

**DEPARTMENT OF MUSIC
UNIVERSITY OF YORK**

**PROJECTS HANDBOOK
2011-2012**

AUTUMN

Weeks 2 - 6

Practical Project:

Good Night, Gertrude (WB)

FIRST YEAR PROJECTS

Weeks 7 - 10

- 1 Musical Analysis (TH)
- 2 Musical Analysis (DM)
- 3 Musical Expression (JD)
- 4 Staging Opera (AS)
- 5 The Jazz Diaspora (JE)

SECOND YEAR PROJECTS

Weeks 2-5

- 6 Composition II (RM)
- 7 Chamber Music (JS)
- 8 Music Therapy (ES)
- 9 Mzansi Fo Sho (JE)
- 10 Rhetoric and Baroque (PS)
- 11 Textures & Counterpoint (NS)

SPRING

Weeks 2 - 5

- 1 17th and 18th Century Vocal Music (PS)
- 2 Bartok (NL)
- 3 Conducting (JS)
- 4 Debussy (TH)
- 5 Future Lab (AF)
- 6 Instrumentation (MS)
- 7 Jazz Performance (JT)
- 8 Ligeti (DM)
- 9 Music in the Community (BC)
- 10 Performance and Context (CL)
- 11 The String Quartet (TS)

SUMMER

Weeks 1 - 4

- 1 Composition I (TS)
- 2 Contemporary Voices (RM)
- 3 Gamelan (NS)
- 4 Music & Patronage in 17th Century England (JW)
- 5 Spectral Music (MS)
- 6 Weimar Music Theatre (AS)

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PROJECTS AUTUMN TERM 2011

PRACTICAL PROJECT 2011: GOODNIGHT, GERTRUDE (MUS00005C, MUS00049I, MUS00023H)

Prof. William Brooks

Level: C/4 (1st years), C/4, H/5 5 (1st years)/20 Credits

Compulsory for all 1st years

Autumn Term weeks 2 -5 Mondays & Thursdays

Performances Wed 16 & Thur 17 November

Submission (2nd and 3rd years): Spring Term, Monday week 1, 4pm

Feedback: Spring Term, week 6.

The work

“Goodnight, Gertrude” is a newly created, devised show based loosely on *The Autobiography of Alice B. Toklas* (by Gertrude Stein), and incorporating existing settings of Stein by Virgil Thomson, Ned Rorem, Charles Shere and/or others. A quick search on WorldCat lists over 120 settings, and the exact repertoire will be chosen to suit the participants. The first act deals with the years up to World War I; the second act with the years thereafter. Additional music will be written for the show, in a variety of styles that are not limited by chronology. (Anyone who knows Stein’s writings can appreciate the temptation to use jazz, rock and rap; we will, I hope, succumb.) The space will be used creatively, in part to represent Stein’s extraordinary collection of paintings; we will need an imaginative and resourceful technical crew (and at least a few assiduous researchers). There will be significant roles for such historical figures as Thomson, Ernest Hemingway, Pablo Picasso, Alfred North Whitehead, and many others; costumes and makeup are much needed skills.

Participation

Singers, dancers, instrumentalists: if you find (start with WorldCat) or create a work (see below) that you’d like to incorporate (and that sets a text by Stein), bring it to my attention. Composers: New music will be required that suits the occasion and is stylistically diverse (see above); begin thinking about texts now, please (see below). Production: this will be a complex show, much reliant on design, costumes, projections, audio tracks, lighting ... pretty much anything that can be imagined. (Puppeteers, jugglers, clowns ...?)

Preparation

For copyright reasons, we are restricted to (a) published music that sets Stein texts; (b) new music using (only) the texts in *Selected Writings of Gertrude Stein*, ed. Carl Van Vechten (New York: The Modern Library / Random House. First published 1946; reissued by Vintage, 1990). All participants must obtain a copy of this (it’s not expensive, if you can’t find a library copy); before autumn term,

read *The Autobiography of Alice B. Toklas* in full and browse or read the other items in the volume, with an eye to dramatic or musical contexts.

Assessment

Assessment for First Years is based on participation (100%). 2nd and 3rd year undergraduates taking the project formally should also produce a portfolio documenting their participation; this can include new creative works contributed to the production, with appropriate commentary, and/or and an essay of 2500 words on an appropriate topic decided by individual consultation (75% participation: 25% written work).

MUSICAL ANALYSIS

(MUS00004C Groups A & B)

Dr Tim Howell & Dr Daniel March (will each take one group)

Level: C/4 (1st years) 10 Credits

Autumn term (weeks 7–10) Mondays and Thursdays

Submission: Essays Spring Term Monday week 1, 4pm

Feedback: Spring term, week 6

Aims

Beginning with an intuitive response to a given piece of music, this project sets out to identify the compositional grounds for the nature of that response, the causes that have ensured the composer effects. The process is one of rationalisation, moving from an immediate, emotional response towards a more objective and measured theory. Analysis, of any kind, is a quest for understanding.

Content

The project will be structured around a series of selected works taken from a wide historical period so that the emphasis will be on given compositions, rather than analytical methods, as a starting-point for discussion. Thus, the approach will be a practical (rather than theoretical) consideration of analytical techniques. The range of music under discussion will be extended and supplemented by individual student choices, through seminar discussion groups.

Presentation

By way of analytical demonstrations with attendant discussion, individual student seminars and tutorials.

Assessment

Towards the end of the project, each student will present a seminar of around 20 minutes, based on a piece of their own choosing (not covered in class) agreed in tutorial. The submission will consist of a written-up and expanded version of this seminar (around 2,500 words, to be handed in on the submission deadline), along with analytical diagrams and examples as appropriate. Weighting: 90% written work; 10% seminar presentation.

Set works

Students may state a preference for one group but should note that Tutors will swap over for some sessions and that both groups will need to be of equal size.

Tim Howell's group:

Haydn: String Quartet, D minor, Op.76 no.2, 'The Fifths'

Beethoven: Symphony No.3, Eb, Op. 55, 'Eroica'

Beethoven: Sonata, A major, Op. 101

Schumann: *Dichterliebe*

Debussy: *La fille aux cheveux de lin*, Piano Préludes, Book 1

Bartók : Music for Strings, Percussion and Celesta

Webern: Five Pieces for String Quartet
Schoenberg: Piano Piece, Op. 33a
Ives: The Unanswered Question

Daniel March's group:

Bach: Partita for solo violin, No.3 in E major, BWV1006, 'Preludio'.
Haydn: String Quartet in D Minor, Op. 76, No. 2, 'The Fifths'
Beethoven: Piano Sonata in C Major, Op. 53, 'Waldstein'
Schubert: 'Gute Nacht', from *Winterreise*
Chopin: Piano Etude in C minor, Op.10, No.12.
Strauss: 'September', from *Four Last Songs*
Webern: Concerto Op.24
Stravinsky: 'Postlude' from *Requiem Canticles*
Reich: *Four Organs*

Selected Reading List

Bent, Ian (1987): *Analysis*, New Grove Handbooks in Music, Basingstoke: Macmillan.
Cadwallader, Allan & Gagne, David (1998): *Analysis of Tonal Music: A Schenkerian Approach*, Oxford: Oxford UP.
Cook, Nicholas (1987): *A Guide to Musical Analysis*, London: Dent.
Dunsby, Jonathan & Whittall, Arnold (1987): *Music Analysis in Theory & Practice*, London: Faber.
Dunsby, Jonathan, ed. (1993): *Early Twentieth-Century Music: Models of Analysis*, Oxford: Blackwell.
Kerman, Joseph (1985): *Musicology* (see Chapter 3), London: Fontana.

Learning Outcomes

By the end of the taught part of the project students should:

- be able to study, in detail, the compositional process revealed within a range of selected works;
- have acquired analytical skills and techniques, develop powers of critical observation and broaden in-depth knowledge of repertoire;
- retain a sense of curiosity about how music works and feel better informed and equipped as to how address this;
- be able to communicate their analytical understanding clearly and effectively.

INTRODUCTION TO BAROQUE STUDIES (MUS00003C)

Professor Jo Wainwright

Level: C/4 (1st years) 10 Credits

Autumn term (weeks 7–10) Mondays and Thursdays

Submission: Essays Spring Term Monday week 1, 4pm

Feedback: Spring term, week 6

Aims and Content

This wide ranging project will focus on a number of well-known works across the 'Baroque period' (including Monteverdi's '1610 Vespers' and 'L'Orfeo'; Purcell's 'Dido and Aeneas'; Bach's B Minor Mass; and Handel's 'Messiah') as well as less well-known works in order to define 'Baroque' music from a stylistic and cultural standpoint. The traditionally accepted concepts of canonicity and periodisation will be questioned in the hope of establishing a better understanding of music c.1570--1750.

Presentation

Lecture/seminar discussions, video screenings and tutorials.

Assessment

Essay and seminar. Weighting: 90% written work; 10% seminar presentation.

Reading List

G.J. Buelow ed., *The Late Baroque Era*, Man & Music Series (Basingstoke, 1993)

L. Bianconi, *Music in the Seventeenth Century* (Cambridge, 1987)

M. Bukofzer, *Music in the Baroque Era* (New York, 1947; London, 1948)

J.W. Hill, *Baroque Music: Music in Western Europe 1580—1750* (New York & London, 2005)

C.V. Palisca, *Baroque Music* (Englewood Cliffs NJ, 2/1981)

C. Price ed., *The Early Baroque Era*, Man & Music Series (Basingstoke, 1993)

J.P. Wainwright & P. Holman eds., *From Renaissance to Baroque* (Aldershot & Brookfield, Vermont, 2005)

On completion of the module, students should:

- have developed an overview of 'Baroque' music set within an historical and cultural context;
- have an understanding of the patronage systems in which composers worked;
- have an understanding of recent academic research in aspects of 'Baroque' music;
- have an understanding of historiographical issues relating to the period;
- have an understanding of performance practice relating to 'Baroque' music.

On completion of the module, in their independent work, students should:

- present an essay that demonstrates engagement with the material under discussion;
- show knowledge and understanding of selected key ideas related to 'Baroque' music;
- explore scholarly or creative work in the public domain to discover others' ideas about their chosen topics;
- use appropriate examples and case studies to illustrate issues discussed
- express and explain their own understanding of and thoughts about the chosen topics, advancing also some original ideas;
- through quotation or paraphrase, use scholarly or creative work in the public domain to help illustrate their own ideas effectively;
- demonstrate the origins of ideas quoted or paraphrased by correctly referencing sources used in their work;
- demonstrate an understanding of and basic competence relating to periodisation, historiography and musical patronage.

STAGING OPERA: HISTORY AND PRACTICE

(MUS00032C)

Dr Áine Sheil

Level: C/4 (1st years) 10 Credits

Autumn term (weeks 7–10) Mondays and Thursdays

Submission: Essays Spring Term Monday week 1, 4pm

Feedback: Spring term, week 6

Preamble

Opera has a history of just over four hundred years and a small repertory in comparison with other musical genres or spoken theatre. This repertory has expanded very little in the past half-century, so direction and design have become important means of renewing the art-form. Some opera directors choose to push the boundaries of theatrical presentation through the use of technology, non-conventional spaces or innovative staging practices. Some approach opera as a political medium and draw parallels with contemporary issues. In this way, staged operas constantly acquire new layers of meaning, challenging audiences to think critically and to reassess familiar works. This project deals with the development of the opera director's role in the twentieth century. It analyses the work of several significant directors and considers the practical and interpretative functions of contemporary opera direction.

Content

Part of this course will be historical; it will trace the circumstances that gave rise to opera direction and examine several important developments from the twentieth century. As the project progresses, it will investigate the politics inherent in the rise of 'director's opera' and examine criticism of the phenomenon. Particular attention will be paid to the challenges of staging different types of opera, and students will have the opportunity to assess the approaches of some renowned directors, and to develop their own interpretative solutions to these challenges. The project will include some practical sessions in order to explore the use of space, character and concept.

Presentation

Lecture, seminar, DVD viewings followed by discussion, presentations, workshops

Assessment

1. Presentation in class on a DVD recording of an opera production (10%), to be written up and submitted as a 2000-word essay (70%)
2. 500-word account of a staging exercise to be held in class (suitable scenes will be chosen at the start of the project)

Learning outcomes

On completion of the project, students should:

1. have gained an understanding of the historical development of opera direction
2. demonstrate familiarity with the concept of Regietheater (director's theatre)

3. read opera productions as interpretative and creative texts
4. show evidence of an understanding of the duties and responsibilities of the contemporary opera director
5. have acquired the skills to plan their own directorial approach to a chosen work.

Reading list

Carnegy, Patrick. *Wagner and the Art of the Theatre*. New Haven, Conn. and London: Yale University Press, 2006.

Levin, David J. *Unsettling Opera*. Chicago and London: The University of Chicago Press, 2007.

Levin, David J. 'Reading a Staging/Staging a Reading'. *Cambridge Opera Journal* 9/1 (1997), 47-71.

Payne, Nicholas. 'Opera in the Marketplace', in *The Cambridge Companion to Twentieth-Century Opera*, ed. Mervyn Cooke. Cambridge: Cambridge University Press, 2005. 306-20.

Sutcliffe, Tom. 'Technology and Interpretation: Aspects of "Modernism"', in *The Cambridge Companion to Twentieth-Century Opera*, ed. Mervyn Cooke. Cambridge: Cambridge University Press, 2005. 321-40.

Sutcliffe, Tom. *Believing in Opera*. London: Faber and Faber, 1998.

THE JAZZ DIASPORA

(MUS00043C)

Dr Jonathan Eato

Level: C/4 (1st years) 10 Credits

Autumn term (weeks 7–10) Mondays and Thursdays

Submission: Essays Spring term Monday week 1, 4pm

Feedback: Spring term, week 6

Preamble

Jazz has come a long way since the daring sounds of turn of the twentieth century New Orleans. A casual glance through a magazine jazz review section, the shelves of a record store, or the programming of a jazz festival will illustrate just how diverse the music has become. This can be understood as a function of chronology, i.e. historical development, but it can also be understood as a function of place.

When the spread of any culture is considered, especially internationally, it can be discussed with reference to the idea of diaspora. The word diaspora is from the Greek meaning ‘scattering or sowing of seeds’ and an early usage can be found in the Septuagint (the oldest Greek version of the Jewish Bible) referring to Jews living dispersed among Gentiles. It now has a more general usage and has come to mean the movement of any people sharing a common ethnic identity, whether they were forced to leave or left voluntarily.

In the same way that a concept originally limited to the movement of Jews has been co-opted to explore and inform intellectual arguments regarding the movements of peoples more generally, the ideas and models thus arrived at can further be adapted to frame the study of the culture of those people. We can therefore think about a jazz diaspora.

Content

This project will consider various key movements in jazz from around the world, including the UK, Scandinavia, Brazil, Europe, and South Africa. Harmonic and rhythmic theories developed to explain modern jazz will also be explored. The project will also introduce the techniques of jazz transcription.

Presentation

Lectures, seminars, practical sessions.

Assessment

Seminar (10%)

Transcription Folio (40%)

Essay (50%)

Learning Outcomes

All students, by the end of the Project, should have:

1. acquired a general knowledge of a range of jazz music from around the world;

2. a basic knowledge of some aspects of jazz theory;
3. a general understanding of social and geographical issues that shaped the music;
4. a more detailed knowledge of certain musicians' work;
5. gained deeper insight into selected topics (see Content);
6. engaged with selected extracts through transcription;
7. some knowledge of recent developments in jazz style.

Pre-project Reading

Berliner, Paul (1994): *Thinking in Jazz*. Chicago: University of Chicago Press.

Keil, C. (1987): 'Participatory Discrepancies and the Power of Music', *Cultural Anthropology*, 2 pp. 275-83

Levine, Mark (2002): *The Jazz Theory Book*. Petaluma: Sher Music.

McClary, S. and Walser, R. (1994). 'Theorizing the Body in African-American Music', *Black Music Research Journal*, 14, pp.75-84

Porter, Eric (2002): *What Is This Thing Called Jazz? African American Musicians as Artists, Critics and Activists*. University of California Press.

Shipton, Alyn (2001): *A New History of Jazz*. Continuum.

Tagg, P. 1989. 'Open Letter: 'Black Music', 'Afro-American Music' and 'European Music', *Popular Music*, 8, pp. 285-298

Pre-project Listening

Guidance will be given, but students should listen widely to jazz from all periods and regions, but paying specific attention to the following:

Norway – Trygve Seim, Arve Henrikson, Jan Garbarek

United Kingdom – Kenny Wheeler, John Taylor, Julian Argüelles, Django Bates

Brazil – Antonio Carlos Jobim, Aírto Moreira, Hermeto Pascoal

South Africa – Chris McGregor, Louis Moholo-Moholo, Zim Ngqawana, Kyle Shepherd, Tete Mbambisa

France – Louis Sclarvis, Benoît Delbecq

SECOND AND THIRD YEAR PROJECTS

CHAMBER MUSIC

(MUS00047I, MUS00020H)

Dr John Stringer

Level: I/5 (2nd years), H/6 (3rd years)

Autumn Term (weeks 2-5) Tuesdays and Fridays

Submission: Performances Thurs/Fri week 10

Feedback: Spring Term, week 6.

Content

This project is aimed at instrumentalists and is designed to enhance and develop skills in chamber music performance. The project will work throughout the term to allow for regular coached contact, class performance and feedback up to the performance. See schedule below.

Schedule:

The project will operate throughout the term (but not week 6) and the assessments will be at the end of week 10. Each week's formal sessions times will be divided between individual sessions and performances to the class.

NB when applications are successful a more detailed schedule will be issued.

Applying for the project:

Groups must be formed before the start of the project so that appropriate professional coaching can be planned. If you are intending to take this project informally, please make sure your formal choice does not conflict with the schedule. Chamber groups can be as small as duo as working in this situation can set different working challenges.

There is no repertoire restriction, but music must be chosen before the project. If the music is not available from the library please contact your library rep and have it ordered.

Presentation

Individual rehearsals, coached sessions, class performances.

Assessment

The project is 100% performance and will take place on Thursday or Friday of week 10, Autumn Term.

COMPOSITION 2

(MUS00001H)

Prof. Roger Marsh

Level: H/6 20 Credits

Autumn Term (weeks 2-5) Tuesdays and Fridays

Submission: Spring Term Monday week 1, 4pm

Feedback: Spring Term, week 6.

Aims

The project aims to develop students' familiarity with issues in contemporary composition, and allow them to increase their vocabulary of composition techniques through independent composition.

Content

A series of study sessions and practical workshops. Study sessions will centre on two main points of focus: composing with words and broadening the cultural remit. In some study sessions students will be required to present their own analyses of works or sections of works chosen from the list below or agreed through discussion with the project tutor. These presentations should focus on technical features of particular interest to composers. In the workshops, students will play, sing and discuss the exercises devised during and between the sessions, some of which will be collaborative exercises in groups. All students will be required to contribute as performers as well as composers.

Assessment

By the submission of a folio containing project exercises and seminar notes, in tidy presentation, together with a substantial (c10 mins) composition for ensemble (with or without voice) which should reflect the central themes of the project.

Recommended listening (partial list)

Louis Andriessen: De Staat, De Materie, Racconto dall'Inferno

George Apherdis: Recitations

Luciano Berio: O King, Sinfonia, Canticum Novissimi Testamenti, A-Ronne, Folksongs

Frank Denyer: Fiery Earth Womb, The Hanged Fiddler

Morton Feldman: Three Voices, Vertical Thoughts

Steve Reich: Music for mallet instruments

Pierre Boulez: Le Marteau sans Maître

Roger Marsh: Pierrot Lunaire-50 Rondels Bergamasque, Atsumari

IS MUSIC THERAPY EFFECTIVE?

(MUS00021H)

Elaine Streeter

Level: I/5 (2nd years), H/6 (3rd years) 20 Credits

Autumn term (weeks 2–5) Tuesdays and Wednesday Mornings

Submission: Essays: Monday week 1, Spring term, 4pm,

Group Composition / Performances: Spring Term (date t.b.a.)

Feedback: Spring term, week 6

Summary

We start with the musical development of babies and young children from 0 – 5 years, investigating how early musical experiences contribute to, and in some ways explain, language development and social communication. We try to separate assumptions (and doubts) from evidence by looking at the latest research into music therapy, developing research and presentation skills that can be applied to other subject areas. By limiting the project to three well researched areas of music therapy practice, students will gain a good understanding of what it might be like to work as music therapist in one of these fields.

Students will engage in simulating music therapy improvisations for a real time research project that is evaluating the role of music therapy in hospitals in East London.

Content

There are two main areas of study: Introduction to music therapy techniques / music therapy research methods:

By making music together as a group, and in pairs, students will be able to try out ways in which music therapists attempt to make contact with the people they work with; people who may not be able to speak or explain what is troubling them. These practical sessions will be counterbalanced by examining the latest research on music therapy as applied to three contrasting clinical settings; child development centres, neuro-disability units and non-acute adult psychiatry units. Students will choose one of these areas of music therapy practice on which to base their project essay. By the end of the project students will be in a position to think about whether music therapy is an appropriate career choice.

Presentation

The project is taught through lectures, improvisation workshops, seminar presentations, student led discussions and tutorials. The learning style is participatory rather than passive. Students will be expected to engage in music making that involves developing self awareness and awareness of others. It is not unusual if learning about music therapy brings up emotions in the learner; the group will be guided to find a level of participation that is comfortable for everyone; students can always observe, rather than participate, if and when they feel this is more appropriate.

Assessment

Option 1: Essay (5,000 words)

Option 2: Essay (2500 words) and participation in a group composition performance of 15 minutes.

Learning Outcomes

All students, by the end of the Project, should have:

1. Acquired introductory knowledge of music therapy techniques in three different areas of practice.
2. Gained an understanding of the differences between quantitative and qualitative research.
3. Gained insight into the practice of music therapy and how it may affect a practitioner.
4. Formed opinions about music therapy that can be communicated effectively.
5. Gained deeper insight into selected topics (see Content);
6. Engaged in improvisation and extended their improvisation skills
7. Increased their ability to question research evidence.

2nd years: in their independent work, students should demonstrate learning outcomes B1-10

3rd years: in their independent work, students should demonstrate learning outcomes C1-10

MZANSI FO SHO: SOUTH AFRICAN POPULAR MUSIC, CULTURE AND POLITICS

(MUS00048I, MUS00022H)

Dr Jonathan Eato

Level: I/5 (2nd years), H/6 (3rd years) 20 Credits

Autumn Term (weeks 2-5)

Submission: Essay Spring Term Monday week 1, 4pm

Feedback: Spring Term, week 6.

Aims and Content

Popular music and politics have long been involved in power sharing negotiations at the tip of the African continent. English colonists introduced minstrel shows to South Africa in the 1850s and as Veit Erlmann puts it:

Acting out white fantasies about blacks was ideally suited as a rationalization of the anxieties of white settlers in South Africa attempting to come to terms with the strength of precolonial social formations and independent African political power. (1990, p.30)

By 1880, Erlmann tell us, there was at least one black minstrel troupe operating in Durban and minstrels, now almost exclusively so called Cape Coloured, still play a significant role in the musical life of Cape Town. Each 2nd January or *Tweede Nuwe Jaar* (lit. second new year) the troupes and their bands march through the streets. Politics and social comment remains a prominent characteristic of the music of the minstrel troupes, and the closely associated Cape Malay Choirs, especially in the *moppie* (comic song).

The musical content of the *moppie* is often bemusingly eclectic, reflecting the wide diversity of contemporary South African music and society. The Ambassadors 2008 *moppie* 'There's a Zulu on the Stoep' combined the hymn 'Onward Christian Soldiers' with the traditional Xhosa song 'Qongqothwane' (popularized by jazz singer Miriam Makeba as 'The Click Song') in the style of Zulu *isicathamiya* (the unaccompanied male vocal style given international prominence by Ladysmith Black Mambazo on the Paul Simon album *Graceland*). The title of the *moppie* is a reference to Nandos restaurant's advertising campaign at the time of the 2007 African National Congress conference at Polokwane, in which president Jacob Zuma, a Zulu, beat former president Thabo Mbeki, a Xhosa. The impact of colonial Christianity on the amaZulu, and Muslim Cape Malays was of course huge, politically, socially, and musically. In post-94 democratic South Africa the Ambassadors *moppie* can be seen as negotiating the historical legacy of white domination and the present reality of black political power for so-called 'coloured' South Africans.

This project will not only discuss the music of the minstrel troupes and Malay choirs, but will explore popular music in South Africa – from 1920s *marabi* to the present day township music, *kwaito* – in the light of contemporaneous politics and society. It will draw on various concepts from post-colonial theory, ethnomusicology, and literary theory to enable various readings of South African popular music.

Presentation

Lectures, discussion groups and tutorials.

Assessment

Essay of 5,000 words.

SUGGESTED READING

Agawu, K. 2003. *Representing African Music: Postcolonial Notes, Queries, Positions* (New York)

Allen, L. 2005. 'Circuits of Recognition and Desire in the Evolution of Black South African Popular Music: The Career of the Penny Whistle', *South African Journal of Musicology*, 25, pp. 31-51

Ansell, G. 2004. *Soweto Blues: Jazz, Popular Music, and Politics in South Africa* (New York)

Ballantine, C. 1989. 'A Brief History of South African Popular Music', *Popular Music*, 8, pp. 305-10

Coplan, D. B. 2007. *In Township Tonight! Three Centuries of South African Black City Music and Theatre* (Auckland Park)

Erlmann, V. 1991. *African Stars: Studies in black South African performance* (Chicago)

Keil, C. and Feld, S. 2005. *Music Grooves* (Tuscon)

Martin, D.-C. 2000. 'The Burden of the Name: Classifications and Constructions of Identity. The case of the 'coloureds' in Cape Town (South Africa)', *African Philosophy*, 13, pp. 99-124

Masekela, H. and Cheers, D. M. 2004. *Still Grazing: the musical journey of Hugh Masekela* (New York)

Mason, J. E. 2007. "'Mannenberg": Notes on the Making of an Icon and Anthem' *African Studies Quarterly [online]*, 9, pp. 23-44.

Meintjes, L. 2003. *Sound of Africa! Making Music Zulu in a South African Studio* (Durham, North Carolina)

Said, E. 1978. *Orientalism* (London)

RHETORIC AND BAROQUE PERFORMANCE PRACTICE

(MUS00050I, MUS00024H)

Prof. Peter Seymour

Level: I/5 (2nd years), H/6 (3rd years) 20 Credits

Autumn Term (weeks 2-5) Tuesdays and Fridays

Submission: Performances Monday, Tuesday, and Thursday week 10.

Feedback: Spring Term, week 6.

Aims

To develop a basic understanding of the philosophy of Rhetoric and its impact on the development of the Baroque, in particular as it informs performance.

Content

We will consider rhetorical structures and how information such as oratorical delivery within these structures might affect performance within musical forms from individual movements such as dances, through larger collections such as the suite or sonata and on to 'published' collations. We will also study features of clarification such as musical figures, ornamentation and gesture. According to wishes of project members we may study matters such as temperaments and key associations, symbolism, numerology, etc.

Presentation

Lectures, seminars, performance workshops and coaching sessions.

Assessment

Performance (c.30')

Suggested Reading

The reading list will be distributed at a pre - project meeting.

TEXTURES AND COUNTERPOINT

(MUS00036I, MUS00025H)

Dr Neil Sorrell

Level: I/5 (2nd years), H/6 (3rd years) 20 Credits

Autumn Term (weeks 2-5) Tuesdays and Fridays

Submission: Spring Term week 1, 4pm.

Feedback: Spring Term, week 6.

Aims

To find a fresh and exciting approach to a topic often thought intimidating and arid. To stimulate the imagination (and hopefully boost confidence, partly through the removal of any distinction between 'composers' and 'non-composers', 'singers' and 'non-singers', and other barriers) by selecting some of the contrasting and often highly dramatic ways in which counterpoint has been put to use. To explore the variety of counterpoint and concomitant textures in Western art music and one or two other musical cultures in the world, disentangling such terms as polyphony and heterophony. The Project will be hands-on, trying out some of the textures in performance and written exercises, leading to the acquisition and refinement of specific musical techniques and extension of modes of thinking. While the emphasis will be on traditional Western techniques over as wide a historical span as allowed in the time, there will be a consideration of their place in the rather unusual context of folk vocal polyphony and instrumental 'heterophony' (notably from Southeast Asia and sub-Saharan Africa).

Content

After some early developments in Europe we will, of course, consider Bach's The Art of Fugue and other examples from his unparalleled output, as well as precursors in polyphony and even fugue (for example Byrd's 4-part Mass). Although reaching a zenith with Bach, fugue, canon and the like did not stagnate after him thanks largely to Beethoven, who will therefore also be accorded an emphasis, and we shall examine some later examples from the 19th and 20th centuries. The other concern will be how one or two other musical traditions around the world found different ways of combining lines and sonorities in their own unique patterns.

Presentation

Lectures, seminars, individual and group presentations, in which performance will be encouraged. (At various points everyone will be expected to sing—not solo of course!—and maybe also make other unusual noises.)

Assessment

In all options below, notated and performed examples must be accompanied by short written commentaries. Option 1: 100% composition. Because the Project is about thinking through music, you will be encouraged to submit work entirely in the realm of written music (in whatever technique and notation is appropriate).

- Option 2: 75% composition, 25% performance of your own work, original or arranged/edited.
- Option 3: 75% composition, 25% essay (approximately 1,500 words).
- Option 4: 75% essay (approximately 4,500 words), 25% composition.

SPRING TERM 2012 MODULES

17th AND 18th CENTURY VOCAL MUSIC

(MUS00047C, MUS00051I, MUS00026H)

Prof. Peter Seymour

Level: C/4 (1st years), I/5 (2nd years), H/6 (3rd years) 20 Credits

Spring term (weeks 2–5) Tuesdays and Fridays.

Submission: Performances

Feedback: Summer Term, week 6.

Presentations

Lecture, seminar discussion, performance workshops, coaching.

Content

This project will examine practical issues for singers and keyboard players of solo and small-scale consort vocal music of the 17th and 18th centuries. We will start in Italy at the time of Monteverdi and Caccini and journey through Carissimi, Schütz, Charpentier, Purcell, Blow, (ie Italy, Germany, France and England) in the 17th century. In the 18th century we will study Handel, Bach, Telemann, Rameau, Arne, Boyce, CPE Bach, Haydn, Mozart.

Genres to be studied may include, according to students' interests, sacred (oratorio, passion, cantata, mass) and secular (opera, cantata, solo song, early Lieder). Practical issues such as ornamentation, tempo, recitative, continuo style will be addressed.

Assessment

Performance (c.30')

Reading List

To be agreed at pre-project meeting

BARTÓK

(MUS00048C, MUS00052I, MUS00027H)

Dr Nicky Losseff

Level: I/5 (1st years), C/4 (2nd years), H/5 (3rd years) 20 Credits

Spring term (weeks 2–5) Tuesdays and Fridays

Submission: Summer term, Monday week 1, 4pm.

Feedback: Summer term, week 6.

Béla Bartók is acknowledged as one of the leading figures of 20th-century music. His particular, individual voice was intimately bound up with both modernism and a lifelong love of folk music. He was known not only as a composer, but also as an ethnomusicologist, a teacher, and perhaps above all a pianist.

In this project, we explore many facets of Bartók's work. We examine aspects of compositional technique, construction and style; the question of tonality, modality and polymodal chromaticism; proportion (Golden Section); topics (such as Nature and the Night); biographical and historical issues; the problem of modernism and folk fusion. We also deal with Bartók as a pianist, and examine his ethno-musicological work. In the afternoon sessions, we rehearse works by Bartók which we shall then play at a project concert on the last day of the project. No prior historical knowledge is assumed, but you should have a good aural knowledge of the pieces listed in Essential Works. You should get scores of these works and bring them to the project.

The project involves musical analysis, examination of documents and scores, performance of Bartók's music, transcription of folk recordings, participation in discussions, and reading of articles and books.

Assessment

Option 1: An essay of 5,000 words

Option 2: A performance of 30 minutes

Option 3: An essay of 3,000 words and a performance of 15 minutes

For students who have taken a Composition project, there is also:

Option 4: A composition in the style of Bartók comprising a single substantial movement of a large ensemble work, or a multi-movement string quartet of around 20 minutes, or similar

Option 5: An essay of 3,000 words and a shorter pastiche composition

Essential Works

'The Night's Music' from Out of Doors Suite (CD 666)

Mikrokosmos Book 6 (CD 667)

Sonata for 2 Pianos and Percussion, first movement (CD 665)

Fourteen Bagatelles (CD 663)

Fifth String Quartet (CDs 468 808, 809)

Duke Bluebeard's Castle (CDs 474, 820)

Cantata Profana
Rhapsody No. 1 for Violin and Piano
Sonata No. 2 for Violin and Piano
The Bartók Album (CD0660)

Essential reading

Chalmers, Kenneth (1995): *Bela Bartók*. London: Phaidon
Gillies, Malcolm, ed. (1993): *The Bartók Companion*. London: Faber
Bayley, Amanda, ed. (2001): *The Cambridge Companion to Bartók*. Cambridge: CUP
Bartók, Bela (1976) *Essays*. Selected and Edited by Benjamin Suchoff. London: Faber

CONDUCTING

(MUS00007C, MUS00053I, MUS00032H)

Dr John Stringer

Level: C/4 (1st years), I/5 (2nd years), H/6 (3rd years) 20 Credits

Spring term (weeks 2–5) Mondays and Thursdays

Submission: Summer term Monday week 1, 4pm

Feedback: Summer term, week 6.

Although this project will mainly concentrate on ensemble/orchestral conducting, much of it (especially the technical content) will be relevant for those with an interest in choral conducting.

Content

This project will examine the technique and history of conducting. Certain works will be looked at in detail to show the development of interpretation. Regular workshops will cover various aspects of conducting, from basic beating patterns through to the more advanced patterns often required in contemporary scores. For workshops instruments are required as you will form the basis of the conducting ensemble.

Presentation

Lecture, practical workshops, small group teaching. This project will work across the term except for week 6.

Assessment

A submission will consist of either two short conducting assessments (one with a string quartet the other a 2-piano arrangement of a Haydn or Mozart symphony) and an essay of 3000 words, or one practical assessment and a 4000-4500 word essay. The essay would be on subjects related to conducting style, for example this could be a comparative analysis between recordings; the conductor's influence on interpretation, a close analysis of an individual conductor's style/approach (e.g. Toscanini, Furtwängler, Monteux, Munch, Rattle, Gergiev) etc.

Option 1: Two practical assessments 20% each, essay 60%

Option 2: One practical assessment (string quartet) 20%, essay 80%

Reading List

McElheran, Brock, *Conducting Technique* (OUP, 1966)

Grosbaynm, Benjamin *Techniques of Modern Orchestral Conducting* (Harvard, 1973)

Rudolf, Max *The Grammar of Conducting* (Schirmer books, New York, 1980)

DEBUSSY

(MUS00025C, MUS00025I, MUS00033H)

Dr Tim Howell

Level: C/4 (1st years), I/5 (2nd years), H/6 (3rd years) 20 Credits

Spring term (weeks 2–5) Tuesdays and Fridays

Submission: Summer term Monday week 1, 4pm

Feedback: Summer term, week 6.

Aims

2012 is the 150th Anniversary of Debussy's birth and to mark that occasion we welcome the pianist and Debussy scholar Roy Howat to the Department. The Project will begin in week 3 to accommodate his visit in week 6: a lecture and masterclass on Tuesday , February 14th will be followed by an evening recital in the Lyons Concert Hall the next day. Claude Debussy, it is often claimed, exerted a greater influence on present day music than any other composer of his era. In 2012, it seems timely for this project to consider the validity of such a claim and to investigate the unique balance between innovation and popularity which characterises Debussy's work.

Content

An historical and analytical approach to a selection of 'set works' as the focus of an investigation into style and compositional technique supplemented by additional pieces as the basis of student directed seminars. There will be opportunities to explore issues of interpretation through performance for those who wish to do so, and the pianist Roy Howat will provide individual coaching in an afternoon masterclass.

Presentation

By way of lectures with discussion, student directed seminars, performance seminars and tutorials.

Assessment

Option 1: Essay (5,000 words), 60%; seminar paper (c.1,500 words), 30%, contribution to class discussion, 10%

Option 2: Essay (4,000 words) 45%; seminar presentation including recorded performance: 45%, contribution to class discussion, 10%

Essential listening/scores

Orchestral

Prélude à l'après-midi d'un faune

La Mer

Nocturnes

Jeux

Piano

Préludes Books I and II

Reflets dans L'eau

L'Isle Joyeuse

Selected Songs

Suggested initial reading

Holloway, Robin. *Debussy and Wagner*. London: Eulenberg, 1979.

Jarocinski, Stefan. *Debussy: Impressionism and Symbolism*. Eulenberg: London: 1975.

Lockspeiser, Edward. *Debussy: His Life and Mind*. 3 volumes. London: Cassell, 1962–1965.
Nichols, Roger. *Debussy*. London: OUP, 1973.
_____. *The Life of Claude Debussy*. Cambridge: CUP, 1998.
Howat, Roy. *Debussy in Proportion*. Cambridge: CUP, 1983.
Parks, Richard S. *The Music of Claude Debussy*. New Haven: Yale University Press, 1989.

FUTURE LAB

(MUS000053C, MUS00058I, MUS00028H)

Dr Ambrose Field

Level: C/4 (1st years), I/5 (2nd years), H/6 (3rd years) 20 Credits

Spring term (weeks 2–5) Tuesdays and Fridays

Submission: Summer term Monday week 1, 4pm

Feedback: Summer term, week 6.

Aims

The Future Lab project aims to provide the context and studio resources to enable students to create their own experimental digital music. The project introduces the work of pioneering experimental digital artists across a variety of genres including electronica, turntablism, ambient and new minimalism. The project contains a mixture of practical sessions where we will all cut textures, beat juggle, micro-restructure and timbrally re-shape. We will be searching for new forms inspired by new media. We will discuss critically the context of contemporary ideas such as: post-digital aesthetics, noise-art, electronica, data-driven structures, sampling, interaction and low-tech.

You will be asked to think widely and creatively on this project, drawing on a range of contemporary art-making practice. We shall be exploring questions such as: what happens if you break the boundaries of digital expression? How can different genres and aesthetics collide? What defines 'experimental' today?

Content

Case studies will be largely drawn from experimental artists connected with popular music based approaches (as opposed to the Western art music cannon).

Music discussed in the project will include works by:

Biosphere	Otomo Yoshihide	Panasonic	Cassette Boy
Reinhold Friedl	X-Ecutioners	Rhythm and Noise	Front 242
Taylor Duepree	Tipsy	Secret Frequency Crew	DJ Spooky
Broker/Dealer	Z'ev	CAN	Richard Chartier
Richard Devine	Prefuse73	Alexander Rishaug	Farmers Manual
AGF	Autechre	Li Alin	

Learning Outcomes:

Second year students should:

- Be able to create their own digital artworks
- Be able to offer informed critical and analytical comment on digital aesthetics in a wide variety of genres
- Have gained a basic working knowledge of experimental digital and cross-media repertoire

Third year students should:

- Be able to create their own digital artworks, presented to professional standards
- Be able to offer informed critical and analytical comment, whilst displaying a clear understanding of the contemporary cultural context inhabited by the source material.

- **Recommended initial reading**

Toop, D (2004). *Haunted Weather: Music, Silence and Memory*. London: Serpent's Tail
Hollein and Jorgensen eds. *Frequenzen [hz]: Audiovisuelle Raume/Audio Spaces*. Frankfurt Verlag
Faulkner ed (2006). *Audio visual art and vj culture*. London: Laurence King Publishing
McLuhan and Fiore (1968). *The medium is the message*. Re-issue 1977: San Francisco: Hardwired
Leopoldseder & Schopf: *Cyber Arts* (various volumes 1996 – 2011). New York: Springer

Assessment:

You are asked to produce two items:

(1) A piece of your own experimental digital media, related to the concepts and ideas explored on the project. The piece can take any of the following forms, and the total duration of your piece (or pieces) should be between 10 and 14 minutes. These can be:

- An audio piece (or pieces) for personal listening (specifically designed for headphone playback on an ipod or similar).
- An audio piece (or pieces) for public listening (designed for presentation over loudspeakers in a public space).
- A live performance or installation with a visual component
- An interactive cross-media work

Any interactive or live performances should be accompanied by a video of the event for assessment purposes.

2) A short commentary of between 2,000 and 3,000 words which should document the cultural and artistic context of your work, explaining the aims and aesthetics relevant to its production

Resources: IMPORTANT: You will need to bring your own laptop computer to the sessions. Any computer – mac or pc, from simple netbook to multiprocessor monster made in the last 6 years with an audio output (headphone) socket, should be fine. (note to iPad owners: iPads will not, at this present time, run the free software we will be using.) If you do not have access to a laptop, please inform the department prior to signing up for this project as a limited number of department machines are available for this purpose. You will also have the full use of the department studio. Although we will cover some essential digital techniques in the sessions, and no prior digital composition experience is necessary, please note that this is not a technological or 'recording' training course. Most of our time will be spent exploring artistic issues in practice and theory.

INSTRUMENTATION (ORCHESTRATION / TRANSCRIPTION)

(MUS00049C, MUS00054I, MUS00029H)

Dr Martin Suckling

Level: C/4 (1st years), I/5 (2nd years), H/6 (3rd years) 20 Credits

Spring term (weeks 2–5) Mondays and Thursdays

Submission: Summer term Monday week 1, 4pm

Feedback: Summer term, week 6.

Preamble

Instrumentation is not a simple matter of technique, of remembering ranges and registral characteristics, of understanding idiomatic writing, of distributing notes around an ensemble in an effective manner, though of course this ‘know-how’ is important. Rather, it is creative – discovering new sonorities; analytical – clarifying (or disguising) structure; and transformative – often entailing significant recomposition resulting in a new work at some remove from the original.

Orchestration is generally considered in terms of expansion, but when conceived more broadly as instrumentation it also encompasses reduction and transcription: from the virtuoso solo tradition, to the arrangement of symphonies for domestic consumption in the days prior to broadcast and recording media, to chamber versions of large-scale works designed for the concert hall.

All of these processes of instrumentation require attention to the following questions which are at once analytical and creative: what is essential in the music and what can be discarded? To what do I wish to draw a listener’s attention? What is special about the instrumentation and how can I exploit it? Through the study of scores and a series of practical assignments, this course will encourage participants to form their own answers to these questions.

Content

This course is suitable for conductors and instrumentalists as well as composers. All participants must be prepared to play in a class ensemble for which several of the assignments will be written. These assignments will cover ‘traditional’ orchestration, transcription, and recomposition. The course will be conducted through a series of lectures, workshops, and individual tutorials.

NB: This course will not cover orchestration involving electronic media or virtual instruments; it is not a course in music production (though of course the skills explored are transferable). The ability to make minute alterations to balance, timing, spatialisation and timbre in a computer-based arrangement (amongst many other parameters) enables a set of possibilities that are not always realisable with live instruments. In short, just because it sounds good on Sibelius doesn’t mean it will sound good in real life. The intention of this course is to foster the ability to imagine sounds for real performers, who are both more flexible and more temperamental than electronic resources.

Assessment

1. Class assignments (25%)
2. One of the following (75%):

- Recital (c.20 minutes) of transcriptions for candidate's instrument, one of which must have been written by the candidate themselves.
- Solo composition of c.5 minutes and its orchestration / orchestral recomposition.
- Reduction of orchestra piece to chamber ensemble.
- 'Traditional' orchestration of a solo or duo work.
- Recomposition of a solo or duo work for either chamber ensemble or orchestra.
- Essay (3500 words)

Suggested Reading

Adler, Samuel. *The Study of Orchestration*. New York; London: W. W. Norton, 2002.

Gould, Elaine. *Behind Bars: the definitive guide to music notation*. London: Faber Music, 2011.

Mathews, Paul (ed.) *Orchestration: an anthology of writings*. New York; London: Routledge, 2006.

Suggested Listening / Scores

Benjamin: *Piano Figures / Dance Figures*

Benjamin / de Grigny: *Récit de tierce en taille*

Berio: *Sequenza VIII / Corale*

Berg: *7 Early Songs*

Boulez: *Notations*

Ernst / Schubert: *Erlkönig*

Liszt / Wagner: *Liebestod* from *Tristan und Isolde*

Schoenberg (compl. Riehn) / Mahler: *Das Lied von der Erde*

Webern / Bach: *Ricercar a 6*

Zender / Schubert: *Winterreise*

JAZZ ENSEMBLE PERFORMANCE PROJECT (MUS00050C, MUS00008I, MUS00030H)

John Taylor

Level: C/4 (1st years), I/5 (2nd years), H/6 (3rd years) 20 Credits

Spring term (weeks 2–5) Mondays and Tuesdays

Submission: Summer term Monday week 1, 4pm

Feedback: Summer term, week 6.

Content

The project will be a series of practical workshops.

It is intended for all players and singers interested in jazz improvisation within a small group setting.

The project requires students to form groups and sign up as complete ensembles. You should choose one group member to be responsible for the leadership of your group. The ensembles will be coached by JT and other instrumental teachers. Repertoire will be selected from the works of contemporary jazz composers.

Outline timetable

The selected repertoire will be provided and discussed so that everyone can familiarize themselves with the materials before the project begins.

Assessment

This will be largely based on a final recital. The involvement and contribution of the individual student during the course will also affect the mark.

‘WITH PIPES, DRUMS & FIDDLES’: György Ligeti (MUS00051C, MUS00056I, MUS00031H)

Dr Daniel March

Level: C/4 (1st years), I/5 (2nd years), H/6 (3rd years) 20 Credits

Spring term (weeks 2–5) Tuesdays and Fridays

Submission: Summer term Monday week 1, 4pm

Feedback: Summer term, week 6.

Aims of the Project

To study a significant composer within 20th Century music; to examine questions of technique and style; to place the music within a historical context; to consider influence and influences; to think about musical meaning.

Content

György Ligeti (1923-2006) has aptly been described as the Stravinsky of the second half of the twentieth century; the fact that his music was recorded in its entirety in his own lifetime is only one indication of his status. His compositional output touches upon a wide range of contemporary ideas to explore: the music of the post-war avant-garde and musical modernism, literature, mathematics, ‘world’ and folk musics, questions of perception and cognition, to list but a few. We will examine a number of Ligeti’s most important pieces, from all the different periods of his output, looking in detail at the ideas and the techniques, and also trying to think about how the music creates its meaning. For the submission, there will be ample opportunity to explore different musicological angles, from in-depth analysis of a few bars, to wider-ranging surveys of related materials.

Presentation

Lectures with discussion, practical / compositional sessions, tutorials.

Assessment

Option 1: An essay of approximately 5000 words on a topic of the student’s choice agreed in tutorial (75%); a short analysis (approximately 1500 words) of a movement from *Síppal, Dobbal, Nádihegedűvel* (25%)

Option 2: An essay of approximately 3000 words on a topic of the student’s choice agreed in tutorial (50%); a compositional response to a specific element of Ligeti’s music (25%); a short analysis (approximately 1500 words) of a movement from *Síppal, Dobbal, Nádihegedűvel* (25%)

Reading List

The following are good starting-points:

Griffiths, Paul (1997): *György Ligeti*. 2nd Edition. London: Robson.

Ligeti, György (1983). *György Ligeti in Conversation*. London: Eulenberg.

Richart, Robert (1990): *György Ligeti: A Bio-bibliography*. New York: Greenwood.

Steinitz, Richard (2003): *György Ligeti: Music of the Imagination*. London: Faber.

Toop, Richard (1999): *György Ligeti*. London: Phaidon.

A full reading list will be given at the pre-project meeting.

MUSIC IN THE COMMUNITY

(MUS0009I)

Bruce Cole

Level: C/4 (1st years), I/5 (2nd years), H/6 (3rd years) 20 Credits

Spring term (weeks 2–5) Mondays and Thursdays

Submission: Summer term Monday week 1, 4pm

Feedback: Summer term, week 6.

Aims

To explore and take part in the type of outreach work undertaken by artists in residence, community musicians, orchestras and opera companies and to provide some experience of music education, music therapy and research in community music.

Content

We will cover workshop teaching and communication skills, music education and music therapy, the politics and sociology of music, community work and sponsorship,. The scope for practical work is wide; in the past we have worked with young children, schools, the unemployed, people with special educational needs, arts festivals, orchestras and dance companies.

Presentation

Workshops, lectures and videos with practical experience and placements arranged and supervised in the second half of term.

Assessment

None of the work undertaken during weeks 2 to 5 is assessed. The practical work, along with a short written report, takes 50% of the marks. The remainder of the marks will be allocated to an essay of 3,000 words. Other submissions (compositions, tapes, videos) can be negotiated.

Reading List

Braden, Su. *Artists and People*. London: Routledge, 1978.

Everitt, Anthony. *Joining In*. London: Calouste Gulbenkian Foundation, 1997.

Kelly, Owen. *Community, Art and the State*. London: Comedia in association with Boyars, 1984

Small, Christopher. *Music, Society, Education*. London: Calder, 1977.

Further specialised reading will be suggested during the project.

PERFORMANCE AND CONTEXT

(MUS00052C, MUS00057I, MUS00041H)

Dr Catherine Laws

Level: C/4 (1st years), I/5 (2nd years), H/6 (3rd years) 20 Credits

Spring term (weeks 2–5) Mondays and Thursdays

Submission: Summer term Monday week 1, 4pm

Feedback: Summer term, week 6.

Aims and content

This project will explore the relationship between what we do in musical performance and the contexts in which performance takes place.

We will examine the function and contexts of performance from a range of historical and contemporary perspectives. This will include the development of the Western concert tradition and its associated rituals, examining how and why particular modes of performance behaviour have arisen. We will also address the relationship between the emergence of the concert tradition and the idea of the autonomous work of music.

Of what musical and cultural use are concert rituals today, whether for composers, performers or audiences? Are they restrictive or liberating? How can we respond creatively to the specifics of context? What role does context play in the mediation of musical meaning, and how can musicians select and/or create performance material that engages with the specifics of space, place and audience?

The project will then look beyond this tradition, examining performance outside the concert hall. How do composers and performers devise and develop work for other sites and spaces, and for different forms of encounter with the public? And what is the impact of new media on modes of performance and relationship to the public? We will examine examples of musical performance developed for other kinds of arts venues (theatres, galleries, museums, libraries, etc), for other community settings, for networked performance, and for the outside environment. For comparative purposes, we will draw on perspectives from other disciplines, using studies in the anthropology of performance and examining selected examples of site-specific art and devised theatre.

Presentation

By way of practical workshops (focusing on students' own performance and compositional practices), lectures, seminars (including analysis of recorded materials), and tutorials.

Assessment

1. contribution to a joint/group seminar of 15-20 minutes, presented in class and subsequently written up for submission (20%);
2. an essay (5000 words) on an agreed topic OR (by negotiation) a performance or combination of composition and performance. If the practical options is agreed, the work should be accompanied

by documentation analysing the ways in which the practical process is a relevant form of research; how it has addressed questions raised in the project. (80%)

Key texts

Auslander, Paul. *Liveness*. London: Routledge, 1999.

Berger, John. *Ways of Seeing*. London: Penguin, 1990.

Bourdieu, Pierre. *Distinction: A Social Critique of the Judgement of Taste*, trans. Richard Nice. Cambridge, Mass.: Harvard University Press, 1987.

Carlson, Marvin. *Performance: A Critical Introduction*. New York: Routledge, 1996.

Carlyle, Angus, ed. *Autumn Leaves*. Paris: Double Entendre, 2007.

Debord, Guy. *The Society of the Spectacle*, trans. Donald Nicholson-Smith. London: Rebel Press, 1992.

Dunsby, Jonathan. *Performing Music: Shared Concerns*. Oxford: Clarendon Press, 1996.

Goehr, Lydia. *The Imaginary Museum of Musical Works*. Oxford: Clarendon Press, 1992.

Hamilton, Andy. 'Adorno and the Autonomy of Art' (2009). <http://www.andyhamilton.org.uk/>

Huxley, Mike and Noel Witts. *The Twentieth Century Performance Reader*. London: Routledge, 2002.

Kaye, Nick. *Site Specific Art: Performance, Place and Documentation*. London: Routledge, 2000.

Paddison, Max. 'Music as ideal: the aesthetics of autonomy', in Jim Samson, ed., *The Cambridge History of Nineteenth-century Music* (Cambridge: Cambridge University Press, 2002), 318-342.

Said, Edward W. 'Performance as an Extreme Occasion' in *Musical Elaborations* (New York: Columbia University Press, 1993), 1-34.

Said, Edward W. and Daniel Barenboim. *Parallels and Paradoxes: Explorations in Music and Society*. London: Vintage Press, 2004.

Small, Christopher. *Musicking: The Meanings of Performing and Listening*. Connecticut: Wesleyan University Press, 1998.

Taruskin, Richard, *Text and Act*. New York: Oxford University Press, 1996.

Turner, Victor. *The Anthropology of Performance*. New York: Performing Arts Journal Publications, 1986.

THE STRING QUARTET

(MUS00033C, MUS00033I, MUS00034H)
Dr Thomas Simaku

Level: C/4 (1st years), I/5 (2nd years), H/6 (3rd years) 20 Credits
Spring term (weeks 2–5) Mondays and Thursdays
Submission: Summer term Monday week 1, 4pm
Feedback: Summer term, week 6.

Aims

The aim of this module is the study of the repertoire of the string quartet. Whilst some key works from the classical period (Haydn, Mozart and Beethoven) will be the starting point, the focus of the project will be the 20th & 21st Century repertoire and masterworks by composers such as Berg, Bartok and Ligeti, among others. This project also offers the opportunity to explore composing for the medium. Coursework will consist of three exercises concerning the melodic, harmonic and timbral aspects, which will serve as a starting point for a short composition for string quartet (ca. 4 minutes) to be workshopped by the Kreutzer Quartet.

Presentation

The project is structured around lectures, seminars, workshops and tutorials.

Assessment

An essay of 2500 words (50%)

Course-work and a concise composition (ca.4 min.) for string quartet (50%).

Other options, such as a composition (ca.7 minutes) accompanied by a commentary of ca. 1000 words will be considered.

SUMMER TERM 2012 MODULES

COMPOSITION I

(MUS00014C, MUS00014I)

Dr Thomas Simaku

Level: C/4 (1st years), I/5 (2nd years) 20 Credits
Summer term (weeks 1–4) Tuesdays and Fridays
Submission: Summer term Monday week 9, 4pm
Feedback: Summer term, week 10.

Aims

Intended for 1st year students, the aim of this course is to address some fundamental issues of composition. The study of some key works by 20th & 21st Century composers and the working out of a number of technical exercises (concerning the melodic, harmonic, contrapuntal and timbral aspects) will be the main focus of the project. These will serve as a starting point for a substantial free composition. All students will actively take part in workshops as composers and performers, and are therefore required to bring their instruments to the class.

Presentation

The project is structured around lectures, seminars and study sessions. Workshops, where the students will try out their exercises and chunks of their main composition, are very much part of the course, as are the tutorials during the project and up to the final submission.

Assessment

- A well-presented portfolio consisting of all the exercises worked (and re-worked as necessary) during the course (50%)
- One substantial composition and commentary. (50%)

CONTEMPORARY VOICES

(MUS00054C, MUS00026I, MUS00036H)
Prof. Roger Marsh

Level: C/4 (1st years), I/5 (2nd years), H/6 (3rd years) 20 Credits
Summer term (weeks 1–4) Tuesdays and Fridays
Submission: Summer term Monday week 9, 4pm
Feedback: Summer term, week 10.

Aims

To explore contemporary vocal music beyond the classical norms. To investigate and experiment with the integration of non-classical forms of vocal music into the concert hall.

Content

The project will look at innovative vocal music of the 20th and 21st century, from the radical works of Stravinsky, through the experiments of Dada and Futurism, the theatre of Brecht, Artaud and Beckett, to the works of the post war avant-garde and the current diversity found in vocal ensembles and music theatre groups around the world. Students will be required to take on individual or group research, leading to a seminar presentation at some point in the project. There will also be practical workshops (everyone has a voice), with the possibility of some kind of post project performance (tbd).

Presentation

Lecture, video, seminar groups, discussion, workshop performance sessions.

Assessment

Choice of essay, performance, composition or combination (folio), by agreement.

Reading List

A reading/ listening list will be given at the pre-project meeting

GAMELAN

(MUS00026C, MUS00026I, MUS00036H)

Dr Neil Sorrell

Level: C/4 (1st years), I/5 (2nd years), H/6 (3rd years) 20 Credits

Summer term (weeks 1–4) Tuesdays and Fridays

Submission: Summer term Monday week 9, 4pm

Feedback: Summer term, week 10.

Aims

N.B. No prior experience of performing gamelan music is required for the Project.

The principal aims are to study the theory, content and application of a different musical culture, and use performance as the primary means of clarifying and determining the theory (thus providing both those new to gamelan, and those who may have played for some time, with a cultural and theoretical background). Also to assess the relevance to Western music and to musicianship in its broadest and fundamental sense.

Content and Presentation

In the early stages especially there will be some emphasis on lectures and seminars run by the tutor in view of the amount of new information to be absorbed. The Project will concentrate on Javanese gamelan music, mainly because the department's gamelan is Javanese and many of the sessions will be devoted to performance, which may include group composition. Students will be encouraged to take part in that term's gamelan concert (though it will not reflect on the mark if they do not). Many sessions will explore transcription techniques and tutorials on this aspect will be available.

Assessment:

Note: Transcription reflects in an ideal way the student's hearing and understanding of the music, gained through lectures, further listening and reading, and especially the practical sessions. It should therefore not be daunting once the course is underway. In any case a series of transcription 'clinics' will be offered for students who might need extra help. In all options, transcriptions should be chosen from a selection provided by the tutor and accompanied by brief written commentaries.

1st years

Option 1: transcriptions of two gamelan pieces, with written commentaries of around 200 words per piece. (Equally weighted.)

Option 2: transcription of one gamelan piece, with a written commentary of around 200 words; short original composition for gamelan, with or without voices and other instruments, with a written commentary of around 200 words. Weighting: transcription 50%; composition 50%

Option 3: essay of around 1,500 to 2,000 words; transcription of one gamelan piece, with written commentary of around 100 words. Weighting: essay 60%; transcription 40%

2nd years

Option 1: transcriptions of three gamelan pieces, with written commentaries of around 200 words per piece. (Equally weighted.)

Option 2: transcription of two gamelan pieces, with written commentaries of around 200 words per piece; original composition for gamelan, with or without voices and other instruments, with a written commentary of around 200 words. Weighting: transcriptions 66%; composition 34%

Option 3: essay of around 2,000 to 2,500 words; transcriptions of two gamelan pieces, with written commentaries of around 100 words per piece. Weighting: essay 50%; transcriptions 50%

Suggestions for Reading

These will be circulated in the run-up to the Project and the main titles will be placed in the library Key Texts for the duration of the Project (up to the deadline for submissions).

Perhaps more usefully, further suggestions regarding literature, scores, CDs etc. will be circulated during the Project, and as much as possible will be made available through hand-outs, CD compilations and possibly internet facilities, to maximise efficiency and minimise costs.

EARLY MEDIEVAL MUSIC

(MUS00055C, MUS00060I, MUS00037H)

Dr Nicky Losseff

Level: C/4 (1st years), I/5 (2nd years), H/6 (3rd years) 20 Credits

Summer term (weeks 1–4) Tuesdays and Fridays

Submission: Summer term Monday week 9, 4pm

Feedback: Summer term, week 10.

Aims

This project introduces the earliest notated music, plainchant and polyphony, and looks at the way in which music developed in western Europe up to the end of the 13th century.

Content

We focus mainly on sacred music – most of what survives is associated with the Church. Listening to and studying individual songs and pieces, we will examine some of the many styles of the period. We also learn to read medieval notations, and examine the impact of notation on musical style, as well as spending some time each week performing medieval music vocally. The following topics are covered: plainchant and liturgy; the modes; the earliest polyphony; Aquitanian polyphony in the 12th century; 13th-century polyphony in France and England; the earliest motets.

The project is taught through lectures, student-led seminars, discussion groups, and practical workshops in which all will sing! (do not sign up to this project unless you are happy to sing). No prior knowledge of medieval music is assumed; there is no pre-project reading and there are no essential scores. However, you should have listened to some songs on each of the CDs in the order listed below.

Assessment

The project is assessed through 4 pieces of coursework which need to be completed in weeks 2, 3, 4 and 5, and then through an essay of 3,000 words which centres around a particular piece of music and its repertorial context.

Coursework 1: 10%

Coursework 2: 10%

Coursework 3: 10%

Coursework 4: 10%

Essay: 60%

Pre-project listening

Chants de l'église de Rome	CD 0363	Ensemble Organum
A Feather on the Breath of God	CD 0005	Gothic Voices
Polyphonie Aquitaine	CD 1029	Ensemble Organum
Ecole Notre Dame	CD 1030	Ensemble Organum

Sumer is icumen in	CD 0366	Hilliard Ensemble
Perotin	CD 0371	Hilliard Ensemble
An English Ladymass	CD 1031	Anonymous 4
Music for the Lionhearted King	CD 0368	Gothic Voices

MUSIC AND PATRONAGE IN SEVENTEENTH-CENTURY ENGLAND

(MUS00056C, MUS00061I, MUS00038H)

Prof. Jo Wainwright

Level: C/4 (1st years), I/5 (2nd years), H/6 (3rd years) 20 Credits

Summer term (weeks 1–4) Tuesdays and Fridays

Submission: Summer term Monday week 9, 4pm

Feedback: Summer term, week 10.

Project Description:

It is a truism to state that patronage was of vital importance to English musicians in the seventeenth century. A musician could not operate as an isolated individual at that time; he was utterly reliant upon institutional or noble patronage. An individual's personal advancement could only take place through the assistance of a well-placed and well-disposed patron or sponsor, and the patron-client relationship was an essential part the social mechanism of the seventeenth century. One only needs to look at the dedications in music publications of the period to see the debt musicians owed to royal or noble patrons. The greatest patron of all was, of course, the monarch, and the 'Royal Music' will be a major case study in a wide-ranging project that examines the mechanics and structures of seventeenth-century English musical patronage. The musical patronage of men of lesser standing will also come under scrutiny in an attempt to add to our understanding of music in the cultural context of the Jacobean, Caroline, Commonwealth and Restoration eras.

Case studies will include:

William Byrd's Roman Catholic Patrons

Caroline Court Patronage

Disruption and Isolation: the Effects of the Civil War and
Commonwealth on the Structures of Musical Patronage

Patronage Systems Renewed: The Restoration

Purcell: Composer to the Court, Theatres and Church

Presentation

Lectures, seminar discussions and tutorials.

Assessment

Essay (approximately 5,000 words).

Reading List

- J. Caldwell, *The Oxford History of English Music Volume 1: From the Beginnings to c.1715* (Oxford, 1991)
- J. Harley, *Music in Purcell's London* (London, 1968)
- A.K. Holland, *Henry Purcell, the English Musical Tradition* (London, 1932; 2/1948)
- P. Holman, 'London: Commonwealth and Restoration', in *Man & Music The Early Baroque Era*, ed. C. Price (London, 1993), 305-26
- I. Spink ed., *The Blackwell History of Music in Britain: The Seventeenth Century* (Oxford, 1992)
- J.P. Wainwright, *Musical Patronage in Seventeenth-Century England: Christopher, First Baron Hatton (1605-1670)* (Aldershot & Vermont, 1997)
- J.P. Wainwright, 'The King and the King's Music', in *The Royal Image: Representations of Charles I*, ed. Thomas Corns (Cambridge, 1999)
- W. Woodfill, *Musicians in English Society from Elizabeth to Charles I* (Princeton, NJ, 1953; repr. 1969)

SPECTRAL MUSIC

(MUS00057C, MUS00062I, MUS00039H)
Dr Martin Suckling

Level: C/4 (1st years), I/5 (2nd years), H/6 (3rd years) 20 Credits
Summer term (weeks 1–4) Tuesdays and Fridays
Submission: Summer term Monday week 9, 4pm
Feedback: Summer term, week 10.

Preamble

'Spectralism', like all labels, is a simplification, and its reductionist implication of a 'school' of composers obsessed with a single concept is anathema to many of its supposed practitioners. However, like other such banners of later 20th-century music (minimalism, postminimalism...) it has stuck; indeed the fact that it brings together a diverse array of compositional styles that do not always sit comfortably with each other is perhaps one of its strengths.

Spectralism is not a set of techniques, but rather emerged in the 1970s as an attitude to composition that takes the acoustic properties of sound – in other words sound spectra and their evolution over time – as its basic material. Spectral music is therefore closely allied to (and in many ways a product of) recent technological developments in the field of audio analysis and synthesis, and many of its composers have in common a preoccupation with psychoacoustics and the perception of music. From this basis a huge variety of music has emerged, from the ritualistic, melody-led compositions of Vivier, to the gradually evolving soundscapes of Murail, influencing in turn the highly contrasting musical thought of (for example) Anderson, Haas, and Saariaho.

A consequence of spectral music's focus on sound spectra and emerging technologies is that most spectral compositions involve microtonal tuning systems and/or live electronics, with concomitant ramifications for notation and performance. As with the musical responses in spectralism, a multitude of solutions have been advanced, from scordatura to specially constructed instruments, from modified accidentals to instrument-specific tabulature. The competing demands of notation as musical representation and notation as a set of instructions for the performer (be that human or machine) will also be a consideration in this project.

Content

Through a series of lectures, seminars and workshops, this course will survey the aesthetics and techniques of the field of music that can be regarded as spectral, from the pre-history of early 20th-century theorists and the groundbreaking orchestral pieces of Nørgård, through the now canonical works of Grisey, Murail and Vivier, to music that is less 'purely' spectral, such as Jonathan Harvey's recent *Speakings*. The relationship of

spectralism to acoustics and psychoacoustics will be explored and workshops will introduce participants to basic techniques in audio analysis and synthesis.

Assessment

Any one of the following. It is envisaged that course participants may wish to collaborate on options 2 and 3.

1. Essay (5000 words)
2. Composition using a spectral approach (10 minutes)
3. Recital (30 minutes) OR Recital (15 minutes) AND Essay (2500 words)

Learning Outcomes

All students, on completion of the project, should have:

1. Acquired a general knowledge of the field of spectral composition;
2. More detailed knowledge of individual works;
3. A general understanding of the implications of psychoacoustics on composition;
4. A basic knowledge of audio synthesis and analysis;
5. An appreciation of the issues in performing microtonal music.

In addition, in their independent work, students should demonstrate learning outcomes 1-10 in the Projects Handbook.

Reading List

Deutsch, Diana, *The Psychology of Music*, Academic Press Series in Cognition and Perception, 2nd edn (San Diego: Academic, 1999).

Fineberg, Joshua (ed.), *Spectral Music: history and techniques*. Contemporary Music Review 19/2, (2000).

Fineberg, Josua (ed.), *Spectral Music: aesthetics and music*. Contemporary Music Review 19/3, (2000).

Grisey, Gérard, 'Tempus Ex Machina: A Composer's Reflections on Musical Time', Contemporary Music Review, 2 (1987), 239 – 275.

Harvey, Jonathan. 'Mortuos plango, vivos voco: a realization at IRCAM', Computer Music Journal 5/4 (1981), 22-24.

Hindemith, Paul, *The Craft of Musical Composition*, Schott and Co., London, 1942.

Puckette, Miller. *The Theory and Technique of Electronic Music*. Hackensack, N.J: World Scientific Publishing Co, 2007.

Murail, Tristan, 'Spectra and Pixies', Contemporary Music Review, 1 (1984), 157-170.

Murail, Tristan, 'Villeneuve-Lès-Avignon Conferences, Centre Acanthes, 9-11 and 13 July 1992', Contemporary Music Review, 24 (2005), 187 – 267.

Radulescu, Horatiu, *Sound Plasma: Music of the Future Sign* (Munich: Edition Modern, 1975).

Preliminary Listening/Scores

Anderson: *Fantasias*

Grisey: *Les Espaces Acoustiques* (esp 1-3)

Haas: *in vain*

Murail: *Gondwana*

Harvey: *Mortuos Plango, Vivos Voco; Speakings*

Ligeti: *Hamburg Concerto*

Nørgård: *Into the Golden Screen; Iris*

Radulescu: *Dizzy Divinity*

Saariaho: *Nymphea*

Vivier: *Lonely Child*

WEIMAR MUSIC THEATRE

(MUS00058C, MUS00063I, MUS00040H)
Dr Áine Sheil

Level: C/4 (1st years), I/5 (2nd years), H/6 (3rd years) 20 Credits
Summer term (weeks 1–4) Tuesdays and Fridays
Submission: Summer term Monday week 9, 4pm
Feedback: Summer term, week 10.

Preamble

The Weimar Republic (1919–1933) counts as one of the most creative periods in German history. In this interwar period, new forms of theatre, film, dance and architecture emerged, subsequently giving rise to the concept of ‘Weimar culture’. This was an era of polarised politics, and much of the new art of the time had a distinctly political content. Kurt Weill and Bertolt Brecht worked together on socially engaged music theatre, while opera served as a vehicle for the expression of political values.

Content

This project will introduce students to new music theatre created during the Weimar Republic. It will focus not only on key works by Kurt Weill and Bertolt Brecht, but also on lesser-known music theatre that was highly successful in the 1920s. The project will also explore opera in the Weimar Republic: works such as Alban Berg’s *Wozzeck* (Berlin premiere, 1925) will be examined, as will the experimental Kroll Opera (1927–31) and, more generally, innovations in staging practice. Particular attention will be paid to the politics of the period, and to how these politics influenced music theatre and opera practice.

Presentation

Lecture, seminar, DVD viewings followed by discussion, presentations

Assessment

1. Class participation; written summary and critique of a set reading; presentation. Presentations can be individual or in small groups of up to four people. (25%)
2. 3500-4000-word essay (75%)

Reading list

Weitz, Eric D. *Weimar Germany: Promise and Tragedy*. Princeton, N.J. and Oxford: Princeton University Press, 2007.

Kaes, Anton, Martin Jay and Edward Dimendberg, eds. *The Weimar Republic Sourcebook*. Berkeley: University of California Press, 1994.

Laqueur, Walter. *Weimar: A Cultural History*. New York: Putnam, 1980.

Gay, Peter. *Weimar Culture. The Outsider as Insider*. London: Secker and Warburg, 1969.

- Willett, John. *The Theatre of the Weimar Republic*. New York: Holmes and Meier, 1988.
- Heldt, Guido. 'Austria and Germany, 1918–1960', in *The Cambridge Companion to Twentieth-Century Opera*, ed. Mervyn Cooke. Cambridge: Cambridge University Press, 2005. 146-64.
- Thomson, Peter and Glendyr Sacks, eds. *The Cambridge Companion to Brecht*. Cambridge: Cambridge University Press, 1994.
- Willett, John, ed. and trans. *Brecht On Theatre*. New York: Hill and Wang, 1964.
- Taylor, Ronald. Kurt Weill. *Composer in a Divided World*. London: Simon and Schuster, 1991.
- Hinton, Stephen. *Kurt Weill: The Threepenny Opera*. Cambridge: Cambridge University Press, 1989.
- Drew, David. *Kurt Weill: A Handbook*. London: Faber, 1987.
- Jarman, Douglas. *Alban Berg: Wozzeck*. Cambridge: Cambridge University Press, 1989.
- Heyworth, Peter. *Otto Klemperer: His Life and Times. Volume 1: 1885–1933*. Cambridge: Cambridge University Press, 1996. 234-378.

FOUNDATION STUDIES

Level C/4; No. of credits: 5

There are two components to this module: Writing about Music, and Aural Perception. Assessment for each is outlined in this section of the handbook; the components are weighted equally.

WRITING ABOUT MUSIC

Graham Bier

Autumn Term, Weeks 2–5, Tuesday mornings; Tutorial Groups Weeks 7–10, Tuesday mornings

Aims and Content

This component develops many of the skills that students will need for their degree programme. It introduces the concept of independent research, and acquaints them with the knowledge of resources necessary to embark upon directed individual study; it helps to prepare students for the requirements of the Project programme.

We will investigate the nature of research, and the original, active and critical thought-processes that it involves. Different types of sources will be examined, and ways to approach them discussed. Through practical exercises, students will acquire the basic skills necessary to use e-sources such as JSTOR, Grove Online and RILM successfully. During similar activities, an understanding of appropriate attribution and referencing will be developed, and the department house style concerning citation introduced. We will examine what makes a good seminar presentation in terms of content and delivery; this will tie-in with the requirement to give a seminar in a 1st-year Project. Similarly, sessions on planning, structuring and writing essays are intended to prepare students for their first submission; strategies and techniques for managing work-load, organising research Projects and taking notes will also be suggested. The associated tutorial groups in the second half of term give guidance on the application of these ideas to working within the Project programme.

Assessment

Assessment is through the submission of three short pieces of written coursework, the first two each of approximately 500-750 words, the third of approximately 1000 words. Each will involve developing different skills, such as appropriate attribution, clear presentation of an argument, or using language appropriate to the context. Feedback will be given on a piece-by-piece basis, to identify strengths and weaknesses at an early stage.

Coursework 1: Set Week 2, Due Week 3, Feedback Week 4; weighting 25%

Coursework 2: Set Week 3, Due Week 4, Feedback Week 5; weighting 25%

Coursework 3: Set Week 5, Due Week 7, Feedback Week 9; weighting 50%

Learning Outcomes

By the end of this part of the module, students should

1. have some understanding of what research is, and the kind of original thought- processes that it necessitates
2. be aware of different types of sources and their advantages and disadvantages
3. be able to examine a text critically
4. be able to carry out successful searches of e-sources such as JSTOR, Grove Online and RILM
5. understand what is meant by attribution, referencing and plagiarism
6. be able to refer to guidelines on house-style, referencing and citation formats
7. have considered what makes a good seminar presentation and put some of these ideas into practise
8. have become better equipped to choose a suitable essay topic, and understand the importance of planning and structuring an essay
9. have discussed elements of good and bad writing style, begun to analyse and improve their own writing
10. have acquired knowledge of various research strategies and techniques
11. have explored these issues through the preparation of a number of short written assessments.

AURAL PERCEPTION

Ben Gait and Jo Knowles

Autumn Term, Weeks 6-10, Wednesday mornings

Spring Term, Weeks 2-5, 6-10, Wednesday mornings

Summer Term, Weeks 1-4, Wednesday mornings

Aims and Content

This component develops aural skills through focussed listening to music, and critical reflection on that experience. Through weekly engagement with questions of how we listen, what we listen for, and how our perception might be communicated, students will become more aware of that process, and develop their skills of perception and analysis of music, irrespective of whether a score is available or not.

We will use the experience of real music as a starting point, rather than focussing on specific exercises. Through exposure to a variety of music of different periods and genres, the following issues will be investigated, amongst others: form, timbre, harmony, melody, rhythm, style, technique.

Assessment

Assessment is through a take-away paper given towards the end of the Summer Term. There are two options:

1. completion of a short passage of transcription of a given piece of music (a choice of genre will be available)
2. producing of a short written aural analysis of a given piece of music (again, a choice of piece will be available).

Take-away paper: Given Week 4, Due Monday Week 9.

Learning Outcomes

By the end of this part of the module, students should:

1. be aware of the different ways in which we listen to music, and be able to adopt appropriate listening strategies;
2. have developed their own listening skills through a weekly series of focused activities;
3. have considered issues of form, harmony, melody, rhythm and texture, and the techniques available to discuss them;
4. be more aware of what they are hearing, and be able to communicate that experience through a variety of different formats: for instance, oral commentary, written account, diagram;
5. have improved their abilities to write down heard music in conventional and non-conventional music notation;
6. have developed skills in placing new pieces of music in context, and draw upon previous experience to make critical judgements.

SUPPORTING STUDIES

Classes in supporting studies (Keyboard Skills and/or Harmony and Counterpoint) are available for any undergraduate student, with priority given to 1st year students. These classes will start in week 4 for 1st-year students, and week 2 for 2nd- and 3rd-year students. There will be a sheet in the music department for you to sign up for these classes. If you're not sure where the list is, ask Helen Gillie in the office.

KEYBOARD SKILLS

Dr Roger Tebbett

Mondays, Wednesdays and Fridays, Weeks 2–5 and 7–10 each term

To be taught in small groups.

Times to be arranged.

Aims and Content

The aim of this course is to develop and extend musicianship, and to equip students with the necessary skills (score reading, transposition, harmonisation, improvisation, figured bass etc.) to achieve greater flexibility in seeking career development. And the ability to score read, for example, is vital for anyone wishing to conduct; harmonisation and improvisation etc. are important element in music therapy, and a working knowledge of figured bass playing and transposition is necessary for keyboard specialists. All the skills should form an essential part of the technical equipment of any musician.

Useful textbooks

Lang, C.S. *Score Reading Exercises in 3 and 4 parts*, book 1. Novello

Morris, R.O and Ferguson, Howard. *Preparatory Exercises in Score Reading*. OUP

Sumsion, Herbert, and Wilkinson, Philip G. *Transposition Exercises at the Keyboard*. Novello

Morris, R.O. *Figured Harmony at the Keyboard*, parts 1 and 2. OUP

HARMONY AND COUNTERPOINT

Dr Roger Tebbett

Mondays, Wednesdays and Fridays, Weeks 2–5 and 7–10 each term

To be taught in small groups.

Times to be arranged.

Aims and Content

This course is for students who wish to have the opportunity to practice written exercises in various musical techniques. This is particularly useful for those who have only limited harmony and counterpoint training at school. Students can also work towards ABRSM Grade 8 theory and the AMusTCL diploma.

Useful textbooks

Butterworth, Anna. *Harmony in Practice*. ABRSM

Butterworth, Anna. *Stylistic Harmony*. OUP

Boyd, Malcolm. *Bach Chorale Harmonisation and Instrumental Counterpoint*. Khan and Averill

Piston, Walter, and DeVoto, Mark. *Harmony*. Norton

Gauldin, Robert. *Harmonic Practice in Tonal Music*. Norton

LEARNING OUTCOME CODES

	<u>In their independent work,</u> <u>1st-year students should</u>	<u>In their independent work,</u> <u>2nd-year students should</u>	<u>In their independent work,</u> <u>3rd-year students should</u>
1 <u>devising</u> <u>submissions</u>	A1 devise original submissions that demonstrate engagement with the material introduced in the project, and knowledge and understanding of related key ideas	B1 devise original submissions that demonstrate thorough knowledge and understanding of, and engagement with, material introduced in the project;	C1 devise original submissions that demonstrate deep and thorough knowledge and understanding of key ideas related to the project, and engagement with material introduced in the project;
2 <u>applying</u> <u>knowledge</u>	A2 draw on recently-acquired knowledge of research techniques, critical thinking and creativity;	B2 draw on both previously learned and recently-acquired knowledge of research techniques, experience, critical thinking and creativity, applying theory and/or practice critically;	C2 show advanced ability to draw on both previously learned and recently-acquired knowledge of research techniques, experience, critical thinking and creativity, applying theory and / or practice critically;
3 <u>quoting and</u> <u>referencing ideas</u>	A3 explore scholarly or creative works in the public domain to discover others' ideas about their chosen topics, and use, quote and reference those ideas correctly;	B3 explore in detail scholarly or creative work in the public domain to discover others' ideas about their chosen topics, and use, quote and reference those ideas correctly;	C3 explore thoroughly scholarly or creative works in the public domain to discover others' ideas about chosen topics, and use, quote and reference those ideas correctly; also, provide specific examples to allow illustration of and to support complex original ideas effectively.
4 <u>communicating</u> <u>ideas</u>	A4 communicate findings and ideas in coherent and logical ways;	B4 communicate findings and ideas in fluent, coherent and logical ways;	C4 , communicating findings and ideas in sophisticated, coherent and logical ways;
5 <u>using case</u> <u>studies</u>	A5 use appropriate examples and case studies to illustrate issues discussed;	B5 use appropriate examples and case studies to illustrate key issues discussed to a high level;	C5 use appropriate examples and case studies to illustrate key issues discussed to a sophisticated level;
6 <u>having original</u>	A6 express and explain their own understanding of, and thoughts about, chosen topics, also advancing some original	B6 demonstrate a high level of engagement with the material under discussion by advancing original ideas as key elements	C6 demonstrate a sophisticated level of engagement with the material under discussion by advancing original ideas as key

<u>ideas</u>	ideas;	of the submission;	elements of submissions;
7 <u>presenting seminars</u>	A7 present effective group or individual seminars on chosen topics;	B7 present effective and well-researched group or individual seminars on specific aspects;	C7 work to an advanced level in presenting seminars and/or presentations on specific aspects of chosen topics;
8 <u>performing music with understanding</u>	A8 perform music appropriate to the project with some recognition of style and performance practice, and with some evidence of analytical understanding;	B8 perform music appropriate to the project with full recognition of style and performance practice, and with evidence of analytical understanding;	C8 perform appropriate repertoire accurately, with full recognition of style and/or performance practice, demonstrating a personal approach to the work and, where appropriate, showing sophisticated ensemble skills when working as part of a group;
9 <u>using analytic techniques</u>	A9 indicate understanding of analytical techniques appropriate to the project;	B9 indicate thorough understanding of analytical techniques appropriate to the project;	C9 demonstrate thorough and well-theorized understanding of, and a personal approach to, analytical techniques appropriate to the project;
10 <u>using compositional techniques</u>	A10 demonstrate an understanding of, and basic competence in, compositional techniques appropriate to the project;	B10 demonstrate assurance with, and a personal approach to, compositional techniques appropriate to the project;	C10 demonstrate assurance with, an individual approach to, and a sophisticated control of, techniques of composition appropriate to the project;
11 <u>using techniques of improvisation</u>	A11 demonstrate an understanding of, and basic competence in, techniques of improvisation appropriate to the project;	B11 demonstrate assurance with, and a personal approach to, techniques of improvisation appropriate to the project;	C11 demonstrate assurance with, and a personal approach to, techniques of improvisation appropriate to the project;
12 <u>using critical listening skills</u>	A12 demonstrate basic skills in listening by commenting critically on musical materials or through elementary transcription.	B12 demonstrate assurance in critical listening through transcription or by commenting analytically on musical materials.	C12 demonstrate a sophisticated ability to listen critically through detailed transcription, or by commenting on musical materials using techniques of analysis, close reading or other appropriate theories.