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):


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

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:


For techniques of composition, we recommend the following:


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.

**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 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 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.