

July 20, 2020

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 at University can be quite overwhelming – and knowing how the pandemic has affected schooling – you may find it helpful to do some preparatory reading, listening and playing. The resources have been provided to this end and so engaging with them is optional: you are not required to submit, and will not be tested on, vacation work. If you are unable to spend much (or any) time on this – if you are working over the summer or have caring responsibilities – just look over the materials to the extent that you can.

The resources introduce you to a range of first-year modules (indicated in bold), and have been organised into three sections: A) **Foundations in the Study of Music**, B) **Critical Studies in Ethnomusicology**, C) **Critical Listening**, and D) **Music Analysis and Techniques of Composition**.

The attached documents contain tips on how to approach each resource list, and guidance for further exploration and activities. If the ideas in these readings, and the related skillsets and repertoire, are unfamiliar to you, please do not worry! This is the case for many students when they first arrive, and your initial level of comfort with these materials should not be taken as a reflection of how you will progress. Instead, they have been provided to help you develop a preliminary level of familiarity with a variety of ways of thinking about/with music, and a confidence to engage in discussions about them (including asking questions about complex ideas!).

While there is absolutely no requirement to do this, if you are particularly enthusiastic about any/all of the topics and decide to develop written work in response to your preparatory reading, listening and playing, you are welcome to send it to me ahead of the start of term. While I cannot offer feedback before term begins, any work you send me will be used to gauge how you've been engaging with the material, anticipate areas for improvement and consider any questions you may have. If you have any questions or concerns about this (or anything else!), do get in touch. My email address is: samantha.dieckmann@music.ox.ac.uk Otherwise, I'm sure the second-years with whom you've been put in touch would be happy to discuss this.

Kind regards from your Personal Tutor,
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A) Foundations in the Study of Music

It would be valuable to take detailed notes on these resources, including any questions that arise from your study of the literature. As a way of guiding your reading, consider that your first assessment for this module, due in the first week of term, will be a 1500- to 1800- word essay on the question below. Resources to which you don't refer will still be discussed in the tutorial, so it would be helpful to review them all.

Week 1 essay question.

With reference to (at least) FOUR resources, 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)

Preparatory Resources

1. Randel, Don Michael. 1992. The canons in the musicological toolbox. In *Disciplining Music*, edited by Katherine Bergeron and Philip V. Bohlman. Chicago, IL: The University of Chicago Press, 10-22
2. Weber, William. 1999. The history of musical canon. In *Rethinking Music*, edited by Nicholas Cook and Mark Everist. Oxford, UK: Oxford University Press, 336-355
3. Kerman, Joseph. 1985. Musicology and positivism: The postwar years. In *Contemplating Music: Challenges to Musicology*. London, UK: Harvard University Press, 31-59
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* (Unpublished doctoral dissertation). Los Angeles, CA: University of California, 219-258
5. Citron, Marcia J. 1993. Canonic issues. In *Gender and the Musical Canon*. Chicago, IL: The University of Chicago Press, 15-43
6. Hooper, Giles. 2006. A new musicology? In *The Discourse of Musicology*. Oxford, UK: Ashgate, 15-43
7. Nwanoku, Chi-chi. 2015. In search of the Black Mozart [Radio Broadcast]. *BBC Sounds*. Episode 1 retrieved from <https://www.bbc.co.uk/sounds/play/b05wdsnl>
Episode 2 retrieved from <https://www.bbc.co.uk/sounds/play/b05wy63w>
8. Williams, Alastair. 2001. Traditions. In *Constructing Musicology*. Farnham, UK: Ashgate, 15-43
9. Stanbridge, Alan. 2007. The tradition of all the dead generations. *International Journal of Cultural Policy* 13(3): 255-271

B) Critical Studies in Ethnomusicology

As with the Section A resources, it would be valuable to take detailed notes on these readings, including any questions that arise from your study of the literature. Consider that your first assessment for this module 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, so it would be helpful to review them all.

Essay question.

Steven Feld (2000) writes of a 'terminological dualism' that distinguishes 'world music from music' and argues that 'the relationship of the colonizing and the colonized' generally remains 'intact' in this distinction. In a 1500- to 1800- word essay, use a range of scholarly accounts of 'world music' to help unpack Feld's argument.

Preparatory Reading

10. Baily, John. 2010. Modi operandi in the making of 'world music' recording. In *Recorded Music: Society, Technology and Performance*, edited by Amanda Bayley. Cambridge, UK: Cambridge University Press, 107-124
11. Brennan, Timothy. 2001. World music does not exist. *Discourse* 23(1): 44-62
12. Feld, Steven. 2000. A sweet lullaby for world music. *Public Culture* 12(1): 145-171
13. Frith, Simon. 2000. The discourse of world music. In *Western Music and Its Others: Difference, Representation, and Appropriation in Music*, edited by Georgina Born and David Hesmondhalgh. Berkeley, CA: University of California Press, 305-322
14. Guilbault, Jocelyne. 2001. World music. In *The Cambridge Companion to Pop and Rock*, edited by Simon Frith, Will Straw and John Street. Cambridge, UK: Cambridge University Press, 176-192
15. Kolluoglu-Kirli, Biray. 2003. From orientalism to area studies. *CR: The New Centennial Review* 3(3): 93-111
16. Lipsitz, George. 1999. World cities and world beat: Low-wage labor and transnational culture. *Pacific Historical Review* 68: 213-231
17. Taylor, Timothy D. 1997. Popular musics and globalization. In *Global Pop: World Music, World Markets*. London, UK: Routledge, 1-37

C) Critical Listening

Some of you may remember that your interview involved a listening exercise during which you had to aurally analyse a song. This interview exercise can be further examined via Resources 19 and 20 below, to be considered together. How can we analyse music transmitted orally, or musical genres or practices that are not (primarily, or at all) governed by the rules of functional harmony? What are the implications of transcribing orally transmitted or audio recorded musics for this purpose?

Preparatory Resources

18. Roeder, John. 2019. Timely negotiations: Formative interactions in cyclic duets. *Analytical Studies in World Music* 7(1): 1-19
19. Track from the Solomon Islands. Aamata (Funeral Song) transcribed by John Roeder
20. Tenzer, Michael. 2006. Introduction: Analysis, categorization, and theory of musics of the world. In *Analytical Studies in World Music*, edited by Michael Tenzer. Oxford, UK: Oxford University Press, 3-35
21. Middleton, Richard. 1993. Popular music analysis and musicology: Bridging the gap. *Popular Music* 12(2): 177-190
22. Cook, Nicholas. 2011. Methods for analysing recordings. *The Cambridge Companion to Recorded Music*, edited by Nicholas Cook, Eric Clarke, Daniel Leech-Wilkinson and John Rink. Cambridge, UK: Cambridge University Press, 221-245
23. Marian-Bălașa, Marin. 2005. Who actually needs transcription? Notes on the modern rise of a method and the postmodern fall of an ideology. *The World of Music* 47(2): 5-29
24. Stanyek, Jason. (Convenor). 2014. Forum on transcription. *Twentieth-Century Music* 11(1): 101-161

Suggested Activities

25. The journal [Analytical Approaches to World Music is openly accessible here](#). You are encouraged to explore the website and read any and all articles that interest you, analysing and listening to recordings where they have been made available.
26. If you've time and the inclination, once you've engaged with the Section C preparatory resources you are encouraged to conduct a listening-based analysis of a song or piece for which you do not have the notation. Given your readings, and (importantly!) the style and nature of the chosen song, represent the song/piece in the manner you deem most appropriate (e.g. words, images, notated transcription). Write a short introduction to your representation, justifying the reasons you've conceptualised the music in this way.

D) Music Analysis and Techniques of Composition

from your Analysis tutor Dr. Esther Cavett

In the first year, your analysis work goes hand in hand with your techniques of composition and keyboard harmony work. All areas reinforce each other and give you the technical foundations for understanding tonal music, of whatever era, since tonal music is found across the globe and is not confined to the Western art music tradition. For your analysis studies, in order to provide the foundation referred to above, you will study a range of analytical techniques and theoretical approaches which will enrich your understanding of 18th Century classical repertoire. This will also be applicable to other tonal music, broadly defined, with examples of tonal theoretical approaches to popular and rock music in readings 31 and 32.

Preparatory Reading

27. Beckles Willson, Rachel. 2009. Music theory and analysis. In *Introduction to Music Studies*, edited by J.P.E. Harper-Scott and Jim Samson. Cambridge, UK: Cambridge University Press, 25-42
28. Caplin, William Earl. 1998. Some basic formal functions: An overview. In *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart and Beethoven*. Oxford, UK: Oxford University Press, 9-21
29. Caplin, William Earl. 1998. "Fundamental progressions of harmony." In *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart and Beethoven*. Oxford, UK: Oxford University Press, 23-31
30. Hepokoski, James and Warren Darcy. 2006. Contexts. In *Elements of sonata theory: Norms, types, and deformations in the late eighteenth century*. Oxford, UK: Oxford University Press, 3-12
31. Hepokoski, James and Warren Darcy. 2006. "Sonata form as a whole." In *Elements of sonata theory: Norms, types, and deformations in the late eighteenth century*. Oxford, UK: Oxford University Press, 14-22
32. Brown, Matthew. 1997. "Little Wing: A study in music cognition." In *Understanding Rock: Essays in musical analysis*, edited by John Covach and Graeme M. Boone. Oxford, UK: Oxford University Press, 155-169
33. Hesselink, Nathan D. 2013. "Radiohead's 'Pyramid Song': Ambiguity, rhythm and participation." In *Music Theory Online* 19(1). Retrieved from <https://mtosmt.org/issues/mto.13.19.1/mto.13.19.1.hesselink.php>

Suggested Activities

34. Familiarise yourself with 18th Century classical music by listening to and – much more importantly – playing this music. The latter will involve you getting comfortable with reading the alto clef, for the viola. It's okay if you are unfamiliar with the alto clef at this stage: the best way to learn it is to keep playing it.
- a) Undertake some contextual listening *e.g.* BBC's [Discovering Haydn](#); [Chevalier de Saint-Georges programme](#) (or [YouTube playlists](#)); or [Mozart Phenomenon](#) programme
 - b) Get to know (at least) THREE works, by listening to the whole piece several times, playing through the score of at least one movement of each work, ideally at the keyboard, or otherwise by playing or singing individual lines. Try and work out what is going on with phrase and chord structure (annotate the score as you go along). If you're not familiar with this repertoire, ask yourself how it differs from what you know. If you know this repertoire well, consider how features of it appear in other tonal music you want to study. The THREE works should include:
 - i) Sonata No. 2 in A Major by Joseph Bologne, Chevalier de Saint-George
Audio recording [available here](#)
Score in the folder with the other Section D readings
 - ii) Choose ONE Mozart Trio or Quartet
An audio recording will be on You Tube and/or Spotify
Scores will be available for free download from www.imslp.org
Within IMSLP, search for the New Mozart Edition scores
 - iii) Choose ONE Haydn Trio or Quartet
(If you chose a Trio for Mozart then choose a Quartet for Haydn, and vice versa)
An audio recording will be on You Tube and/or Spotify
Scores will be available for free download from www.imslp.org
Within IMSLP, search for the recent Haydn scores rather than older versions
35. Try to develop some facility with getting around the keyboard if you can't already do so, and if your circumstances allow. You will have access to your own keyboard in college.
36. There is a lot of online material with further information on harmonic analysis. We will typically use a combination of Roman numeral and figured bass notation (rather than Ia, Ib, Ic or any other notation, such as the US "slash" notation), so please try not to get confused by other notations. With this in mind, the following online sites are useful (you do NOT need to understand everything in these resources):
- a) <http://openmusictheory.com/contents.html>
Students like the sections in this website on classical form, which act as a preparation for concepts used in textbooks by Caplin and Hepokoski and Darcy (e.g. Readings 27-30).

Earlier sections on harmony and counterpoint are quite ‘American’ in terminology and there are some references which don’t need following up, for example, the work of Quinn and Schafer. There are also sections on pop analysis which may be of interest.

- b) <http://musictheory.pugetsound.edu/mt21c/MusicTheory.html>

This is a detailed online textbook containing a lot more material than you will need. There are sections on Roman numeral and figured bass designations and on common harmonic progressions and how to analyse them.

- c) <https://www.youtube.com/channel/UC6X9nEsddMpYNyxr3ZckjLg/videos>

The instructor on these short videos is very highly regarded in the United States. They are graded lessons starting from a very basic level, so you can start the sequence wherever you feel you need, but it would be a good idea to look at the lessons on sentences, periods, figured bass, and doing a good analysis.