

July 25, 2019

Dear Somerville Music Freshers,

Congratulations on your acceptance to read Music at the University of Oxford. I'm very pleased you'll be coming to Somerville and am looking forward to meeting you all (again) in October.

I encourage you to enjoy a well-deserved break before the start of the academic year. At the same time, as the first few weeks can be quite overwhelming, you may find it helpful to do some preparatory reading before you arrive. The readings listed below relate to the module **Foundations in the Study of Music**. It would be valuable to take detailed notes on these readings, including any questions that arise from your study of the literature. As a way of guiding your reading, consider that your first assessment (which will be due some time in Week 1 i.e. the week starting October 14) will be a 1500- to 1800- word essay on the question below. Readings to which you don't refer will still be discussed in the tutorial.

**Week 1 essay question.**

*With reference to (at least) FOUR readings, explain the following statement: "Musicology's history of disciplining music is inseparable from a history of canon formation and from a persistent dependence on canons. It could almost seem that the disciplining of music is synonymous with the formation of musicology's canons." (Philip V. Bohlman)*

As you take notes, also keep in mind that you will draw on this material for later tutorials/assignments for this module, with topics including: Analysis and the 'Work Concept'; Performance Practices and Practice-Based Musical Analysis; Approaches to Music History; Feminist and Queer Musicology; and Postcolonial Musicology.

If you have any questions about this (or anything else!), do get in touch. My email address is: [samanthadieckmann@music.ox.ac.uk](mailto:samanthadieckmann@music.ox.ac.uk)

Kind regards from your Personal Tutor,  
Samantha Dieckmann

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## Preparatory Reading

1. Randel, Don Michael. (1992). The canons in the musicological toolbox. In Katherine Bergeron & Philip V. Bolhman (Eds.), *Disciplining Music* (pp. 10-22). Chicago, IL: The University of Chicago Press.
2. Weber, William. (1999). The history of musical canon. In Nicholas Cook & Mark Everist (eds.), *Rethinking Music*. Oxford, UK: Oxford University Press.
3. Kerman, Joseph. (1985). Musicology and positivism: The postwar years. In *Contemplating Music: Challenges to Musicology* (pp. 31-59). London, UK: Harvard University Press.
4. Sancho-Velázquez, Angeles. (2001). Objective, necessary, and definitive: Masterworks become canonic. In *The Legacy of Genius: Improvisation, Romantic Imagination and the Western Musical Canon* (pp. 219-258) (Unpublished doctoral dissertation). Los Angeles, CA: University of California.
5. Citron, Marcia J. (1993). Canonic issues. In *Gender and the Musical Canon* (pp. 15-43). Chicago, IL: The University of Chicago Press.
6. Hooper, Giles. (2006). A new musicology? In *The Discourse of Musicology* (pp. 5-40). Oxford, UK: Ashgate.
7. Williams, Alastair. (2001). Traditions. In *Constructing Musicology* (pp. 1-20). Farnham, UK: Ashgate.
8. Stanbridge, Alan. (2007). The tradition of all the dead generations. *International Journal of Cultural Policy*, 13(3), 255-271.