hop went global almost immediately after it emerged out of a bankrupt and smouldering New York City in the mid-1970s. By the mid-1980s most of the world's cosmopolitan centres had nascent hip-hop scenes, and today what has been called the "hip-hop nation" extends to all corners of the earth. The first task of this course will be to trace the complex diasporic flows that came together to produce hip-hop culture in 1970s New York. We'll then examine how hip-hop spread worldwide, all the while paying attention to hip-hop's relationship with the transnational culture industry, its head-on collisions with local copyright and incitement laws, its radical transformation of common technologies (and its adoption and invention of new ones), its creation of a global poetics, its development of a complex compositional palette, its enunciation of a radically new set of timbral and rhythmic resources, and its articulation with a broad range of national and international social movements for justice and full citizenship.

While an attentiveness to hip-hop's intricate sonic fabrics will be at the heart of the course (we'll do close readings of a number of different hip-hop songs), the global history of hip-hop will also serve as a laboratory for thinking through some of the knottier theoretical questions posed by scholars whose principal focus has been the globalization of music. Given that many of the key books and articles we'll be reading are ethnographies, this course will also serve as a portal into the methods and theories of ethnographic research. Finally, we'll be concerned with thinking about what a hip-hop pedagogy might be like. What place does hip-hop have in the hallowed halls of academia? Can a critical engagement with hip-hop culture produce new ways of looking at (music) history?

**LECTURE SCHEDULE**

*The texts below are required (see full course plan on WebLearn for key supplementary texts)*

**Lecture 1 – Introducing (Global) Hip-Hop**

Chang, J. (2005) *Can't Stop, Won't Stop: A History of the Hip-Hop Generation*. New York: St. Martin's Press. (Concentrate on pp. 7-211: 'Loop 1: Babylon is Burning: 1968-1977' and 'Loop 2: Planet Rock: 1975-1986'.)

Condry, I. (2006) 'Introduction: Hip-Hop, Japan, and Cultural Globalization.' In *Hip-Hop Japan: Rap*

*and the Paths of Cultural Globalization*, 1-23. Durham: Duke University Press.

Dennis, C. (2012) 'Introduction'. *Afro-Colombian Hip Hop: Globalization, Transcultural Music, and*

*Ethnic Identities*, 1-20. Lanham, Md: Lexington Books

Fernandes, S. (2011) 'The Making of a Hip Hop Globe'. In *Close to the Edge: In Search of the Global*

*Hip Hop Generation*, 1-23. London: Verso.

Mitchell, T. (2001) 'Introduction: Another Root—Hip-Hop Outside the USA'. In *Global Noise: Rap and Hip-Hop Outside the USA*, 1-38. Middletown, Conn: Wesleyan University Press.

Morgan, M. and D. Bennett. (2011) 'Hip-Hop & the Global Imprint of a Black Cultural Form'. *Daedalus* 140(2): 176-196.

Motley, C.M and G.R. Henderson. (2008) 'The Global Hip-Hop Diaspora: Understanding the Culture'. *Journal of Business Research* 61(3): 243-253.

Ntarangwi N. (2009) 'Globalization and Youth Agency in East Africa'. *East African Hip Hop: Youth*

*Culture and Globalization*, 1-19. Urbana: University of Illinois Press.

### **Lecture 2 – Sampling and Intertextuality**

- Demers, J. (2003) 'Sampling the 1970s in Hip-Hop'. *Popular Music* 22: 41-56.
- Katz, M. (2012) *Groove Music: The Art and Culture of the Hip-Hop DJ*. New York: Oxford University Press.
- Rose, T. (1994) *Black Noise: Rap Music and Black Culture in Contemporary America*. Hanover, NH: University Press of New England. (Concentrate on pp. 1-61: 'Voices from the Margins: Rap Music and Contemporary Black Cultural Production' and "'All Aboard the Night Train": Flow, Layering, and Rupture in Postindustrial New York'.)
- Schloss, J. G. (2004) *Making Beats: The Art of Sample-Based Hip-Hop*. Middletown, Conn: Wesleyan University Press.
- Sewell, A. (2014) 'Paul's Boutique and Fear of a Black Planet: Digital Sampling and Musical Style in Hip Hop'. *Journal of the Society for American Music* 8(1): 28-48
- Williams, J.A. (2015) 'Intertextuality, Sampling, and Copyright'. In *The Cambridge Companion to Hip Hop*, ed. J.A. Williams, 206-220. Cambridge: Cambridge University Press.

### **Lecture 3 – Keepin' it Real**

- Alim, H., Ibrahim, A., & Pennycook, A. (2009) *Global Linguistic Flows: Hip Hop Cultures, Youth Identities, and the Politics of Language*. New York, NY: Routledge.
- Condry, I. (2006) *Hip-Hop Japan: Rap and the Paths of Cultural Globalization*. Durham: Duke University Press. (Concentrate on 'Introduction: Hip-Hop Japan, and Cultural Globalization', pp. 1-23; 'Yellow B-Boys, Black Culture and the Elvis Effect', pp. 24-48; and 'Rhyming in Japanese', pp. 134-163.)
- Cutler, C. (2004) "'Keepin' It Real": White Hip-Hoppers' Discourses of Language, Race, and Authenticity'. *Journal of Linguistic Anthropology* 13(2): 211-233.
- Eberhardt, M. and K. Freeman. (2015) "'First Things First, I'm the Realest": Linguistic Appropriation, White Privilege, and the Hip-Hop Persona of Iggy Azalea'. *Journal of Sociolinguistics* 19(3): 303-327.
- Pennycook A. (2007) 'Language, Localization, and the Real: Hip-Hop and the Global Spread of Authenticity'. *Journal of Language, Identity & Education*, 6(2): 101-115.
- Thompson, K. (2008) 'Keeping it Real: Reality and Representation in Maasai Hip-Hop', *Journal of African Cultural Studies*, 20(1): 33-44
- Wood, J. (1997) 'The Yellow Negro'. *Transition* 73: 40-67.

### **Lecture 4 – Connective Marginalities**

- Osumare H. (2001) 'Beat Streets in the Global Hood: Connective Marginalities of the Hip Hop Globe'. *Journal of American and Comparative Cultures* 24(1/2): 171-181.
- Fernandes, S. (2003) 'Fear of a Black Nation: Local Rappers, Transnational Crossings, and State Power in Contemporary Cuba'. *Anthropological Quarterly* 76(4): 575-608.
- Pardue D. (2010) 'Making Territorial Claims-Brazilian Hip Hop and the Socio-Geographical Dynamics of Periferia'. *City & Society* 22(1): 48-71.
- Prevos, A. J. M. (2001) 'Postcolonial Popular Music in France: Rap Music and Hip-Hop

Culture in the

1980s and 1990s'. In *Global Noise: Rap and Hip-Hop Outside the USA*, ed. T. Mitchell, 39-56. Middletown: Wesleyan University Press.

Watkins, L. (2001) "'Simunye: We Are Not One': Ethnicity, Difference, and the Hip-Hoppers of Cape-Town'. *Race and Class* 43(1): 29-44.

## **SAMPLE TUTORIAL QUESTIONS**

### ***Tutorial 1 (Globalization)***

1. The portmanteau 'glocalization' appears in a number of key academic works on global hip hop. Unpack this term and explain its relevance to the analysis of hip hop in the United States and three other countries, with one from each of three of these four regions: Latin America, Africa, Asia, the Middle East.
2. A number of scholars have relied on globalization theory to help analyse hip hop's worldwide spread since 1979. Name a selection of these scholars and use their views to explain how globalization theory might elucidate an understanding of hip hop culture in THREE countries (each should be in a different region on this list: Latin America, Africa, Asia, the Middle East, Europe).

### ***Tutorial 2 (Sampling and Intertextuality)***

3. What are some of the core aesthetic, legal, and economic issues that arose out of hip-hop's embrace of digital sampling? How have these issues evolved outside of the U.S.?
4. Susan Weinstein (2007) has argued that hip hop is 'intensely intertextual'. After providing a theoretical overview of intertextuality, explain its relevance to the analysis of hip hop in THREE countries (each should be in a different region on this list: Latin America, Africa, Asia, the Middle East, Europe).

### ***Tutorial 3 (Keepin' it Real)***

5. 'Keepin' it real' is a phrase heard widely in global hip hop communities and is often used to index hip hop's attentiveness to social, cultural, and political issues. Using the phrase 'keepin' it real' (and perhaps its plain but substantive correlate 'reality') as your starting point, show how hip hop is entangled with social, cultural, and political issues in the United States and three other countries.

### ***Tutorial 4 (Connective Marginalities)***

6. The term 'connective marginalities' has had some purchase in hip hop studies. Unpack the term and explain how it might illuminate our understanding of hip hop culture in THREE countries (each should be in a different region on this list: Latin America, Africa, Asia, the Middle East, Europe).

## **Exam Rubric**

Answer THREE questions, at least one from each section, A and B.

**OPTION A - ISSUES IN THE STUDY OF MUSIC****Lecturer: Professor Llewellyn****MICHAELMAS TERM 2017****COURSE DESCRIPTION**

The media regularly carries choice stories which relate to music in some way, but may not so readily relate to the obligatory first-year courses of university music curricula: an all-star court case in the States about plagiarising riffs; a woman taking the podium amongst the flag-waving at the Last Night of the Proms; a new performance project revocalising the lush strains of 1000-year-old songs; or the restoration of a pipe organ intended for the HMS Titanic's sister ship (which also sank). This course seeks to make those connections between media and curriculum. Or rather, it seeks to encourage you to make those connections. To this end, it offers an introduction to six fundamental approaches to the study of music. Each lecture will begin with a case study from a media story which will then open up into a survey of the individual theoretical approach under consideration, including critical readings. These surveys will also seek to give a general history of how these approaches have developed over time. In this way, the study of music can be seen as an amalgam of various theoretical approaches; approaches which themselves are historically contingent.

**AIMS AND OBJECTIVES**

The course has two main objectives. First, you should gain a good basic grasp – bibliographically, conceptually, etc. - of six different approaches to studying music. This will set you in good stead for the course 'Musical Thought and Scholarship' for Finals (although it is possible to take this latter course without having done 'Issues in Musicology'). Second, you should be able to draw down from overarching theoretical approaches when discussing individual stories of general public interest.

**PROVISIONAL COURSE OUTLINE (6 X 60 MINUTE LECTURES)**

1. History
2. Hermeneutics
3. Identity
4. Performance
5. Listening
6. Taste

**METHOD OF EXAMINATION**

You should answer two from at least six questions. Duplication of material between answers should be avoided.

**PRELIMINARY BIBLIOGRAPHY**

(a detailed bibliography will be handed out at the beginning of the course):

- Dahlhaus, Carl. *Foundations of Music History*. Cambridge: Cambridge UP, 1983.
- Treitler, Leo. *Music and the Historical Imagination*. Cambridge, Mass. ; London: Harvard UP, 1989.
- Solie, Ruth A. *Musicology and Difference : Gender and Sexuality in Music Scholarship*. Berkeley ; London: U of California, 1993.
- Cook, Nicholas, and Mark. Everist. *Rethinking Music*. Oxford: Oxford UP, 1999.
- McClary, Susan. *Feminine Endings : Music, Gender, and Sexuality*. Minneapolis, MN ; London: U of Minnesota, 2002.



- Kramer, Lawrence. *Musical Meaning : Toward a Critical History*. Berkeley ; London: U of California, 2002.
- Beard, David, and Kenneth. Gloag. *Musicology : The Key Concepts*. London: Routledge, 2005.
- Goehr, Lydia. *The Imaginary Museum of Musical Works : An Essay in the Philosophy of Music*. Rev. ed. Oxford: Oxford UP, 2007.
- Harper-Scott, J. P. E., and Jim. Samson. *An Introduction to Music Studies*. Cambridge: Cambridge UP, 2009.
- Clarke, Eric F. *Ways of Listening : An Ecological Approach to the Perception of Musical Meaning*. New York ; Oxford: Oxford UP, 2011.
- Lawson, Colin, and Robin. Stowell. *The Cambridge History of Musical Performance*. Cambridge: Cambridge UP, 2012.
- Kivy, Peter. *De Gustibus : Arguing about Taste and Why We Do It*. Oxford, 2015.

### **SAMPLE TUTORIAL ESSAY TITLES**

1. Some people objected to the harmonisation of the British national anthem at the Rio Olympics in 2016. Why might this be?
2. Adele has prevented the Donald Trump presidential campaign from using her songs at rallies. Why might an artist not want their songs played in such circumstances?
3. Another unknown composition by Johann Sebastian Bach has been unearthed in a church attic in eastern Germany. Why might there be an abiding interest in new material finds related to a famous composer?

### **EXAM RUBRIC**

Answer TWO questions – avoid duplication of material between your answers.



**OPTION B – EXTENDED ESSAY*****Lecturer: Professor Jeremy Llewellyn*****MICHAELMAS TERM 2017****AIMS AND OBJECTIVES**

An essay of 4,000–5,000 words on a subject to be chosen in consultation with the candidate's tutor, to include bibliography and footnotes.

Your essay is not required to be a piece of original research, but it must be your own work, researched and written since the first day of Michaelmas Term 2016.

Your tutor may advise you on materials, sources, and suitable approaches to your chosen subject; he or she may also read and comment on an early draft of the essay, but may not comment on the final version, which must be your own unaided work.

**TITLE APPROVAL**

You must complete the **Extended Essay Title Approval Form** (on WebLearn) and hand it in to the Academic Administrator by noon on Friday of the fourth week in Hilary Term. You should ensure before submission of the form that it has been seen by your tutor.

**NOTES ON SUBMISSION**

1. Use double line-spacing, 12 font, and print your essay on both sides of the A4 paper. You may include musical and other illustrations.
2. You must hand in **TWO** copies to the Submissions Desk in the Examinations Schools before noon on Tuesday of the fifth week of Trinity Term. You should also send a WORD DOC of your essay to the Academic Administrator at the same time.
3. On the front of your essay you should type the title of your essay, the word count, and your candidate number. This is NOT the number on your Bod Card, but should be on your statement of Examination Entry. If you cannot find it ask the Academic Administrator.
4. The word count includes footnotes/endnotes/charts etc, but does not include the bibliography. Penalties for overlong work begin at 10% over the limit.
5. Your essay should be firmly bound. You can have this done in the library, but give them time to do it. Do not use ring binders, folders etc.
6. You need to put a signed copy of the FORM OF DECLARATION into your envelope (it can be found on WebLearn).
7. Both copies, and the Form, should be put in a large envelope (not padded). On the front write 'PRELIMS IN MUSIC - EXTENDED ESSAY' and your candidate number only.
8. Do not write your name or college on the envelope or on the piece of work you submit.
9. When you hand it in at the submission desk at Examination Schools do make sure you keep the receipt, which is the proof that it was correctly submitted.
10. Please do not submit late – there are penalties. If you are ill and you submit late you will need to go to your college office and get a medical note. Please let the Academic Administrator know if this happens.
11. Students are reminded that, though submissions do not have to be pieces of *original* research, they must – without exception – be their own work. The Faculty regards plagiarism as a serious form of cheating: offenders can expect severe penalties. Please see the section of WebLearn on plagiarism.

## LECTURES

Two introductory lectures will advise students on the requirements and expectations of the undergraduate Extended Essay. Particular attention will be given to: the structure of the Essay; 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 Essay.

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) as to the content, structure and argument of their Essay.

You are encouraged to read in detail the supplementary material available on WebLearn which clearly advises on matters of presentation. You should take care to choose a topic of sufficiently limited nature to be adequately addressed in 4000–5000 words. Listed below are some indicative topic areas that might be considered suitable for research (suggested on the basis of some staff research specialisms, but by no means exclusive). Also listed are some recent candidates' topics, which proved successful choices. The latter titles serve to indicate the range and type of topic that might be appropriate; the titles themselves should not be used.

## INDICATIVE TOPIC AREAS

- The relationship between text and music in any given historical period, with reference to specific works
- The aesthetic or political functions of opera or music theatre, with reference to a specific work, institution or artist
- An aspect of the history of musical life in Oxford
- Formal design and meaning in eighteenth-century instrumental music, with reference to specific works
- An aspect of musical politics in Wagner/Mahler/Britten/Stravinsky...
- Ideas of cultural identity in a contemporary British (or foreign) musical community
- The relationship between an aspect of contemporary musical culture and the recording industry
- Issues in contemporary experimental music, with reference to specific works or composers

## SOME CANDIDATES' TOPICS

- The influence of Russian Orthodox chant on the music of Rachmaninov
- A reading of 'this is a low' by Blur, with particular reference to the influence of British guitar-based popular music of the 1960s
- Reich transposed: an investigation into the shared concerns and compositional procedures of the music of Steve Reich and 'Repetitive Music'
- The 'public interest' or an interested public? The BBC then and now
- Copland in France, 1921–1924: America *versus* Europe
- Form and structure in the first movement of J.S. Bach's Violin Concerto in E major BWV 1042
- Golden sections in the music of Mozart
- A case-study in music education: bridging the gap between school and university

**OPTION C – COMPOSITION*****Lecturers: Professors Robert Saxton and Martyn Harry, and Mr Daniel Hulme*****MICHAELMAS TERM 2017 and HILARY TERM 2018****COURSE OVERVIEW**

This course is divided into three parts, each served by a series of lectures or seminars:

- a. **Composition**
- b. **Studio Techniques**
- c. **An Introduction to Contemporary Music**

The Composition and Studio Techniques will equip students for their compositional work this year. An Introduction to Contemporary Music will prepare students for their listening examination in the summer. The course is taught in conjunction with the regular series of supporting workshops offered by the Faculty's new music group, Ensemble Isis.

**a. COMPOSITION – PROFESSOR ROBERT SAXTON**

These six lectures are designed to lead the student from fundamental technical matters to advanced challenges concerning long-range structural issues. This stems from the fact that certain basic requirements for composers traverse stylistic and aesthetic boundaries. The following are some of the compositional issues to be addressed:

- composition of a cohesive line
- melodic tension and resolution
- phrase-building
- cadences and their structural function
- motivic variation/development
- the nature of local and long-range rhythm
- word-setting and use of texts
- score (portfolio) preparation/presentation

These lectures are particularly useful for students wishing to compose a song for voice and piano, or a work for flute, clarinet, violin, cello and piano (for instrumental doublings, see below) as well as solo instrument and electronics in years when this option is available. While forming an individual component of the Prelims syllabus, this course also serves as preparation for the optional FHS Composition Portfolio; please note that it is *not* a requirement, if intending to offer Composition at FHS, to have offered Composition for Prelims.

**READING LIST**

Hindemith, Paul, *Traditional Harmony* (New York: Schott, 1981) Book 2, Chapter 6

Lester, Joel, *Analytical approaches to 20<sup>th</sup> century music* (Norton, 1989)

Persichetti, Vincent, *Twentieth-Century Harmony* (London: Norton, 1967)

Salzer, Felix, *Structural Hearing: tonal coherence in music* (USA: Dover, 1982)

Schoenberg, Arnold, *Fundamentals of Musical Composition* (Faber: London, 1970)

**b. STUDIO TECHNIQUES – DANIEL HULME**

Studio Techniques are a series of seminars preparing the student for submitting a three-minute electroacoustic composition at the end of the year. Techniques taught:

Introduction to the Electroacoustic Studio

Composing with DAWs: Pro Tools and Logic Pro

Designing Sounds: Reaktor and SoundHack

Please see the **SOUND DESIGN AND STUDIO TECHNIQUES** course description on **WebLearn**

### **c. AN INTRODUCTION TO CONTEMPORARY MUSIC – PROFESSOR MARTYN HARRY**

This course is intended not only to prepare students for the summer listening examination but to provide a broad introduction to our present-day musical culture as a formative basis for the students' own compositional activity. The five lectures are intended to present contemporary classical music in its full diversity ranging from avant-garde and experimental music to other work that has strong affinities to jazz, popular music and film music repertoires and the way these materials are transformed by their assimilation into a contemporary classical context. For the purposes of the listening examination, examples will be confined to the period 1950-2000.

'An Introduction to Contemporary Music' is broad-ranging in content. It comprises five two-hour lectures, each focussing on a different element of new music: pitch, rhythm, texture, marketing and identity.

1. Rhythm  
Pulses and Hockets: Nancarrow, Carter, Ligeti and Michael Gordon
2. Texture  
Composing Means: Building An Instrument
3. Pitch  
Foiling Serialism: New Concepts of Structure
4. Marketing  
The Resurgence of Tonality: Schnittke, Pärt, Glass and Silvestrov
5. Identity  
Rule Britannia? British music post-1960

### **READING LIST**

Cross, Jonathan: *The Stravinsky Legacy* (Cambridge: Cambridge University Press, 1998)  
 Griffiths, Paul, *A Guide to Electronic Music* (Oxford: Oxford University Press, 1979)  
 ———, *Modern Music and After* (Oxford: Oxford University Press, 1995)  
 Harvey, Jonathan, *The Music of Stockhausen* (London: Faber and Faber Press, 1975)  
 Hewett, Ivan, *Music: Healing the Rift* (London: Continuum, 2003)  
 Manning, Peter, *Electronic and Computer Music*, rev. ed. (Oxford University Press, 2004)  
 Nyman, Michael, *Experimental Music: Cage and Beyond* (Cambridge University Press, 1999)  
 Potter, Keith, *Four Musical Minimalists* (Cambridge: Cambridge University Press, 2000)  
 Ross, Alex, *The Rest is Noise: Listening to the Twentieth Century* (London: Picador, 2008)  
 Schiff, David, *The Music of Elliott Carter* (London: Eulenberg Books, 1983), chapters 1 to 4  
 Taruskin, Richard, *The Oxford History of Western Music*, Vol. 5, 'The Late Twentieth Century' (Oxford: Oxford University Press, 2005)  
 Whittall, Arnold, *Musical Composition in the Twentieth Century* (Oxford: Oxford University Press, 1999)  
 ———, *The Cambridge Introduction to Serialism* (Cambridge: Cambridge University Press, 2008), chapters 9 to 14 only

### **WORKSHOPS**

Students are strongly encouraged to submit a composition for performance in a workshop during the year. The workshops are formative, with the course convenors and performers providing feedback that is, broadly speaking, aligned as far as possible to how the piece will be examined. Their purpose is to stimulate new lines of enquiry that will help students more clearly define and enrich their own compositional ideas, as well as to solve practical problems.



**ASSESSMENT - Consists of two elements:****1. COMPOSITION PORTFOLIO (70%)**

The portfolio will consist of two contemporary classical concert works chosen from the following options:

- (i) EITHER an electroacoustic composition of no more than four minutes, submitted with the source recordings upon which the work is based; OR a piece for solo instrument (either piano, flute or cello) and tape;
- (ii) a work for an ensemble of flute (doubling piccolo and alto flute), clarinet In Bb or A (doubling bass clarinet), violin, 'cello, and piano;
- (iii) a work for solo voice and piano.

The total duration of the two pieces together should be between eight and fifteen minutes. Candidates intending to use the electronic studio in connection with this option are required to have attended the Studio Techniques course (see above).

**2. LISTENING EXAMINATION (30%)**

The listening examination is a one-hour paper in which candidates should attempt to identify eight musical extracts of contemporary classical music each played twice, and to identify two printed excerpts from scores. Students should be reassured that all extracts will either be closely related in some way to music played in the Introduction to the Contemporary Music lectures (see above), or be obtainable from the Faculty of Music Library.

**SUBMISSION**

- The works in the portfolio must have been composed since the first day of the Michaelmas Term 2017
- You must hand in **TWO** copies of the Portfolio to the Submissions Desk in the Examinations Schools by noon on Tuesday of the fifth week of Trinity Term.
- You should address the envelope to the Chairman of Examiners, Preliminary Examination in Music.
- Inside your parcel you must place a copy of the Form of Declaration (found on WebLearn) within a small envelope. Write only your candidate number on each envelope and 'Composition'.
- **Do not write your name** or college on any envelope or piece of work you submit.

**SUBMISSION REQUIREMENTS**

Students should submit two complete score sets (one for each examiner). Each set must contain the following elements:

- i. Scores
- ii. CD recordings of the compositions
- iii. Prefaces for each musical composition.

**i. Scores:**

The four scores can either be bound together into one volume or submitted as a separate items. In the latter case, candidates are advised to place the materials in a portfolio. Each item should be double-sided, spiral or black-comb bound with acetate cover and card back.

**ii. CD recordings of the compositions**

From this year it is now mandatory for students to submit recordings of their pieces in support of each composition. Here are the specifications:

- a. for submitting an electroacoustic composition;
- b. for submitting recordings of the piece in support of Instrumental or vocal compositions.

**a. Submitting an Electroacoustic Piece**

Each electroacoustic 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. 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.

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 'source material' tracks which should contain illustrations of the raw sound materials, generative processes or sound transformations that led to the composition (as appropriate).

**b. Submitting recordings in support of instrumental or vocal compositions**

It is now generally accepted as being part of a composer's craft to support their new works through electronic-generated versions of the score; if a candidate does not submit a supporting recording the score submission may be marked down. The recordings will be used by examiners as a tool to assess the scores, but please note that the recordings themselves otherwise will not factor in the assessment.

The candidate should submit any recordings made in workshops or performances during the year, noting in the preface if there are differences between the version on the recording and what has been submitted in the score. If no acoustic recordings are not available, candidates should create their own recording electronically either through sound samples in Sibelius or an appropriate DAW programme. It is understood that the candidate may not always have access to good-sounding samples. It is also recommended that saxophone samples be used rather than the Sibelius voice samples when a composition includes a solo singing voice.

There are situations when there are works involving extended techniques or experimental pieces where an adequate recording cannot easily be made. If this is the case for a particular piece, candidates should write to the board of examiners in advance to get permission and explain why it has not been possible to submit a recording in the preface to the score. Nevertheless, it should be the default position to submit a recording; for instance, candidates should generally attempt to realize a single indicative version of note-based aleatoric elements in a score even when other versions might be possible or conceivable. Electroacoustic pieces may be submitted on the same CD as the remaining recordings. It is crucial that both examiner's CD copies are submitted in either jewel cases or plastic sleeves to avoid scratching.

**iii. Prefaces to Each Musical Composition**

Students should provide a preface (a minimum of 300 words, or as long as the candidate pleases) for each composition they submit. There should one introductory note for each piece. The student may either publish 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.

Each 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 contemporary classical 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 preface should refer to the 'sound material' tracks as illustrations for the processes used to transform or synthesize the basic materials, and how these led to the composition of the final piece.

## OPTION D – PERFORMANCE

*Natalie Klein, Director of Performance*

**HILARY TERM 2018**

### AIMS AND OBJECTIVES

To provide a framework within which performers can pursue musical performance within the university setting, integrating academic knowledge and performance skills. The issues to be addressed include the importance of reliable editions and relevant historical knowledge, the communication of expressive goals, notions of textual authority and interpretative freedom, as well as effective practice strategies, dealing with performance anxiety, stage demeanour

The Faculty provides introductory practice-based, coaching sessions 'Performance Workshops', but your main Tuition is arranged by yourself and your chosen teacher, in consultation with your college tutor.

### PERFORMANCE WORKSHOPS

- These are for candidates who intend **to offer Performance as an option in the Prelims Examination only** – they are in addition to the performance tuition system.
- During Undergraduate Induction (Thursday of 0 week in Michaelmas term) in the 'Performance at Oxford' session 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 2017-18)
- Students will be allocated slots **for the year** by the 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 Prelims Candidates

To be confirmed

### ASSESSMENT

In the examination you are required to give a solo performance, which will be either vocal or instrumental, 10-12 minutes in length. Instrumental candidates may choose to perform a single work, a movement from a longer work, or two pieces in contrasting style. The choice of instrument is limited to related families of instruments. Singers may choose to perform up to four pieces. In all cases, the total performance should last between 10 and 12 minutes; performances running longer than 12 minutes will be stopped.

To be suitably equipped for this option you should have reached the standard of Grade 8 (Associated Board) or higher on your chosen instrument. Your performance should give

clear evidence of technical accomplishment as well as musical ability. It is important that you show an awareness of historical, textual, and stylistic issues; you should consult with your college tutor about this.

## PROGRAMME

Complete the Performance Programme Approval Form (found on WebLearn) and had it in to the Academic Administrator by noon on Friday of sixth week in Hilary Term.

## COURSE DESCRIPTION

There will be a series of coaching sessions in which groups of students will play or sing a brief musical work which will lead to the consideration of more general issues applicable to all performers. A schedule of the meetings for the term will be handed out in the Performance sessions for undergraduate induction.

## READING LIST

Brown, C. (1999). *Classical and Romantic Performing Practice, 1750-1900*. New York: OUP.

Cone, E. (1968). *Musical Form and Musical Performance*. New York: W. W. Norton.

Cook, N. (2013). *Beyond the Score: Music as Performance*. New York: Oxford University Press.

Davidson, J. W. (2004). *The Music Practitioner: Research for the Music Performer, Teacher and Listener*. Aldershot: Ashgate.

Doğantan-Dack, M. (2012). 'Phrasing – the Very Life of Music': Performing the Music and Nineteenth-century Performance Theory. *Nineteenth Century Music Review*, special issue Vol.9/1, pp. 7-30.

Dunsby, J. (1995). *Performing Music: Shared Concerns*. Oxford: Clarendon Press.

Godlovitch, S. (1998). *Musical Performance: A Philosophical Study*. London: Routledge.

Gordon, S. (2006). *Mastering the Art of Performance: A Primer for Musicians*. New York: OUP Press.

Philip, R. (2004). *Performing Music in the Age of Recording*. New Haven, CT: Yale University Press.

Smilde, R. (2009). *Musicians as Lifelong Learners: 32 Biographies*. Delft: Eburon.

Williamon, A. (2004). *Musical Excellence. Strategies and Techniques to Enhance Performance*. New York: Oxford University Press.

## THE ACADEMIC CALENDAR for PRELIMS 2017-18

### MICHAELMAS TERM 2017 (9.10.17 – 2.12.17)

### HILARY TERM 2018 (15.01.18 – 10.03.18)

09.02.18 (HT wk 4)      **Extended Essay titles** to be submitted not later than noon to the Academic Administrator in the Faculty.

**Examination Entry Forms to be submitted not later than noon to the Head Clerk, University of Oxford, Wellington Square, Oxford, OX1 2JD.8**

You are required to declare your chosen optional paper on this form. Please note that your College is responsible for distribution and submission of the form and may therefore impose a different (earlier) deadline.

23.02.18 (HT wk 6)      **Programmes for the examination in Performance** to be submitted not later than noon to the Academic Administration in the Faculty

### TRINITY TERM 2018 (23.04.18 – 16.06.18)

14-18.05.18 (TT wk 4)      **Performance examination**, Faculty of Music, St Aldate's, Oxford. (tbc)

21-25.05.18 (TT wk 5)      **Examination in Keyboard Skills**, Faculty of Music, St Aldate's, Oxford (tbc)

22.05.18 (TT wk 5)      Examination paper in **Techniques of Composition** to be collected from the Music Faculty Library, from noon onwards.

**Portfolio of Compositions** and **Extended Essay** to be submitted not later than noon to the Chairman of Prelim Examiners in Music, Examination Schools, High Street, Oxford.

29.05.18 (TT wk 6)      Examination scripts in **Techniques of Composition** to be submitted not later than noon to the Chairman of Prelim Examiners in Music, Examination Schools, High Street, Oxford.

11-15.06.18 (TT wk 8)      **Examinations** in Issues in the Study of Music, Special Topics, Analysis, and Listening for Composers. Examination Schools, High Street, Oxford.