



FACULTY OF
MUSIC P R O S P E C T U S



Welcome to the Faculty of Music



*Above all, the Faculty
is a friendly and
supportive community:
we take every
individual's interests,
and needs, seriously*



The study of music at Oxford University is an exciting and inspiring opportunity. Our aim is to develop your enthusiasm for music, the breadth and depth of your understanding of the subject, your ability to express yourself through music and about music, and your skills in participating in music – whether or not you ultimately wish to pursue a professional career in musical activities.

The intellectual and musical environment of Oxford, and the teaching offered by one of the largest and most experienced Music Faculties in the country, provide an outstanding context in which to develop your musical skills and understanding. Oxford is an international centre for research in music (top of the research power rankings across all UK music departments in the Government's most recent Research Assessment Exercise in 2008) and a meeting place for musicians of all kinds, and of the highest calibre. The Faculty offers courses and special tutoring in performing skills, history of music, psychology of music, composition, analysis, ethnomusicology, musical instruments, musical theatre, electroacoustic media and other specialised subjects and skills. There is an extensive programme of concerts – many of which are given by student performers – research seminars, conferences, workshops and other events providing opportunities for a huge range of stimulating experiences. Above all, the Faculty is a friendly and supportive community: we take every individual's interests, enthusiasms and needs seriously, whether in the Colleges or in the Faculty at St Aldate's.

We want you to be successful in music, and above all we want you to enjoy and be enriched by the time that you spend studying and making music at Oxford.

Eric Clarke,
Heather Professor of Music



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Music-making and the study of music at the University go back to the twelfth century. As one of the liberal arts, music was included in the Medieval and Renaissance curriculum of the University of Oxford. A BMus degree was in existence as early as 1478; the first DMus was awarded – for composition – to Robert Fayrfax in 1511. Other early recipients were John Bull, John Dowland, Thomas Weelkes and Thomas Morley.

In 1627, William Heather established the two posts of Lecturer and Choragus, the latter being designed to stimulate the performance of music. The post of Choragus was soon called the 'Professor of Music', and the chair was officially established in 1856, followed soon afterwards by a new syllabus which required the candidates to take written papers in harmony, counterpoint, history and general musical knowledge.

The present-day Faculty of Music came into existence in 1944 when it ceased to be a sub-Faculty of the Faculty of Arts and became a Faculty in its own right. First housed in Holywell Street next to the Holywell Music Room, it moved to its current buildings in St Aldate's in 1981.

Music students at Oxford read for the Bachelor's degree in the Honour School of Music (BA Hons), or for graduate degrees such as Master of Studies (MSt), Master of Philosophy (MPhil) and Doctor of Philosophy (DPhil).

The full Faculty comprises Professors, Readers and University Lecturers, together with College Lecturers and Fellows, and Senior and Junior Research Fellows (see page 16).

Among recipients of the honorary degrees in music awarded by the University are Peter Maxwell Davies, Michael Tippett, Janet Baker, Joan Sutherland, Klaus Tennstedt, Simon Rattle, Olivier Messiaen, Felicity Lott, Plácido Domingo, Daniel Barenboim, Emma Kirkby, Mitsuko Uchida and George Martin.



Oxford is one of the liveliest places for music-making in the United Kingdom, home not only to numerous professional ensembles and organisations but also to more than 30 student music societies: orchestras, choirs, chamber groups, opera groups, theatre bands, contemporary music groups, jazz, pop, gamelan and early music groups. The Oxford University Music Society promotes and co-ordinates many of their activities, and a number of them benefit from financial and administrative support from the Faculty of Music.

Most colleges have a Music Society of their own, which organises college recitals, concerts and other activities. University-wide orchestras include the Oxford University Orchestra, the Philharmonia, the Sinfonietta and the Oxford University Chamber Orchestra. The University's professional orchestra in residence is the Oxford Philomusica. The Faculty of Music hosts a number of

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internationally renowned ensembles including vocal consort Contrapunctus, the Orchestra of the Age of Enlightenment and the Radcliffe chamber music residency, and promotes the development of contemporary music through Ensemble ISIS (see page 8).

Among the University-based choirs is the renowned Schola Cantorum, and there are several stage and opera companies including New Chamber Opera (a professional company with University commitments). The achievements of Oxford's choral foundations and other college chapel choirs continue to gain international recognition.

The Holywell Music Room, administered by the Faculty during term time, is the oldest purpose-built concert hall in Europe, and is dedicated to recitals, chamber music and other musical events. The Sheldonian Theatre (the University's hall for formal ceremonies), Oxford Town Hall, and the University Church are all used for large-scale orchestral and choral concerts. The Jacqueline du Pré Music Building at St Hilda's College presents its own concert series and a number of other colleges also have purpose-built auditoria with regular performance activities, alongside the frequent concerts that are given in College chapels, and outdoors during the summer.

The New Theatre is Oxford's largest theatre, receiving both the Welsh National Opera and Glyndebourne Touring Opera, both of which perform in Oxford regularly. The Oxford Playhouse is also used by touring companies and is available for student performances. The Old Fire Station Theatre is a small studio theatre particularly suitable for contemporary chamber opera and musicals, and is available for student performances during term.

Undergraduate Admissions



Undergraduates reading music at Oxford come from a wide variety of backgrounds. They arrive from every region of the United Kingdom, from continental Europe and from around the world. The Faculty of Music admits students with A-Level qualifications from all parts of the secondary schooling system, as well as students who have sat the International Baccalaureate and other equivalent examinations. The Faculty of Music prides itself on being inclusive and diverse, and as part of its commitment to a broad recruitment drive, it offers, among other events, a summer schools programme under the auspices of the UNIQ Summer Schools. Whatever your background, if you are a promising musician you should consider applying to Oxford.

Applicants wishing to read music at Oxford will normally have taken, or be about to take, A-Level Music, as well as

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two other A-Level subjects. The majority of candidates are A-Level students applying in the autumn preceding the year in which they hope to begin the course, though the Faculty is equally open to candidates who wish to apply for deferred entry. The standard offer of a place at the University of Oxford is AAA in three A-Level (or equivalent) subjects, including Music. Scottish Highers and A-Level equivalents are also acceptable, and applicants with 'non-standard' educational backgrounds will also be considered and evaluated on their own merits.

For further information about how to apply to Oxford, including details about interviews and tests, and the Faculty Open Days, please see our website at www.music.ox.ac.uk and the University's general admissions website at www.admissions.ox.ac.uk/apply

Undergraduate Study



The Faculty offers a broad based and contemporary curriculum in the history, analysis and composition of western music (from early polyphony to the music of today), in ethnomusicology and the music of traditional and vernacular cultures, in performance studies, aesthetics and the psychology of music. It provides both a foundation in core subjects and skills, and also the flexibility to follow your own interests and enthusiasms – whether these are in the essay and project-based aspects of the subject or in the practical and creative areas of performance and composition.

During the first year, undergraduates study techniques of composition and analysis, examine a wide range of musicological ideas and historical topics, and choose two options in areas that particularly interest them. The aim of the first year is to provide a solid grounding in skills



and knowledge, and to teach as broadly as possible to allow all students to focus on what interests them most in their selection of options for the final examination.

The course in the first year comprises four compulsory subjects (1-4) and two optional subjects:

1	Special Topics (recent examples include Thirteenth Century Motet, Music and the Court of Queen Elizabeth I, Schubert's Last Decade, Sacred Vocal Music after World War II, and Global Hip Hop)
2	Musical Analysis (tonality and form; introduction to analytical approaches)
3	Techniques of Composition (studies in harmony and counterpoint)
4	Keyboard Skills (score reading and figured bass)
5, 6	Two options from: i. Issues in the Study of Music ii. portfolio of compositions; performance (recital of 10-12 minutes); extended essay (4000-5000 words)

**List A**

The four core subjects are each examined by a three-hour written paper, and comprise: Topics in Music History before 1750; Topics in Music History after 1700; and a choice of two of the following three subjects: Techniques of Composition I (or Techniques of Composition II, see List B); Musical Analysis and Criticism; Musical Thought and Scholarship.

For Lists B, C and D the candidate chooses a total of four optional subjects, one from List B, one from List C, one from either List B or List C, and one from Lists B, C or D.

List B

All List B options are examined by portfolio submission except Solo Performance which is examined by recital. List B options comprise: Analysis Portfolio; Composition; Dissertation; Edition with Commentary; Music Ethnography; Orchestration; Solo Performance; Techniques of Composition II.

List C

List C options are examined by either a three-hour written paper or the submission of two essays. Topics vary from year to year; recent examples include: Choral Studies; Dance Music; Tradition, Innovation & Time; Film Music; Handel's Operas; Music in England, 1851-1914; Sounding North – Music in Scandinavia; Mahler; Motets; Music Perception; Music in the Iberian World; Women Composers; Psychological Perspectives on Performance; Schubert; Sexuality in Medieval Musical Culture; Strauss; Stravinsky; Opera & Music Theatre; Before 'Silence' and After; Jazz: Ownership, Belonging and Power.

List D (performance-related subjects)

All List D options are examined by combinations of practical tests and/or portfolio submissions.

One of the following options can be taken:

Chamber Music; Choral Conducting;
Choral Performance.

The second- and third-year course consists of four core subjects and four optional subjects, which together constitute the Final Honour School of Music. There is considerable flexibility in the combination of options, which may either be spread widely, or be focused on a special interest. A student interested in choral music, for example, can concentrate on this area as an historical topic, prepare a critical edition of a piece of choral music, take a choral studies paper and/or the choral

performance option, and offer solo vocal performance. A student interested in composition may submit a portfolio of original compositions, take the analysis and/or orchestration options, and focus on twentieth/twenty-first-century topics in the optional historical subjects. And a student interested in ethnomusicology can write a dissertation in that area, take the ethnomusicology option, and concentrate on related topics in the core musicological paper.



Various forms of assessment are used in University examinations: three-hour written papers, practical tests, portfolio submissions, essay submission, take-away papers and recitals.

The first year ends with the First Public Examination – the Preliminary Examination in Music ('Prelims') – which must be passed to proceed to further study. In the first year, one of the options is a brief solo recital, and two others – Composition and Extended Essay – are assessed by portfolio.

The third year ends with the Second Public Examination, the Final Honour School in Music ('Finals'). A candidate may choose up to four options (50% of the total) that are assessed by portfolio submission or take-away paper, or up to two options (25% of the total) that are assessed by recital and practical tests, with the remainder assessed by written paper.

Colleges also set internal exams called 'Collections'. These are designed to provide a focus to an undergraduate's studies, to monitor progress, and to provide practice in examination technique. The forms of assessment vary from examination to examination, and from College to College, and are often quite informal. The results of the Collections do not form part of the University Examinations.



Teaching at Oxford takes two main forms: lectures and classes given in the Faculty, and tutorials given in your College. This 'double-track' approach, with College tutorials supplementing and supporting the Faculty lectures, is the key to the Oxford learning experience.

Like other University departments, the Music Faculty offers lecture courses, practical classes, seminars, masterclasses/recital classes and composition workshops. In addition undergraduates are welcome to attend the graduate research colloquia.

Oxford students benefit from the tutorial system, run in their own College by their subject Tutor, who will often also be a Lecturer in the Faculty. Sometimes you will be given individual tutorials, and more often you will be in a group of two or three. Whatever the case, you will find yourself benefiting from close interaction with established scholars and postgraduate teaching assistants in hour-long tutorials for which you will usually be required to write an essay, complete a reading or listening assignment, or produce free or stylistic composition.

Performance and Composition

The Faculty encourages student involvement in practical music making (vocal and instrumental) and there are countless opportunities for this at all levels. The orchestras, choirs and small ensembles managed by the Oxford University Music Society are complemented by college music societies and other University groups. Concert venues range from small chamber recital halls and college chapels to the historic Holywell Music Room and the Sheldonian Theatre.

The Faculty provides financial support for student performance through its Performance Committee, which works closely with the student-run Performance Council. Many public concerts and recitals in which music students appear are subsidised or managed and advertised by the Faculty.

The Faculty promotes a rich programme of events designed to stimulate and support performance and composition within the curriculum. The Faculty's own professional performers and composers are available to offer guidance and there are close links with professional groups and institutions. Coaching and masterclasses are offered by resident ensembles, such as Contrapunctus and the Radcliffe residency. Contact with visiting professionals from the world of concert, opera and theatre is frequent. The Faculty's own dedicated contemporary music ensemble, Ensemble ISIS, consists of current students. It combines workshops for the Faculty's student composers with exciting performance opportunities both in the UK and abroad. In addition, the Oxford Philomusica, the University's professional orchestra in residence, offers regular masterclasses with



visiting international musicians, as well as an instrumental apprenticeship scheme, and commissions student compositions.

The Music syllabus provides the following vocal or instrumental options in performance:

Performance

– first-year optional subject.

Solo Performance

(a 40-minute recital) – final-year option.

Choral Conducting

(practical assessment plus extended essay) – final-year option.

Choral Performance

(practical assessment plus extended essay) – final-year option.

Chamber Music

(chamber recital plus extended essay) – final-year option.

Ensemble ISIS offers regular workshops and recording opportunities to students taking the composition option at Preliminary Examinations and Final Honour School. Recent composer residencies include Sir Harrison Birtwistle, Sir Peter Maxwell Davies, John McCabe and Hans Abrahamsen.

All students offering performance as an option receive performance grants from the Faculty for instrumental or vocal tuition, and students are free to choose which instrument to study for first-year and final-year options. Some Colleges offer, in addition, separate instrumental and vocal awards. Performers of orchestral instruments may apply for an Oxford Philomusica Orchestral Apprenticeship.

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Those interested in advanced and specialised tuition, or who wish to attend summer courses or masterclasses outside Oxford, may apply for a subsidy from the Joan Conway Fund. This is a bursary or scholarship of up to £750 annually.

Faculty members are willing to offer advice and support to students interested in performing careers, and information on career opportunities, further performance training, awards and competitions is regularly publicised on the Faculty noticeboards.

Organ, Choral and Repetiteur Scholarships

Choral and organ awards are a significant part of the musical fabric of Oxford University, reflecting its commitment to the performing arts and its excellence and international reputation in this sphere. The careers of many former choral and organ scholars from Oxford demonstrate the value of the training and experience they have received in the University. Detailed information on vacancies, duties, and method of application and the scheme in general can be found on the Faculty website. An annual Open Day, at the end of April, offers an opportunity to sample the richness of the College Chapel music tradition in Oxford.

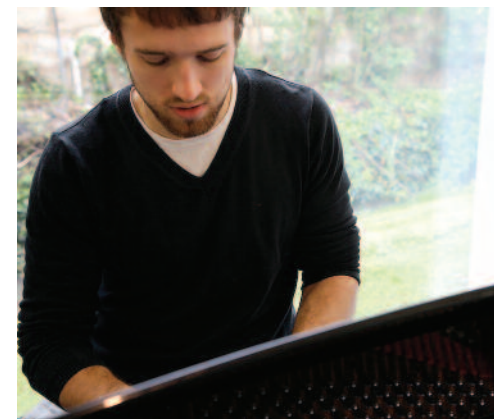
In all, 14 colleges offer choral awards, covering the whole range of voices: sopranos, contraltos, countertenors, tenors, baritones and basses. The basic duties of choral scholars are to sing at chapel services, but their involvement in College and University music goes further than this, extending to solo work, chamber groups and choruses. A number of Colleges offer singing lessons as part of the award. The commitment at the choral foundations (Christ Church, Magdalen and New College) is the most substantial. These and several of the mixed-voice choirs undertake concerts, tours, and recordings, some of these activities falling within the vacation periods.

Organ scholarships are available at almost all Colleges. The organ scholar is responsible for running the chapel music where there is no music Tutor or other director of chapel music involved, and also for playing a leading part in the College's musical life in general. The experience is invaluable for musicians interested in directing and organising musical activities across a wide spectrum. Colleges normally assist in the cost of organ lessons.

A Repetiteur Scholarship is offered to pianists jointly by St Catherine's College and New Chamber Opera. This offers the possibility of extensive experience as a repetiteur in opera and music theatre. More information about New Chamber Opera can be found at www.newchamberopera.co.uk, and about St Catherine's College at www.stcatz.ox.ac.uk



Graduate Study



The Faculty of Music has one of the largest and liveliest communities of graduate students in the United Kingdom, with around 15 doctoral research students and 30 masters students entering every year, coming from countries all around the world. Graduate students have the benefit of a team of international experts to supervise their research (see page 16), access to outstanding libraries (see page 14), and the stimulus of a committed group of like-minded students and scholars in many subject areas. The University, the colleges and the city of Oxford provide a lively and diverse musical, academic and cultural environment.

Subject areas, approaches and modes of study are very varied. Students may concentrate on Western music history (from chant to contemporary film music), source studies, popular music, music theory, aesthetics and criticism, composition and analysis, psychology of music, musical instruments, ethnomusicology, musical performance and interpretation. Many individual research projects are unique in their blend of approaches, embracing other academic disciplines such as literature, art history, theatre and film studies, philosophy or psychology and neuroscience.

The degree of DPhil, with specialisation in Musicology or Composition, is awarded upon successful completion of a substantial original contribution to these fields prepared over the course of three years. Students embarking on the DPhil are normally expected to have a Master's degree in music or equivalent.

During their first year, students are registered as Probationer Research Students (PRS). As well as embarking on initial work on their research project, they may undertake some graduate training, depending on

their experience and interests, to prepare themselves for independent research. At the end of this period, students' fitness to continue is assessed through an examination called 'transfer of status', for which they submit a research proposal accompanied by a draft chapter and a bibliographic essay in the case of Musicology, and a portfolio of compositions and critical writings in the case of Composition. It is also possible to apply for transfer to DPhil status while enrolled in the MPhil course; this transfer is dependent upon successful completion of the MPhil. A further examination, called 'confirmation of status' and involving discussion of further submitted materials (thesis chapters and compositions), usually takes place in the third year of the DPhil.

Degrees are awarded on the basis of a research thesis in Musicology (maximum length: 100,000 words, or of a portfolio of at least three compositions and a dissertation or a group of essays relevant to the intellectual and artistic concerns of the candidate in Composition. Submission is required within twelve terms from admission.

The MSt in Music offers an introduction to the broad range of current methodologies and approaches in music scholarship. Students choose on application to specialise in either musicology, composition or performance. All students take part in the Graduate Seminars which cover issues in methodology and attend a series of discipline-specific seminars in Historical Musicology, Composition and Performance. There is also an extensive programme of elective seminars each term. Detailed information about the assessment process can be found on the Faculty website's admission pages.



The MPhil is a two-year course restricted to students already undertaking the one-year MSt.

Teaching is offered by the Professors, Readers and Lecturers in the Faculty of Music who hold University appointments. Other Faculty members, such as College Fellows and Lecturers and Senior Research Fellows, may also assist with graduate teaching and supervision. All graduates have an academic supervisor in the Faculty and an advisor in their College. Seminar tutors are available for advice on individual seminar topics, and special supervision in particular research skills is also available if needed. The Faculty offers several series of public lectures and musical events, as well as research colloquia, run by the graduate students themselves, which are held with invited speakers every week during term time. There are papers on a diverse range of musical topics, some offered by distinguished visitors from around the world, others by Oxford academics and graduate students.

All applicants are required to submit written work, and may be invited to attend an interview. Those wishing to study composition will also need to submit examples of their work and similarly, those wishing to pursue performance studies will be required to submit recordings. Overseas DPhil applicants may be interviewed electronically (via Skype). Places are awarded first and foremost by the University, and secondly by a College. Full information may be found in the current edition of the University's Graduate Studies Prospectus (www.ox.ac.uk/admissions/postgraduate_courses)

The graduate studies pages of the Humanities Division (www.humanities.ox.ac.uk/graduate_study) provide links to information on funding for students from the UK, the

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European Union, and other countries, as well as on training, support, and much more.

Those wishing to apply for funding need to have applied for their degree by the January deadline. Graduates may also obtain research grants from their Colleges, the Faculty, or the University, to carry out fieldwork, travel to research collections or to give papers at conferences in Britain and abroad.



Lecture rooms are used for teaching throughout term-time during the day, and a number of rooms are also used for rehearsals and other functions in the evenings. Out of term, the rooms are sometimes booked for summer schools and conferences. Despite a busy timetable, there are many opportunities for students to book lecture rooms for course-related purposes.

All teaching rooms are fitted with audio-visual equipment and pianos.

The Denis Arnold Hall is the largest room in the Faculty and is used for lectures, Research Seminars, workshops, recitals, masterclasses and conferences. The Hall is equipped with a Steinway model C grand piano.

The practice facilities at the Faculty have recently been refurbished and consist of eight 'practice pods' with pianos, contemporary fittings and acoustic insulation, and a larger Ensemble Room equipped with a Disklavier grand piano which provides students with a modern white space in which to work as musical groups, and where small scale performances and workshops can take place. The practice pods at the Faculty are accessible to music students without having to book.

In addition particular orchestral instruments, such as timpani, can be borrowed by students. Historical instruments in the Bate Collection – or good copies of them – can be played in the Collection or, in some cases, borrowed for practice and public performance.

There is a common room available for use by all students and staff which contains a kitchen. There is also a dedicated Graduate Centre, comprising teaching rooms, a common room, and a kitchen.



The Recording Studio is available to all music students, although those undertaking courses in composition have priority. The studio comprises a live room, a small acoustically dead room, and a control room. The studio has been designed and acoustically treated with several applications in mind, including electroacoustic composition, live recording, and film-music composition.

The Faculty uses Sibelius and Finale music desktop processing systems for producing professional-quality printed scores. Sibelius is available in the Studio, the Music Library, and the Graduate Centre. Recording and sound processing resources are available in the Studio (including software such as Pro Tools, Logic Studio, Max/MSP, Sound Loom, Bias Peak, and Native Instruments Komplete). More details, and a guide to music technology at the Faculty, can be found on the Faculty website.

Video, DVD and listening facilities are available to students in the Library. The Faculty has a substantial collection of sound and video recordings, which can be borrowed and which are used for lectures and seminars.

The Multimedia Resource Centre is equipped with 11 stand-alone Mac-based composition and research workstations, with Sibelius 7 notation software, the Pro Tools 10 audio production platform and Max/MSP audio and video modular programming language installed as standard, as well as specialist software for video editing, noise-removal, sound design, graphics editing, audio digitisation and transcription.

General computing facilities are available to individual students in three locations: the Students' Common Room, the Music Library, and the Graduate Centre.

Students are given an introduction to all of these resources at the beginning of the academic year, and can attend special sessions run by arrangement with the Studio Manager.

Library Resources



The Faculty reference and lending library has exceptional holdings for the study of Western classical music from medieval times to the present day, as well as substantial holdings in a wide variety of other musical fields, and is possibly the largest dedicated music library of its type in the UK. Along with the Bodleian Library it forms the leading music research library in the country and is a much-valued resource for students and international scholars. The Faculty library provides undergraduate and graduate students with the books, scores, sound and video recordings they need for their coursework and research. Unlike the Bodleian Library, which is a reference library from which borrowing is not permitted, most of the Faculty library stock is available on open-access shelving, and while some of the materials are restricted to reference use, the great majority of stock can be borrowed by Faculty members.

Contact: 01865 276148; www.bodleian.ox.ac.uk/music

The 400-year-old Bodleian Library is the University's main research library with over six million volumes on all subjects. Its vast musical holdings range from medieval chant manuscripts through Elizabethan madrigals and first editions of Beethoven to substantial holdings of jazz and popular music. The Bodleian is an unrivalled resource within which students can consult books and journals in related fields such as aesthetics, anthropology, gender studies, literature, psychology, or history alongside those concerning music itself. Increasingly, the Oxford libraries system makes a wide variety of electronic resources available (e-journals, e-books and databases) to the computers of all students and staff who are registered with the University's IT Services.



Provision of books on music, and especially of musical scores, varies widely between college libraries: some have extensive collections, you may wish to enquire about library resources when being interviewed at a college.

There are considerable advantages in having access to a well-stocked college collection, since colleges make their library collections available only to their own students, while the Faculty library caters for all music students, irrespective of college.

In common with all counties in Britain, Oxford supports public libraries whose collections are available for loan to those living and/or working in the county. The Oxford Central Library has an excellent collection of books on music, scores, and sound and video recordings, as well as a collection of orchestral parts which are available for hire. It is also a useful source of popular and world music recordings.

The library's contact details are 01865 815388 and www.oxfordshire.gov.uk

Musical Instrument Collections

Over a thousand instruments can be seen on permanent display

The Bate Collection (www.bate.ox.ac.uk), located within the Faculty, is the most comprehensive collection in England of European classical woodwind, brass and percussion instruments. It also houses important early keyboards, a unique bow-maker's workshop and a collection of bows. Over a thousand instruments can be seen on permanent display. Philip Bate gave his collection to the University in 1968 to form a resource through which scholars and students could study music on original instruments, a number of which can be borrowed by students during their time at Oxford. A complete Javanese gamelan, 'Kyai Madu Laras' ('Venerable Sweet Harmony'), is available for use in the Faculty's Seminar Room.

The Alfred and Arthur Hill collection of stringed instruments in the Ashmolean Museum is a substantial collection of violins, violas, cellos, guitars, viols and other stringed instruments, including the violin known as 'Le Messie' made by Antonio Stradivari in 1716. When this instrument was acquired, it had rarely been played; as instrument makers and restorers, the Hills knew the damage caused by normal use. Thus they requested that their instruments be preserved unplayed for the purposes of research and study. The Hill collection now stands as an inspiration to each successive new generation of instrument makers.

Described as 'the world's music collection', the Pitt Rivers Museum now has over 6,000 musical instruments from all parts of the world and all periods of history. Several hundred musical instruments were given to the University in 1884 by General Pitt Rivers. Other instruments came to Oxford from collections made by explorers, archaeologists and anthropologists. The collections include such diverse musical instruments as a prehistoric deer bone whistle, sixteenth-century Italian virginals, a Siberian shaman drum, a French musette, and a Swedish nyckelharpa.

More information about these collections can be found at www.ox.ac.uk/museums





University Lecturers and College Fellows

Dr ROGER ALLEN, BA, BMus (Liverpool), MA, DPhil (Oxon), ARCM. Research Fellow of St Peter's College; Lecturer at St Edmund Hall. Organist, pianist and conductor. Research interests in Wagner, music analysis and associated issues in the aesthetics of music.

Dr SUZANNE ASPDEN, BA, MMus (Victoria University of Wellington, NZ), DPhil (Oxon). University Lecturer; Fellow and Tutor of Jesus College; Lecturer at Lincoln College. Research interests in 18th-century opera, nationalism, identity politics, aesthetics and dance.

Professor GEORGINA BORN, BSc, PhD (Lond). Professorial Fellow of Mansfield College. Research interests in the anthropology and sociology of music and culture; music in the late 20th and 21st centuries; music, digital media and mediation; social and cultural theory; ethnography; cultural production and cultural institutions; public service broadcasting, television, cultural and media policy; interdisciplinarity.

Professor MICHAEL BURDEN, BA, MA (Adelaide), PhD (Edinburgh). Dean, Reader in Music, and Fellow in Opera Studies at New College. Opera Producer. Research interests in opera and theatre history, music theatre, and English and Italian 18th-century music.

Professor ERIC CLARKE, BA, MA (Sussex), PhD (Exeter), FBA. Heather Professor of Music; Professorial Fellow of Wadham College. Research interests in various topics in the psychology of music, including expression in performance and rhythm production and perception; the history and analysis of recorded music; musical meaning; music and consciousness.

Professor JONATHAN CROSS, BA (Bristol), DLitt (Oxon), PhD (Lond). University Lecturer; Student and Tutor at Christ Church. Research interests in 20th- and 21st-century music, especially Stravinsky and Birtwistle; modernism; theory and analysis.

Dr STEPHEN DARLINGTON, MA, DMus (Oxon) FRCO. Choragus; Organist, Student and Tutor at Christ Church; Lecturer in Music. Conductor, with research interests in early 20th-century music.

Professor LAURENCE DREYFUS, BA (Yeshiva), DLitt (Oxon), PhD (Columbia), Diplôme supérieur (Brussels), Hon RAM, FBA. University Lecturer; Fellow and Tutor of Magdalen College. Musicologist and viol player. Research interests in 18th- and 19th-century music, especially JS Bach and Wagner; English consort music; theories of analysis; performance studies.

Professor PETER FRANKLIN, BA, DPhil (York). Fellow and Tutor of St Catherine's College. Research interests in late 19th- and early 20th-century European music and culture (especially opera and the symphony), in modernism, critical theory and music in mass-entertainment film.

Dr DANIEL GRIMLEY, MA, PhD (Cantab). University Lecturer; Fellow and Tutor of Merton College; Lecturer at University College. Research interests in music and landscape in late 19th- and early 20th-century music; representations of nationalism in Scandinavian music; critical musicology and analysis; Elgar and imperialism; contemporary performance.

Dr MARTYN HARRY, MA (Cantab), PhD (City). University Lecturer; Fellow and Tutor of St Anne's College; Lecturer at St Hilda's College. Composer. Research interests in American, German and Russian contemporary music, electroacoustic composition and instrumental music theatre.

Professor EDWARD HIGGINBOTTOM, MA, DPhil (Oxon), BMus (Cantab), FRCO. Organist, Fellow and Tutor at New College; Lecturer in Music. Research interests in French and Italian baroque repertory (particularly sacred music), performance issues of the 17th and 18th centuries, choral practice (both historical and modern) and techniques.

DANIEL HYDE, MA (Cantab), FRCO. Informator Choristarum, Organist and Tutorial Fellow at Magdalen College; Lecturer in Music. Freelance Organist and Conductor. Research interests include Baroque choral and organ performance practice; harmony, counterpoint and fugue studies.

Professor ELIZABETH EVA LEACH, MMus (Lond), MA, DPhil (Oxon). University Lecturer; Fellow and Tutor of St Hugh's College; Lecturer at Exeter College. Musicologist and music theorist. Research interests in songs, counterpoint, and singing with a particular focus on medieval secular lyrics in French. Other interests include music and philosophy, ideas of musical meaning, music analysis (especially of pre-tonal repertoires), music and gender, and music in literature.

Dr OWEN REES, MA, PhD (Cantab), ARCO. Reader in Music; Fellow, Tutor and Organist of the Queen's College; Senior Research Fellow at Somerville College. Research interests in music of the 15th to 17th centuries, particularly in Spain, Portugal, and England.

Professor ROBERT SAXTON, MA (Cantab), BMus, DMus (Oxon), FGSM. University Lecturer; Fellow and Tutor of Worcester College. Composer. Research interests in the relationship between long-range harmonic/pitch function and time-scale/ proportion in Western Art Music; the use of texts (liturgical and secular) by 20th-century composers; 20th-century composers' diverse approaches to tradition and innovation.

Dr JASON STANYEK, BM City University of New York, MA, PhD California at San Diego. University Lecturer; Fellow of St John's College. Research interests in Brazilian music, sound studies, music technology, hip hop, posthumous duets, jazz, music and diaspora, ethnography, critical theory, and improvisation.

Professor REINHARD STROHM, MA (Yale), PhD (T.U. Berlin), FBA. Emeritus Fellow of Wadham College. Research interests in late medieval music; 17th- and 18th-century music, especially Italian opera; history of opera; historiography.

Professor SUSAN WOLLENBERG, MA, DPhil (Oxon). Reader in Music; Fellow and Tutor of Lady Margaret Hall; Lecturer at Brasenose College. Research interests in 18th- and early 19th-century music, keyboard music, performance practice, social history of English music, and the study of women composers.

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On foot:

The Faculty is a 5-minute walk from the City Centre,
10 minutes from the bus station, and 15 minutes from
the railway station (see map).

By car:

While there are car parks nearby, they are expensive and
you are advised to travel by public transport if possible.
There is no car parking available at the Faculty building.
If you need to travel by car, please note that Oxford has
a Park and Ride scheme.

By coach:

If travelling by coach from London (the 'Oxford Tube' and
the 'Oxford Express' both leave from Grosvenor Gardens
near Victoria Station), or from Heathrow or Gatwick
airports (on the X70 or X80), get off on the High Street,
outside the entrance to The Queen's College, rather
than travelling all the way to the bus station in
Gloucester Green. Buses offer a 24-hour service,
leaving at 10-minute intervals during peak hours.