This is a list of suggested reading that you might want to engage with before your studies commence. You are not expected to purchase any of these books, but instead look for them online or in libraries. If you can’t get hold of these readings, please don’t worry, as your college library and/or the Faculty will have copies of these readings when you arrive.

General reading:


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.

The suggestions below relate to the core components of the course:

**Special Topics**

### Machaut’s Songs

This Topic will introduce Guillaume de Machaut as a central and important composer of the Middle Ages. The course will start by considering his creative persona as a poet and composer with a developed interest in book-making. We will examine the surviving manuscripts of his work, their notation, and ordering. The second half of the course will look at the specific forms of his music, mainly love songs, and how we understand and analyse them today.

**Suggested Reading:** Either: Leach, Elizabeth Eva. *Guillaume De Machaut: Secretary, Poet, Musician.* (Ithaca, 2011). Or: explore the various posts under the category ‘Machaut’ on eeleach.blog.

**Something to listen to:** Guillaume de Machaut, *The Mirror of Narcissus*, Gothic Voices, dir. Christopher Page. Hyperion CDA66087. Digital booklet (.pdf) available [here](#) (and on iTunes etc.).

### Orlando di Lasso

This course uses Orlando di Lasso (1532-1594), the most prolific and versatile composer of his time, as a hermeneutic window into the musical worlds of the later 16th century. The lectures introduce a range of critical perspectives (from compositional technique and mediality to musical representations of race), explore the reciprocal links between musics and their contexts and challenge inherited dichotomies (sacred vs profane, elite vs popular, Latin vs vernacular).

**Suggested Reading:** ‘Made to Measure: Compositional Challenges behind the Penitential Psalm Codices from the Munich Court’, pp. 103-115 and Appendix Plates 2.1-2.4. Available [here](#).

**Suggested preparation:**
A model analysis of a madrigal by Lasso’s compatriot *Cipriano de Rore* on Elam Rotem’s YouTube channel *Early Music Sources*. Available [here](#).

**Something to watch and listen to:**
Lasso’s Penitential Psalms, copied into a deluxe choirbook, can be seen [here](#).
There are several recordings available YouTube (to be found under titles such as Psalms Poenitentiales and Penitential Psalms).

**Women and Music in the Nineteenth Century**

This course explores the many and varied musical contributions made by women in the ‘long’ nineteenth century not merely as composers of art music but as entrepreneurs, salonnières, virtuoso performers, operatic characters, and domestic performers.


**Something to listen to**:
- Radio 3: Resources and archive material about women composers. Available [here](#).
- The British Library’s *Discovering Music* web resource, featuring an article by Sophie Fuller and digital items you can look at. Available [here](#).

**Music, Mind and Behaviour**

*Music is found in all human societies, and for many people music is one of the most intense and memorable aspects of their lives. This course will look at some of the ways in which we might understand how music engages with people’s experiences, emotions and behaviours.*


**Something to listen to**: ‘Explanation and thanks’ from *Carpal Tunnel* by Derek Bailey. Available [here](#).

**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.*


**Something to listen to**:
- Nega Gizza (featuring Leda Hills), 'Larga o Bicho' (Brazil)
- Simi Lab, 'The Blues' (Japan)
- Mos Def, ‘Hip Hop’ (U.S.)

*(all available on the Music Faculty’s Spotify playlist)*

**Analysis**

For a general idea of what analysis entails, have a look at the chapter on Analysis in *An Introduction to Music Studies* (details in ‘General Reading’ above) and/or look at the following:

Techniques of Composition and Keyboard Skills

During the year, you will have tutorials in stylistic composition (Techniques of Composition) and Keyboard Skills, designed to help you 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:


Introducing the Faculty

Here are some suggestions from Faculty of Music lecturers of things you might like to read and listen to before you arrive at Oxford, to give you a taste of their research.
| Professor Suzanne Aspden, Jesus & Lincoln Colleges | ˚ ‘Filial Enchaînements’  
Suzanne Aspden (2016), *Cambridge Opera Journal* 28/2, pp. 119-25  
是一位的，'Per questo dolce ampresso', sung by Vivica Genaux |
| --- | --- |
| Professor Georgina Born, Mansfield College | ˚ ‘On musical mediation: Ontology, technology and creativity’  
Georgina Born (2005), *Twentieth Century Music*, v. 2, n. 1, pp. 7-36 |
| Professor Eric Clarke, Wadham | ˚ ‘Lost and found in music: music, consciousness and subjectivity’  
Eric Clarke (2014), *Musicae Scientiae* 18, pp 354-368 |
| Professor Jonathan Cross, Christ Church | ˚ ‘Stravinsky in exile’  
是一位的，*Stravinsky, Symphonies of Wind Instruments* |
Emotions


Frances Hoad, *Even You Song*, performed by the choir of Peterborough Cathedral (Spotify)


Martyn Harry, *Fantasy Unbuttoned*, access: [https://www.dropbox.com/sh/iazzajh3su8xi/aACZ_vcsQhYP-FD1vxyAcARa?dl=0](https://www.dropbox.com/sh/iazzajh3su8xi/aACZ_vcsQhYP-FD1vxyAcARa?dl=0)

‘The Dart of Love: An Analysis of Machaut’s Rondeau No.5’

Elizabeth Eva Leach (2012), [https://eeleach.blog/2012/06/12/the-dart-of-love-an-analysis-of-machauts-rondeau-no-5/](https://eeleach.blog/2012/06/12/the-dart-of-love-an-analysis-of-machauts-rondeau-no-5/)

Guillaume de Machaut, *The Mirror of Narcissus*, Gothic Voices, dir. Christopher Page. Hyperion CDA66087. Digital booklet (.pdf) available [here](https://www.dropbox.com/sh/iazzajh3su8xi/aACZ_vcsQhYP-FD1vxyAcARa?dl=0) and on itunes etc.

‘Made to Measure: Compositional Challenges behind the Penitential Psalm Codices from the Munich Court’, available [here](https://www.dropbox.com/sh/iazzajh3su8xi/aACZ_vcsQhYP-FD1vxyAcARa?dl=0).

| Professor Gascia Ouzounian, Lady Margaret Hall | ‘Recomposing the City: A Survey of Recent Sound Art in Belfast’  
♫ Omar Souleyman, ‘Warni Warni’ (available on the Music Faculty Spotify playlist)  
♫ Okkyung Lee, ‘The Crow Flew After Yi Sang’ |
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<td>Professor Robert Quinney, New College</td>
<td>♫ Palestrina, <em>Dum complerentur dies Pentecostes</em>, performed by The Choir of New College, Oxford.</td>
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| Professor Owen Rees, The Queen’s College | ‘Reworking in the Motets of Francisco Guerrero’  
Owen Rees (2017), *Revista de musicología* 40, pp. 17-56  
♫ John Sheppard, *Media Vita*, performed by Contrapunctus |
| Professor Robert Saxton, Worcester College | ‘Chapter 13: The Orchestral Composer’  
♫ Robert Saxton, *The Wandering Jew*  
♫ Robert Saxton, *Shakespeare Scenes* |
| Professor Jason Stanyek, St John’s College | ‘Deadness: Technologies of the Intermundane’  
♫ Lauryn Hill and Bob Marley, ‘Turn Your Lights Down Low’ (1999) |