

July 26, 2022

Dear Somerville Music Freshers,

Congratulations on your acceptance to read Music at the University of Oxford. We're very pleased you'll be coming to Somerville and are looking forward to meeting you all again.

We 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 four 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!), you will have the opportunity to ask them of us in a pre-term meeting which will take place via Microsoft Teams on:

13th September 2022, 10:00-12:00

To prepare for this session, we ask that you:

- a. Bring one song / piece of music (any genre, style, period) that you've been listening to recently. Be ready to tell the group what you like and/or find interesting about this music. What more would you like to learn about this song / piece?
- b. Have a look at section (D) below and come with any questions you may have on the suggested materials. We will listen to the first movement of the Joseph Bologna Sonata No. 2 in A Major referred to there, so it would be helpful if you could download the score provided so we can discuss the exposition together when we meet.

*If you can make this session,
please reply to this email (from the Academic Office) to RSVP*

Looking forward to seeing you soon.

Kind regards from your Personal Tutors,
Esther Cavett
Samantha Sebastian Dieckmann

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 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) transmitted by scores? 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

You do NOT need to understand everything in these resources – just build from a point where you feel you understand what is being said, and gradually continue exploring.

Consider that your first analysis module assignment is to make and submit detailed notes (maximum 1800 in total) on the videos by Seth Monahan on "what is figured bass" (lesson 6), "Sentences and Periods" (lesson 12), and "Doing Analysis the Right Way" (lesson 18) at <https://www.youtube.com/channel/UC6X9nEsddMpYNYxr3ZckjLg/videos>

Please include brief reflections on what in these videos you know already, what you have learnt from them, and what you need help with to understand. Please be honest because this information will inform how I teach you in the coming academic year. *I will set this work for your first tutorial, so you do not have to do it during the vac if you are not in a position to do so.*

The instructor on these short videos is very highly regarded in the United States. The videos offer graded lessons starting from a very basic level, so you can start the sequence wherever you feel you need. If you work through the videos in this course 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 online textbook is a good resource to dip into (some sections are far more advanced than you will need, but you will need to understand concepts up to and including section 13): <http://musictheory.pugetsound.edu/mt21c/MusicTheory.html>

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 suggested materials.

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' (there are various 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. At the end of your first year, you're asked to analyse a piece of 18th Century classical music. You might therefore find it helpful to prepare for this examination by listening to and – much more importantly – playing this music (use any instrument you have access to –

keyboard, voice, sax!). Playing the score, or individual instrumental lines from it 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 but the best way to learn it is to keep playing it. Here are some suggested resources:

- a. For contextual listening try 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 listed below, 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. 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) Any 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) Any 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 don't already have experience of keyboard playing and if your circumstances allow. You will have access to your own keyboard in college.