

PRELIMS CURRICULUM (to be introduced in 2021-2022)

Compulsory – 68%

Optional (choose any two) – 32%

Sociocultural and Historical Music Studies [34%]

- Foundations in the Study of Music [13%]
2 questions, 48-hour takeaway paper
- Topics I [21%]
3 questions from 4 sections, 3-hour exam

Theoretical and Analytical Studies [34%]

- Critical Listening [8%]
 - Musical Analysis [13%]
 - SCART [13%]
consisting of Counterpoint, Harmony and Transcription & Arrangement sections (2 questions from 3 sections).
- [NB The proposed new title stands for Stylistic Composition, Arranging and Transcription.]

Options [32%, each course 16%]

- Elective Topic (may change each year depending on staffing, 2 essays, 8% each)
- Performance (1 recital piece)
- Extended Essay (5,000-word essay)
- Composition (2 compositions, listening test)
- Critical Studies in Ethnomusicology (2 essays, 8% each)
- Musical Skills (2 questions, 8% each)
with students able to choose between Conducting Skills, Keyboard Skills, and up to two further questions drawn from the compulsory SCART paper (i.e., 2 questions from 5 sections).

FHS CURRICULUM CHANGES (starting with FHS 23)

LIST A

A1. Topics II [2 out of 3 topics]

A2. Topics III [3 out of 4 topics]

[Each of the 5 questions attempted under Topics II and Topics III will be weighted 5% of a student's final FHS result.]

Two out of the following options (these changes have already been implemented for FHS22)

A3. Techniques of Composition (or B1: Techniques of Composition II)

A4. Musical Analysis and Criticism (or B7: Analysis Portfolio)

A5. Musical Thought and Scholarship

OPTIONAL SUBJECTS: LISTS B, C AND D
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Candidates must select one paper from List B and one from List C. Candidates may offer no more than one List D option if they are taking List B Solo Performance. They may offer up to 2 options from List D if they are not taking Solo Performance.

Stylistic Composition, Arranging and Transcription [SCART]

The paper is a one-week takeaway paper. Candidates answer TWO of the three questions.

Q1 Counterpoint

Complete a short piece/extract of polyphonic music in the appropriate historical idiom:

- a) 16th-century counterpoint for two or three voices.

OR

- b) Baroque instrumental counterpoint for two or three voices.

Q2 Harmony

Realise a harmonic texture to fit the given line of music in the appropriate historical idiom:

- a) String Quartet: completion of texture with given first-violin line.

OR

- b) Piano accompaniment for a solo line (vocal or instrumental).

OR

- c) Jazz lead-sheet realisation.

Q3 Musical Transcription and Arrangement

Transcribe from a recording ONE of the following materials:

- a) A short piece of two-voice counterpoint into mensural notation.

OR

- b) A Hindustani raga into enhanced modern staff notation.

OR

- c) A jazz solo for melody instrument (including piano right-hand) into modern staff notation.

OR

- d) The vocal line of a pop song into modern score notation, supplying an arrangement for strings (or other specified ensemble).

OR

- e) A short keyboard piece into modern score notation for a specified small ensemble (e.g., string quartet, wind ensemble, brass ensemble).

NB some course options will be predicated on the availability of specialist postholders, and may in certain years be either replaced with a similar option or withdrawn. The current curriculum will definitely run in 2021-2022. Different grade descriptors will be created for each option. Please see also the comments made on this section overleaf.

The first two questions will be taught next year by Steven Grahl in four lectures, with a further six lectures being given to the new Musical Skills option (see course syllabus below). The new third section will be co-taught in four lectures by Christian Leitmeir (mensural notation), Thomas Hodgson (Hindustani raga), Steven Grahl / Tom Richards (aural training and jazz transcription), and either Martyn Harry or the new composer appointee *vice* Saxton (arrangement for classical and popular ensembles). Music Faculty seminars may also be laid on in Trinity Term for students wishing to attempt the more specialised Q3 options, with practitioners being invited to the Music Faculty to contribute whenever possible.

Rationale for Question 3

The purpose of this new section is to deliver an element of aural training that has not been assessed in the Oxford curriculum for some time. The five options bring a new level of diversity to the SCART curriculum and develop skills that in some cases will be crucial interventions for a particular student's professional development. These same skills also help serve pathways through the FHS curriculum to List B courses such as Critical Edition with Commentary, FHS Ethnomusicology (when taken alongside Critical Listening and Critical Studies in Ethnography), Analysis Portfolio, Dissertation, Orchestration as well as List D Recording & Producing.

Although each of them will start from the same medium of a sound recording, the five options present such individual cases that they will be treated differently in the way they are taught and assessed. The exercise of transcription and/or arrangement will be approached from within the relevant linguistic, cultural and musical idiom, and independent marking criteria will be devised for each option accordingly. We will only focus our attention on musical practices in which notation and transcription already play a part (e.g., some jazz performers frequently transcribe solo lines as part of their training), situated within music theories and bodies of scholarship that relate to each of these musical cultures. The options will be carefully contextualised, as they may not be representative of much broader traditions (e.g., some jazz practices do not involve notation at all). Considering each option's distinctive relationship to the technology of music notation, the political and philosophical dimensions of transcription will form an intrinsic part of our teaching.

Musical Skills (optional paper)

Candidates should answer TWO of the following four options:

a. Conducting Skills

The examination consists of a practical test, where candidates will have 30 minutes to rehearse and then perform a piece or extract from a piece of their choice with their own ensemble. The ensemble should consist of not fewer than four players or singers, and the work or extract should be of around 3 minutes in duration. There are no limits on the style or genre of the work, but candidates should ensure that their chosen piece enables them to address the assessment criteria. The course director is happy to provide guidance. Candidates should, as appropriate, provide a score or other performance materials for the examiners. They will be assessed on their ability to:

- combine appropriate conducting and rehearsal technique to effectively direct the ensemble;
- attend to matters of sound, accuracy, timing, balance, tuning, response to text (where appropriate), and expressive projection;
- grasp the architecture of the music, and attend to relevant stylistic points;
- arrive at a performance standard which clearly validates the rehearsal strategies.

b. Keyboard Skills

The examination consists of a practical test (lasting c. 7 minutes). Candidates have 30 minutes preparation time immediately before the examination. Candidates attempt two questions:

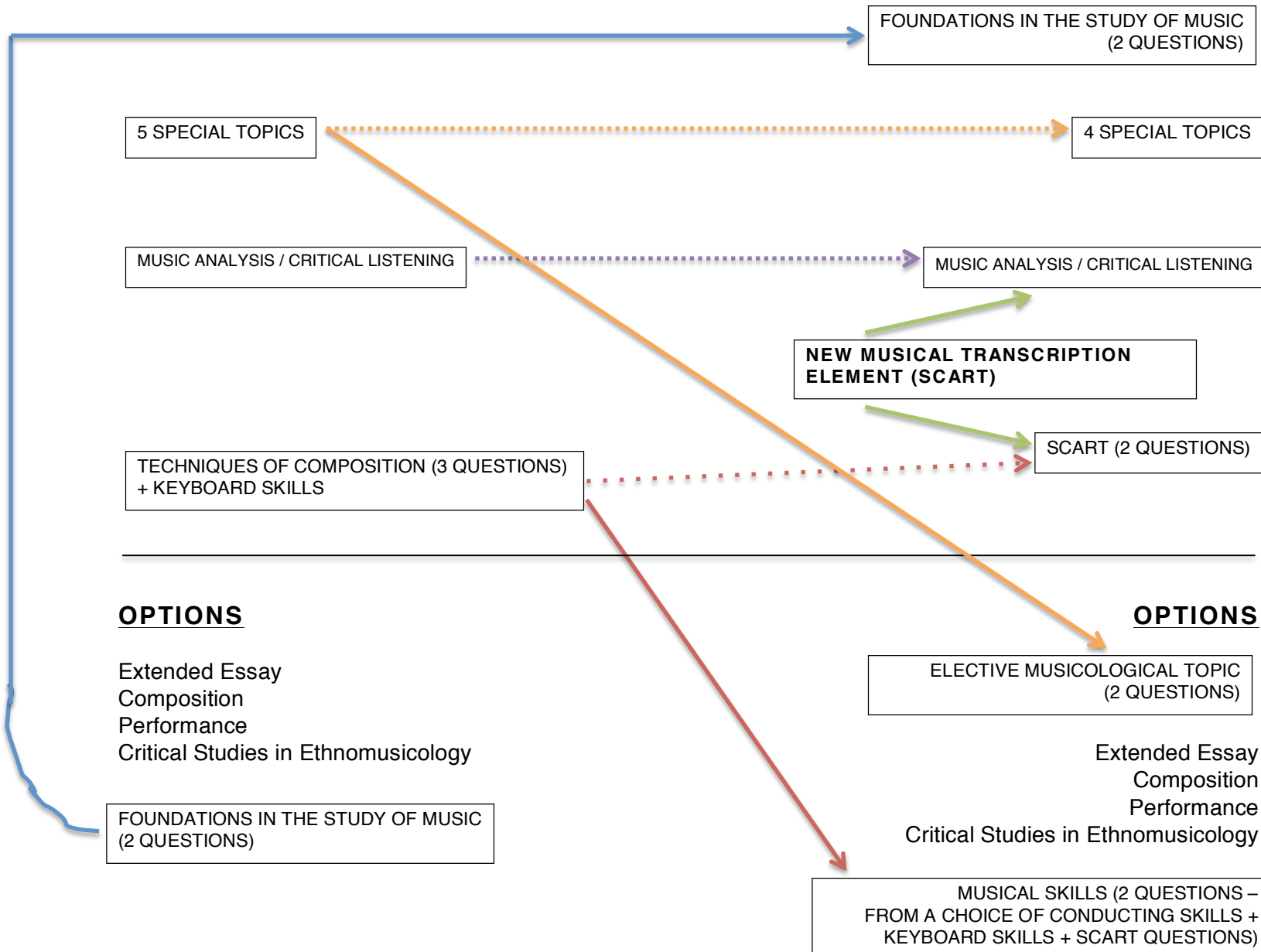
a)	EITHER	Realise a figured bass line at the keyboard, or, where appropriate, on another harmonic continuo instrument (e.g. guitar or lute). Your figured bass playing is expected above all to be accurate (although idiomatic and stylish attributes are welcome); you should be able to cope with all the usual figures, including sevenths and suspensions, realised with appropriate voice-leading. Examples will be drawn from music of the seventeenth and eighteenth centuries.
	OR	Realise a lead sheet line at the keyboard, or, where appropriate, on another harmony instrument (e.g. guitar or lute). Your lead sheet realisation is expected to be accurate (although idiomatic and stylish attributes are welcome), with appropriate chord voicings and voice-leading. You should be familiar with major, minor and diminished chords, sus4 chords, and added notes, including sixths, sevenths, ninths, etc. The lead sheet will be in the style of a jazz standard ballad.
(b)	EITHER	Score reading in three parts, including alto and tenor C clefs (i.e. normally set in G2-C3-C4 or C3-C4-F4 clefs), using examples of sixteenth-century polyphony, with possibly some limited crossing of parts (Published examples of graded tests may be based on other styles but are useful for gaining familiarity with the C clefs).
	OR	Score reading in four parts (string quartet format, i.e. combination of two in treble clef, one in alto clef and one in bass clef).

2020-21

As Proposed for 2021-22

COMPULSORY

COMPULSORY



COURSE OVERVIEW

[ILLUSTRATION OF NEW CURRICULUM PLAN ONLY]

PRELIMS IN MUSIC 2021-22

You must offer 6 papers in total. Papers 1 to 4 are compulsory. You must chose TWO optional papers from section 5.

	<i>Title</i>	<i>Lecturer</i>	<i>Term tbc</i>	<i>Assessment</i>
1	FOUNDATIONS IN THE STUDY OF MUSIC	Prof Born & Dr Bullivant	MT	Open Book Exam over 48 hours
2	STYLISTIC COMPOSITION, ARRANGING AND TRANSCRIPTION [SCART] – <i>answer TWO questions out of THREE</i>			
	i. COUNTERPOINT / HARMONY	Professor Grahl	MT	7-day takeaway paper
	ii. MUSICAL TRANSCRIPTION & ARRANGEMENT	Professor Leitmeir, Dr Hodgson, Professor Grahl, & Professor Harry / <i>AP vice Saxton</i>	MT	
3	ANALYSIS	Professor Cross	MT	Open Book Exam over 48 hours
	CRITICAL LISTENING	Professor Stanyek, Professor Hill & Dr Hodgson	MT	vacation takeaway paper
4	TOPICS I – <i>answer THREE questions out of FOUR</i>			
	1. MACHAUT’S SONGS	Professor Leach	podcast	3-hour exam
	2. WOMEN AND MUSIC IN THE NINETEENTH CENTURY	Dr Bullivant	HT	
	3. MUSIC MIND BEHAVIOUR	Professor Clarke	TT	
	4. GLOBAL HIP-HOP	Professor Stanyek	HT	
5	OPTIONS – <i>you must choose TWO.</i>			
	a. HISTORICALLY-INFORMED PERFORMANCE	Professor Rees	HT	Open Book Exam over 48 hours
	b. EXTENDED ESSAY	Dr Wedler	MT	Coursework

	c. COMPOSITION			
	i. Portfolio	<i>AP vice Saxton ?</i>	MT	Coursework
	Studio Techniques	Mr Hulme	MT & HT	
	ii. An Introduction to Contemporary Music	Professor Harry	MT, HT & TT	Listening exam
	d. PERFORMANCE	<i>Director of Performance</i>	MT19 & TT20	Recital
	e. CRITICAL STUDIES IN ETHNOMUSICOLOGY	Professor Stanyek	HT20	Open Book Exam over 48 hours
	f. MUSICAL SKILLS	Professor Grahl	HT20	As additional answers to Music Writing 7-day takeaway paper
	i. Conducting Skills			Short Test
	ii. Keyboard Skills			Conducting Exam
	iii. 1 to 2 extra questions taken from the SCART compulsory paper.			

COURSE OVERVIEW – FHS 2023

(ILLUSTRATION OF NEW CURRICULUM ONLY)

You must offer 8 papers in total including A1 and A2. You must offer any two out of A3 (or B1), A4 and A5. You must offer one from List B, one from C, one from either B and C, and one from B, C or D. Exam choices must be made by 4th week of MT 2018

			Lecturer	When	Assessment
A	1	Topics II			2-hour Exam (choice of 2 from 3 questions)
		Vernacular Song in the long 13 th Century	Professor Leach		
		Polyphony and Polemic in a Fractured Europe	Professor Rees		
		The Classical and Romantic Concerto	Professor Leitmeir		
	2	Topics III			3-hour exam (choice of 3 from 4 questions)
		Modernism in Vienna	Dr Wedler		
		History & Philosophy of Music Education	Professor Dieckmann		
		World Jazz	Professor Stanyek		
		Women in Popular Music	Professor Hill		3-hour exam
	3	Techniques of Composition I	Professor Quinney		
	4	Musical Analysis and Criticism	Dr Wedler		
	5	Musical Thought and Scholarship	Professor Stanyek & Dr Bullivant		
B	1	Techniques of Composition II	Professor Quinney		Portfolio
	2	Orchestration	Dr Traill		
	3	Solo Performance	<i>Director of Performance</i>		Practical
	4	Composition	<i>AP pace Saxton</i>		Portfolio
	5	Dissertation	Dr Bullivant		
	6	Edition with Commentary	Dr Maw		
	7	Analysis Portfolio	Professor Cross & Dr Wedler		
	8	Music Ethnography	Professor Born & Dr Hodgson		
C	1	Stravinsky	Professor Cross		2 Essays
	2	Music for the Dead	Professor Leitmeir		2 Essays
	3	Music and Communism	Dr Bullivant		2 Essays
	4	Art House: Rock Music of the 1970s	Professor Hill		2 Essays
	5	The Social & Cultural Theory of Music	Professor Born & Dr Wedler		2 Essays / Exam
	6	Music Industries	Dr Hodgson		Essay / Portfolio
	7	Music in the Community	Professor Dieckmann		2 Essays
	8	The Aesthetics of Early 20 th Century African-American Composers	Dr Ege (Postdoc)		2 Essays
D	1	Chamber Music	<i>Director of Performance</i>		Practical and Essay
	2	Choral Performance	Professor Quinney		
	3	Choral Conducting	Professor Grahl		
	4	Music Education Outreach	Professor Dieckmann		
	5	Recording and Producing Music	Mr Hulme		