

A List of Recommended Reading for Music

General Reading and Listening

To get you thinking about studying music at university, you might like to read the following inexpensive paperbacks (which may be available in your local library):

- Nicholas Cook, *Music: A Very Short Introduction* (Oxford University Press, 1998)
- J. P. E. Harper-Scott and Jim Samson, *An Introduction to Music Studies* (Cambridge University Press, 2009)
- Tia DeNora, *Music in Everyday Life* (Cambridge University Press, 2000)

Please listen widely and inquisitively, and think critically about what you're listening to. If it's a piece for which a score is available, do try to look at the score too.

Study of music at Oxford includes certain core components, as well as optional study in performance, composition, and project research. The suggestions below relate to the core components of the first year of the course.

Analysis

For a general idea about analysis, have a look at the chapter on Analysis in *An Introduction to Music Studies* (details in 'General Reading' above) and/or flick through the following:

- New Grove Online article on Musical Analysis
- Charles Rosen, *The Classical Style* (London: Faber, 1971).

Techniques of Composition and Keyboard Skills

In the first year of the course students have tutorials in style composition and keyboard skills, designed to help them realize specific styles of tonal counterpoint both at the keyboard and on paper. For keyboard skills we recommend the following useful introductory guides:

- David Ledbetter, *Continuo Playing According to Handel* (Oxford: Clarendon Press, 1990)
- R.O. Morris and Howard Ferguson, *Preparatory Exercises in Score-Reading* (New York: Oxford University Press, 1931; reprinted 1995).

For techniques of composition, we recommend the following:

- Anna Butterworth, *Stylistic Harmony*, 2nd edn. (Oxford: Oxford University Press, 1994).

Special Topics

Readings for each year's special topics is given in the Handbook students receive at the start of the academic year; one title for each of this year's topics are given below. We encourage students to feel free to read and listen around as relevant.

These are the topics being studied in 2015-16.

Machaut's Songs

Guillaume de Machaut (c.1300-1377) a vital starting point for understanding music in the later Middle Ages: more pieces survive by him than by any other medieval composer. We'll study his personal interest in having them collected, copied, and ordered, with a focus on the love songs that make up the bulk of his output.

Preliminary Reading: Leach, Elizabeth Eva. *Guillaume de Machaut: Secretary, Poet, Musician*. Ithaca: Cornell University Press, 2011; paperback 2014.

Schubert's Last Decade—the Instrumental Music

With such works as the 'Trout' Quintet and 'Death and the Maiden' Quartet, Symphonies 8 and 9 (the 'Unfinished' and the 'Great' C major), and the last three piano sonatas (D 958–60), Schubert's final decade (1818–28) is rich territory for the study of a style that Robert Schumann described as follows: 'Only few works are as clearly stamped with their author's imprint as his'.

Preliminary reading: Christopher H. Gibbs, *The Life of Schubert* (Cambridge, 2000).

Preliminary listening (if possible with scores): to any or all of the above works.

Richard Strauss and representations of women

In his operas and tone poems, German composer Richard Strauss often represented forceful female characters - from Salome to his wife. He was also drawn to composing for the soprano voice, as is evident from his dozens of songs. What can the ways in which Strauss wrote for and about women tell us about his long and varied career? What do they reveal about the social and aesthetic values of music histories?

Preliminary reading: Bryan Gilliam, *The Life of Strauss* (Cambridge, 1999).

Preliminary listening: Many of Strauss's works are long and complex and it would be very helpful to familiarize yourself with some of them over the summer. Good starting points would be the operas *Salome*, *Der Rosenkavalier* and *Die Frau ohne Schatten*, the tone poems *Don Juan*, *Don Quixote*, and *Sinfonia domestica*, and the so-called Four Last Songs (*Vier letzte Lieder*).

Global Hip Hop

After tracing the complex diasporic flows that came together to produce hip-hop culture in 1970s New York, we will examine how hip-hop spread worldwide, with specific attention given to hip-hop scenes in Brazil, Cuba, France, Japan, South Africa and Tanzania.

Preliminary Reading: Sujatha Fernandes, *Close to the Edge: In Search of the Global Hip Hop Generation* (Verso, 2011).