

Lectures proposed by the Board of the Faculty of Music

For particulars of the University Composition Fee and of the fees payable for attendance at separate courses of lectures see p. 2.

Lectures will be delivered at the University Music School.

GENERAL LECTURES

MICHAELMAS 1998

LENT 1999

EASTER 1999

Recitals and Masterclasses

ENDELLION STRING QUARTET
Recitals W. 7.30 p.m. (21 Oct.; 18 Nov.)
Masterclasses Th. 2 (22 Oct.; 19 Nov.)

ENDELLION STRING QUARTET
Recital W. 7.30 p.m. (20 Jan.; 24 Feb.)
Masterclasses Th. 2 (21 Jan.; 25 Feb.)

ENDELLION STRING QUARTET
Recital W. 7.30 p.m. (12 May)
Masterclasses Th. 2 (13 May)

Introduction to the electroacoustic music studio

MR D. WONG
(Five sessions, beginning 22 Oct.) Th. 2
These sessions are open to all undergraduate and
postgraduate students

DR W. DEAN
Handel's *Admeto* W. 4.30 (28 Apr.)

MUSIC TRIPOS, PART IA

Introduction to the Tripos

PROF. A. GOEHR AND OTHERS
7 Oct. W. 9.30-4
8 Oct. Th. 9.30-6

Paper 1: Harmony

DR A. V. JONES
(Six lectures) (90 min)
8 Oct. Th. 11.30
9 Oct. F. 11.30
12 Oct. M. 11.30
14 Oct. W. 9
16 Oct. F. 11.30
19 Oct. M. 11.30

Paper 2: Counterpoint

DR M. W. ENNIS
(Four lectures beginning 26 Oct.) M. 12

Paper 3: Subjects in the history of music I

DR S. K. RANKIN
Melody as ritual. (90 min) M. Th. 9.30
(Ten lectures, beginning 8, 12 Oct.)

PROF. A. GOEHR
Foundations of twentieth century music.
M. F. 11 (Twelve lectures beginning
15, 18 Jan.)

Paper 4: Subjects in the history of music II and notation

DR R. F. DAVIS
World music and the western intellectual tradition.
Tu. F. 11.30 (90 min) (Eight lectures, beginning
6, 10 Nov.)

DR J. A. BUTT
Notation. W. 10
(Eight lectures, beginning 20 Jan.)

Paper 5: Analysis and set work

DR W. D. SUTCLIFFE
(Eight lectures, beginning 13 Oct.) Tu. 9 (90 min)
1. Introduction: Couperin: *Les baricades mystérieuses*
2. (Marchand)/Vivaldi: Moderato and Gavotte from
Sonata no. 1 in C major from *Il pastor fido*
3. Handel: 'From celestial seats descending' and 'My
father! ah! methinks I see' from *Hercules*
4. Bach: Allemande and Sarabande from Partita no. 4
in D major
5. Buxtehude: Praeludium in A minor, BuxWV 153
6. Handel: Larghetto affettuoso and Allegro from
Concerto Grosso in A minor, op. 6 no. 4
7. D. Scarlatti: Sonata in E major, K. 215
8. Rameau: Dances from *Hippolyte et Aricie*

DR R. F. DAVIS
World music and the western intellectual
tradition. Tu. F. 11.30 (90 min)
(Two lectures 27, 30 Apr.)

Paper 6: Practical musicianship

DR M. W. ENNIS AND OTHERS
Aural classes Th. 12
(Seven, beginning 15 Oct.)
Keyboard classes W. 11, 12, Th. 11, F. 10
(Seven, beginning 15, 16, 21, Oct.)

DR M. W. ENNIS AND OTHERS
Aural classes Th. 12
(Eight, beginning 14 Jan.)
Keyboard classes W. 11, 12, Th. 11, F. 10
(Eight, beginning week of 14, 15, 20 Jan.)

DR W. D. SUTCLIFFE
(Two lectures, beginning 27 Apr.) Tu. 9
(90 min)
1. Schubert: Allegro giusto from Piano
Sonata in A minor, op. 143
2. Soler: *Fandango*

DR M. W. ENNIS AND OTHERS
Aural classes Th. 12
(Four, beginning 22 Apr.)
Keyboard classes W. 11, 12, Th. 11, F. 10
(Four, beginning 22, 23, 28 Apr.)

Faculty of Music (continued)**MUSIC TRIPOS, PART I B**

MICHAELMAS 1998

LENT 1999

EASTER 1999

Fugue

PROF. A. GOEHR

Four lectures, beginning 13 Oct.). Tu. 11

Paper 1: Stylistic composition

DR G. A. WEBBER

(Two lectures, beginning 10 Nov.). Tu. 11 (90 min)

Paper 2: Subjects in the history of music I and ethnomusicology

MS L. DAVEY

Italian opera from Monteverdi to Handel. M. F. 11.30
(90 min)

(Twelve lectures, beginning 9, 12 Oct.).

DR J. A. BUTT

J. S. Bach in context and reception. M. W. F. 10

(Twelve lectures, beginning 9, 12, 14 Oct.).

DR H. STOBART

Traditional music of the Bolivian Andes.

(Four lectures, beginning 10 Nov.). Tu. 10.30 (90 min)

1. Introduction: ethnomusicology and the Andes
2. Pottery and panpipes: Moche to Inka
3. Invasion, extirpation and integration
4. Bolivia: a musical mosaic

DR R. HERRISSONE-KELLY

Notation, c. 1420–1520. Th. 10

(Four lectures, beginning 5 Nov.)

Paper 3: Subjects in the history of music II

DR G. A. WEBBER

(Six lectures, beginning 19 Jan.). Tu. 11 (90 min)

DR H. STOBART

Traditional music of the Bolivian Andes
(continued). Tu. 11 (90 min)

(Eight lectures, beginning 19 Jan.).

5. Musical structure as social structure
6. Identity and social difference
7. Cycles of sound: music and the seasons
8. Feasts and sponsorship
9. Gender, courtship and marriage
10. Concepts of creativity: composition and decomposition
11. Sensory codes and cultural categories
12. Music and change

DR R. HERRISSONE-KELLY

Notation, c. 1420–1520 (continued). Th. 10.30

(Eight lectures, beginning 14 Jan.).

DR S. CASTELVECCHI

The Operas of Mozart. M. F. 11.30 (90 min)
(Twelve lectures, beginning 15, 18 Jan.)

DR M. W. ENNIS

Historicism in music, 1829–97. Tu. 10, Th. 9.30
(Twelve lectures, beginning 14, 19 Jan.)

1. Historicism in context
2. 'To be found only in attics and in a moth-eaten condition': the sources of historicism in music
3. 'Who can understand any occurrence if he does not fill himself with the knowledge of its origin?'
4. The Passion according to Mendelssohn
5. Schumann's understanding of tradition
6. Historicism as an escape from melancholy
7. The New Germans and their musical heritage
8. Liszt and Wagner: creative contradictions
9. Bruckner: 'on the conscience of the priests?'
10. Brahms the scholar
11. Brahms the progressive
12. 'Rather a curiosity than a specimen of musical beauty': the elements of historicism

MR H. B. WOOD

Schoenberg, Berg, Webern: the three Viennese
and their world. M. W. F. 9.30 (90 min)
(Twelve lectures, beginning 15, 18, 20 Jan.)

1. Vienna in the 1890s
2. Schoenberg and his first pupils
3. The year 1909
4. The golden years of expressionism
5. The genesis of *Wozzeck*
6. Schoenberg and the method
7. The early 12-note serial pieces
8. From Berlin to America

Faculty of Music (continued)

MUSIC TRIPOS, PART IB (continued)

MICHAELMAS 1998

LENT 1999

EASTER 1999

Paper 3: Subjects in the history of music II (continued)**Paper 4: Analysis and set work**

DR M. W. ENNIS

Nineteenth century analysis. W. 11.30 (90 min)

(Eight lectures, beginning 14 Oct.)

1. Text-based analysis. Schumann: *Mondnacht*
2. Introduction to Schenker. Schumann: *Aus meinen Tränen spriessen*
3. Narrative and genre. Chopin: Ballade No. 4
4. Functional harmonic analysis. Wagner: *Tristan* Prelude
5. Directional tonality. Brahms: F major String Quintet, second movement
6. Techniques of melodic reduction and Schoenberg's *Grundgestalt*. Brahms: B minor Rhapsody
7. Sincerity and wit in music. Mahler: Symphony No. 4, first movement
8. The unseen. A song by Wolf

Paper 5: Musical acoustics

DR I. R. M. CROSS

(Eight lectures, beginning 15 Oct.). Th. 11.30 (90 min)

1. Science and music: an introduction
2. The physical dimension of sound
3. Physical relations in sound
4. Musical instruments as simple physical systems
5. Strings, winds and voices
6. Technology in sound
7. Ways of hearing
8. Ear and mind

Paper 6: Practical musicianship

DR A. V. JONES AND OTHERS

Aural classes. Tu. 9

(Eight, beginning 13 Oct.)

Keyboard classes. Tu. 10, W. Th. 9

(Eight, beginning 13, 14, 15 Oct.)

Portfolio of free compositions

Candidates proposing to submit a portfolio for Part II in 1999/2000 should contact Dr R. G. Holloway (CAI) by the division of Michaelmas Term (9 Nov.)

9. Berg's legacy
10. The world of late Webern
11. Schoenberg and the second generation
12. Aftermath

PROF. A. GOEHR

Debussy, Stravinsky, Schoenberg, Bartók, Scriabin and others. W. 11.30 (90 min)

(Eight lectures, beginning 20 Jan.)

1. The rhetoric of twentieth century music
2. How to analyse harmony
3. Polyphony and the revival of contrapuntal devices
4. Rhythm, metre and duration
5. The emancipation of colour
6. Idea and form
- 7, 8. Analytic techniques and presentations

DR I. R. M. CROSS

(Eight lectures, beginning 14 Jan.). Th. 11.30 (90 min)

9. Elements of cognition: perception and memory
10. Cognitive correlates of tonality
11. Rhythm and the experience of time
12. The colours of sound
13. Sounds and spaces
14. Attending and encoding: streaming and tuning
15. Development and ability
16. Representing music in mind

DR A. V. JONES AND OTHERS

Aural classes. Tu. 9

(Eight, beginning 19 Jan.)

Keyboard classes. M. Tu. W. Th. 2

(Eight, beginning 14, 18, 19, 20 Jan.)

DR A. V. JONES AND OTHERS

Aural classes. Th. 9

(Four, beginning 22 Apr.)

Keyboard classes. Tu. 10, W. Th. 9

(Four, beginning 22, 27, 28 Apr.)

Faculty of Music (continued)

MUSIC TRIPOS, PART II

MICHAELMAS 1998

LENT 1999

EASTER 1999

Information discovery in music: music bibliography, libraries and information sources

MR A. BENNETT
(One lecture, 23 Oct.) F. 11 (90 min)

Paper 1: Fugue

PROF. A. GOEHR
(Four lectures, beginning 13 Oct.) Tu. 11

Paper 2: Set works

DR R. F. DAVIS
'Andalusian' *nawbat* in Tunisia. W. 2 (Two hours)
(Seminars, beginning 14 Oct.)

DR A. V. JONES
Handel, *Giulio Cesare in Egitto*. W. 2 (Two hours)
(Seminars, beginning 14 Oct.)

DR S. CASTELVECCHI
Da Ponte and Mozart, *Le Nozze di Figaro*. W. 2
(Two hours) (Seminars, beginning 14 Oct.)

MR H. B. WOOD
Brahms's chamber music with clarinet. W. 2
(Two hours) (Seminars, beginning 14 Oct.)

DR R. G. HOLLOWAY
Berg, *Lulu*. W. 2 (Two hours)
(Seminars, beginning 14 Oct.)

Paper 3: Notation and editing of early music

DR R. HERISSONE-KELLY
(Four lectures, beginning 5 Nov.) Th. 11 (Two hours)

Paper 4: Stylistic composition

DR G. A. WEBBER
(Two lectures, beginning 10 Nov.) Tu. 11 (90 min)

Paper 5: Preparation of performance essay

(One lecture, 1 Dec.) Tu. 11

Paper 6: Performance practice

DR A. V. JONES AND OTHERS
(Eight lectures and seminars, beginning 14 Oct.)
W. 11.30 (90 min)

Paper 7: Perception and performance

DR I. R. M. CROSS
(Lectures and seminars, beginning 9, 12 Oct.) M. F. 2
(Two hours)

Paper 8: Dialogues in world musics

MS L. ALLEN AND DR H. STOBART
(Eight seminars, beginning 12 Oct.) M. 11 (Two hours)

Paper 9: The Roman de Fauvel

DR S. K. RANKIN
(Four seminars, beginning 6 Nov.) F. 11 (Two hours)

Paper 10: Music, print and culture in the Renaissance

DR I. A. FENLON
(Eight seminars, beginning 8 Oct.) Th. 2 (Three hours)

Paper 11: Domenico Scarlatti and eighteenth century musical style

DR W. D. SUTCLIFFE
(Eight seminars, beginning 9 Oct.) F. 2 (Two hours)

Paper 12: The Song cycles of Schubert and Schumann

DR S. CASTELVECCHI
(Eight lectures and seminars, beginning 13 Oct.) Tu. 2
(Two hours)

DR R. F. DAVIS
'Andalusian' *nawbat* in Tunisia
(continued). W. 2 (Two hours)
(Seminars, beginning 28 Apr.)

DR A. V. JONES
Handel, *Giulio Cesare in Egitto*. W. 2
(Two hours) (Seminars, beginning 20 Jan.)

DR S. CASTELVECCHI
Da Ponte and Mozart, *Le Nozze di Figaro*.
W. 2 (Two hours) (Seminars, beginning
20 Jan.)

MR H. B. WOOD
Brahms's chamber music with clarinet. W. 2
(Two hours) (Seminars, beginning
20 Jan.)

DR R. G. HOLLOWAY
Berg, *Lulu*. W. 2 (Two hours)
(Seminars, beginning 20 Jan.)

DR S. K. RANKIN
(Eight lectures, beginning 14 Jan.) Th. 9.30
(90 min)

DR G. A. WEBBER
(Six lectures, beginning 19 Jan.) Tu. 11
(90 min)

DR A. V. JONES AND OTHERS
(Sixteen lectures and seminars, beginning 14,
19 Jan.) Th. Tu. 11.30 (90 min)

DR I. R. M. CROSS
(Eight lectures and seminars, beginning
18 Jan.) M. 2 (Two hours)

MS L. ALLEN AND DR H. STOBART
(Eight seminars, beginning 18 Jan.) M. 11
(Two hours)

DR S. K. RANKIN
(Eight seminars, beginning 15 Jan.) F. 11
(Two hours)

DR S. K. RANKIN
(Two seminars, beginning 23 Apr.) F. 11
(Two hours)

DR W. D. SUTCLIFFE
(Five seminars, beginning 23 Apr.) F. 2
(Two hours)

DR S. CASTELVECCHI
(Eight lectures and seminars beginning,
19 Jan.) Tu. 2 (Two hours)

Faculty of Music (continued)

MUSIC TRIPOS, PART II (continued)

MICHAELMAS 1998	LENT 1999	EASTER 1999
<i>Paper 13: The Songs of Claude Debussy</i>	MS L. DAVEY (Eight seminars, beginning 20 Jan.) W. 11 (Two hours)	MS L. DAVEY (Four seminars, beginning 21 Apr.) W. 11 (Two hours)
<i>Paper 14: Ravel</i>	DR R. HOLLOWAY (Eight seminars, beginning 15 Jan.) F. 2 (Two hours)	DR R. HOLLOWAY (Seminars to be arranged)
<i>Portfolio of free compositions</i> Candidates proposing to submit a portfolio for Part II in 1998/1999 should contact DR R. G. HOLLOWAY (CAI) at the beginning of the Michaelmas Term		
<i>Preparation of dissertation</i> DR S. CASTELVECCHI 1. Choice of subject 2. Writing up F. 11 (Two hours) (Two sessions, 16, 30 Oct.)		

GRADUATE COURSES

DR S. CASTELVECCHI AND GRADUATE STUDENTS
Graduate research seminars. W. 5
(Eight seminars, beginning 7 Oct.)

DR S. CASTELVECCHI AND GRADUATE STUDENTS
Graduate research seminars. W. 5
(Eight seminars, beginning 13 Jan.)

DR S. CASTELVECCHI AND GRADUATE STUDENTS
Graduate research seminars. W. 5
(Eight seminars, beginning 21 Apr.)

Details of these seminars will be available at the beginning of each term.

M. PHIL. DEGREE (one-year course)

DR J. A. BUTT
Introduction to musicology and its debates.
(Eight seminars, beginning 9 Oct.)
F. 2 (Three hours)

DR I. R. M. CROSS AND OTHERS
Induction session. M. 10 (5 Oct.) (Three hours)

DR I. R. M. CROSS
Introduction.
(One session, 8 Oct.) Th. 10 (Two hours)

MR A. BENNETT
Information sources.
(One session, 15 Oct.) Th. 10 (Two hours)

DR W. D. SUTCLIFFE
Introduction to voice-leading analysis.
(Four seminars, beginning 22 Oct.) Th. 10 (Two hours)

DR S. CASTELVECCHI
Seminars and invited papers.
(Eight seminars, beginning 15 Jan.) F. 2
(Three hours)

DR I. R. M. CROSS
Seminars and invited papers.
(Eight seminars, beginning
23 Apr.) F. 2 (Three hours)