

## The Queen's College, Oxford

### PRELIMINARY READING AND WORK FOR MUSIC UNDERGRADUATES

Congratulations on your place at Queen's! I look forward to teaching you.

In your first year you will be working towards the Preliminary Examination ('Prelims'), which takes place at the end of the year. There are written papers in Special Topics (see the list of topics below) and Musical Analysis (late-Baroque and Classical styles and forms), a take-away paper in Techniques of Composition (particular styles of harmony and counterpoint, mainly from the eighteenth and early nineteenth centuries), a test of keyboard skills (figured bass, and three-part score reading including C3 and C4 ('alto' and 'tenor') clefs), and two optional subjects. For the optional subjects, you choose two of five possibilities: a two-hour written paper on 'Foundations in the Study of Music'; a portfolio of compositions; a recital (c. 12 minutes); an extended essay (4,000–5,000 words), and 'Introduction to Music Ethnography'. This is a lot to cover in three eight-week terms, so you must make a start on preparation before you arrive. The list of reading below gives preliminary guidance for this: please read items in **bold** before the start of term, and dip into other items on the list as time allows before you arrive. We are particularly lucky in Oxford to have such fine library resources, and you won't need to buy your own copies of most of the books you will use unless you want to. However, I have asterisked the items that it would be particularly useful to own.

#### WRITTEN WORK

**Please complete the following pieces of work before term, and hand them in at the porters' lodge to be put my pigeon hole by Tuesday of 0<sup>th</sup> week, 8 October:**

- 1. Write a critique (1200–1500 words) of Laurence Dreyfus, 'Early Music Defended Against its Devotees: A Theory of Historical Performance in the Twentieth century'** (details below; pdf copy provided here): **what are his strongest points, and why? Are there weaknesses in his arguments? How relevant are his arguments now, given changes in attitudes and approaches to 'historically informed performance' – and musical culture more generally – since Dreyfus wrote in the 1980s?**
- 2. Bach Analysis** (see copy provided here)
- 3. Bach two-part counterpoint** (see copy provided here)

#### READING

For the Special Topics paper and the Foundations in the Study of Music paper:

- **Nicholas Cook, *Music: A Very Short Introduction*** (OUP)
- \* **J. P. E. Harper-Scott & Jim Samson (eds), *An Introduction to Music Studies*** (CUP)
- \* David Beard & Kenneth Gloag, *Musicology: The Key Concepts* (Routledge, 2005)

The areas covered for the 'Special Topics' paper in your 1<sup>st</sup> year are as follows; you should **read about these topics and composers before you arrive using *Grove Music Online***, which is available through all UK public libraries. You can access it remotely: ask at your local library for details of how to do this.

- Machaut's Songs

- Also read **Elizabeth Eva Leach, *Guillaume de Machaut: Secretary, Poet, Musician*** (Cornell University Press, 2011), Introduction and Chapter 1.
- Historically Informed Performance
  - Also read **Colin Lawson & Robin Stowell, *The Historical Performance of Music: An Introduction*** (Cambridge, 1999), Chapter 1
- Women and Music in the Nineteenth Century
  - Also read **Nancy B. Reich, ‘European Composers and Musicians, ca. 1800-1890’**, Chapter 6 of Karin Pendle, *Women & Music: A History* (Bloomington & Indianapolis, 2001)
- Music, Mind, and Behaviour
  - Read the *Grove Music Online* article ‘Music Psychology’, and chapter 1 of **Andreas Lehmann, John Sloboda, and Robert Woody, *Psychology for Musicians*** (OUP, 2007)
- Musical Multimedia

In the first term, you will be lectured – and have tutorials – on the Machaut’s Song and Historically Informed Performance topics.

## Analysis

- \* **Nicholas Cook, *A Guide to Musical Analysis*** (Dent)
- \* Charles Rosen, *The Classical Style* (Faber)
- Charles Rosen, *Sonata Forms* (Norton)

## Techniques of Composition

It is important to get to know relevant music. Play through and listen to:

- Bach’s two- and three-part inventions, and the three-part fugues from the 48;
- minuets and trios and slow movements of Haydn & Mozart string quartets.

You can get access to a great deal of the relevant repertory online on IMSLP and CPDL, but particularly useful are the following printed editions:

- \* *Bach Keyboard Music* (Dover), and \* *The Well-Tempered Clavier* (Dover)
- \* Mozart, *Complete String Quartets* (Dover)
- \* Haydn, *String Quartets Op.20 & Op.33* (Dover)

Reading:

- \* **George Pratt, *The Dynamics of Harmony*** (Oxford University Press)
- Nicholas Cook, *Analysis through Composition* (Oxford University Press)
- Robert Gauldin, *A Practical Approach to Eighteenth-Century Counterpoint* (Waveland)

## Keyboard skills

- \* David Ledbetter, *Continuo Playing According to Handel* (OUP)
- \* Corelli, *The Complete Violin Sonatas & Trio Sonatas* (Dover)