

July 28, 2021

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. These 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**.

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!).

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,
Sam

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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 an audio-visual listening exercise during which you had to analyse a video on YouTube. 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. 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
20. Middleton, Richard. 1993. Popular music analysis and musicology: Bridging the gap. *Popular Music* 12(2): 177-190
21. 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
22. 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
23. Stanyek, Jason. (Convenor). 2014. Forum on transcription. *Twentieth-Century Music* 11(1): 101-161

Suggested Activities

24. 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.
25. 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

from your Analysis tutor Dr. Esther Cavett

For brushing up on melodic and harmonic analysis there is lots of online material, but it is difficult to choose what to look at, so here is a short list of suggestions. 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 in the following materials. You do NOT need to understand everything in these resources – so, for now, just build from a point where you feel you understand what is being said, and gradually continue exploring.

<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. It would be a good idea to look at the lessons on sentences, periods, figured bass, and doing a good analysis.

If you work through the You tube videos one by one and don’t look at the other links, you still have started to build firm foundations. If you feel you want to know more about anything mentioned in the videos, the following are good resources to dip into (some sections far more advanced than you will need!)

- a. <http://musictheory.pugetsound.edu/mt21c/MusicTheory.html> -- this is a detailed online textbook. There are sections on Roman numeral and figured bass designations and on common harmonic progressions and how to analyse them.
- b. <http://openmusictheory.com/contents.html> I find students like the sections in this website on classical form, which act as a preparation for concepts used in the first-year analysis course. Earlier sections on harmony and counterpoint use quite American terminology, so please don’t worry about that.

Suggested Further Activities

26. Listen to the following songs and read/view the related analysis. This gives a little insight into the breadth of music analysis today.

- a. 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

Listen to Jimi Hendrix’s ‘Little Wing’ [here](#) (many other versions on You Tube)

- b. Hesselink, Nathan D. 2013. Radiohead’s ‘Pyramid song’: Ambiguity, rhythm, and participation. *Music Theory Online*, 19(1). Retrieved here:
<https://mtosmt.org/issues/mto.13.19.1/mto.13.19.1.hesselink.php>

Listen to Radiohead’s ‘Pyramid Song’ [here](#) (many other versions on You Tube)

- c. Online analysis of ‘Girl from Ipanema’ [here](#)

27. 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) ONE specific work, 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 work/s you consider could include:
 - i) Sonata No. 2 in A Major by Joseph Bologne, Chevalier de Saint-George
Audio recording [available here](#)
Score in the Section D folder, 27bi
 - ii) 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) Haydn 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 recent Haydn scores rather than older versions
 - d. 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.
 - e. If you are especially interested in the area of music analysis, there are lots of useful online music theory materials for you to explore.

Open access articles, books, and textbooks

[Open Music Theory \(OMT\)](#) has a very complete, if bare-bones, curriculum

[Contemporary Musicianship](#) has a few chapters up online that discuss extended tertian chords, chromatic harmony, modulation, and form and has also shared [PDFs of their assignments](#)

[Music Theory for the 21st-Century Classroom](#) is a complete and free online textbook by

Robert Hutchinson

[A Species Counterpoint Primer](#) (Michael Berry): first, second, and fourth species counterpoint after Fux

Websites with Music Theory Content

[Teoria](#) has lessons and exercises for fundamentals, diatonic harmony, and some chromatic harmony concepts

[Picardy](#) has 1000+ lessons and exercises in core theory topics and is offering free educator and student accounts during the COVID-19 outbreak

[Artusi](#) has online exercises for many theory topics and is free during the COVID-19 outbreak

[uTheory](#), a web based platform for fundamentals of theory, rhythm, and ear training, with video lessons, individualized practice & proficiency testing is offering free educator licenses through July 1.

[Musition & Auralia](#) are offering free access to their theory and ear-training software through June 30th for affected institutions.

[Theta Music Training](#) has fundamentals exercises

[Rap Analysis](#) — pretty self-explanatory!

[Top 40 Theory](#) has analysis of pop music

[musictheory.net](#) — good tutorials and drills on fundamentals. Also has a mobile app, Tenuto.

[Music Theory Blog](#) and [Listening to 20th- and 21st-century music](#): two blogs by Michael Berry. The first one has pages labeled “partwriting help”—look under “Labels” in the menu hidden on the right-hand side.

[Music Theory Materials](#) has music examples and handouts for a variety of form, fundamentals, and harmony topics

[John Paul Ito’s Music Theory Website](#) has materials for a variety of topics from fundamentals to 20th century. There are lots of lecture notes and assignments; the videos linked there all cover fundamentals, but if you search “John Paul Ito species counterpoint” in YouTube there are also video lectures on species 2-4 (audio isn’t great).

Websites with Ear Training Content

[The recordings that accompany Karpinski’s *Manual for Ear Training and Sight Singing*](#) will be available free of charge during the COVID-19 crisis. Students who already have a Norton account should login there as usual. Those without an account should create an account by registering. In either case, students may use the access code COMMUNITY for free access at this time.

[Teoria](#) has lessons and exercises for basic ear training

[Picardy](#) has 600+ dictations, lessons, and exercises for ear training from fundamentals to advanced undergraduate topics and is offering free educator and student accounts during the COVID-19 outbreak

[uTheory](#) has scale degree/solfege based dictations, real-time rhythm reading & feedback, interval practice, and chord quality/inversion ID, and is offering free educator licenses through July 1.

[TonedEar](#) has lessons and exercises for basic ear training

[John Paul Ito’s Music Theory Website](#) also has ear training resources. These are the Aural Idiom Drill, which lets students drill harmonic idioms (e.g. from Aldwell/Schachter) and instructions and worksheets for using MacGamut that help students target their weak areas more efficiently.

Videos and YouTube Channels

[Fundamentals and diatonic harmony by Seth Monahan](#)

[Assorted music theory topics from 12tone](#), from fundamentals to pop music to atonal music

[Introductory music theory videos from Michael Berry](#) (covers the basics up to triads and seventh chords)

[Music theory and aural skills videos by Kent Cleland](#); topics for typical undergraduate harmony and aural skills courses.

[Chromatic harmony and 20th-c. videos by Wes Flinn](#)

[A playlist of fundamentals videos by York College, CUNY](#)

[Post-tonal videos from Zack Bernstein](#), mainly consistent with Straus text

[Fundamentals and diatonic harmony videos from Kati Meyer](#)

[Dictation assignments from Cynthia Gonzales](#) will be immensely helpful for distance learning aural skills

[Bryn Hughes has a handful of videos](#) on integer notation, prime form, classical periods, and applied chords

[Graduate music theory topics by Megan Lavengood](#), as well as undergrad set theory videos

[Music analysis videos for diatonic harmony by Edward Klorman](#)