

Lectures proposed by the Board of the Faculty of Music

For the particulars of the University Composition Fee and 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 1999

LENT 2000

EASTER 2000

Recitals and Masterclasses

ENDELLION STRING QUARTET
Recitals. (27 Oct., 24 Nov.) W. 7.30 p.m.
Masterclasses. (25 Nov.) Th. 2

Introduction to the Electro-acoustic music studio

DR I. R. M. CROSS
Th. 3 (One session, 7 Oct.).
This session is open to all undergraduate and
postgraduate students

ENDELLION STRING QUARTET
Recitals. (19, 26 Jan., 23 Feb.) W. 7.30 p.m.
Masterclasses. (24 Feb.) Th. 2

ENDELLION STRING QUARTET
Recital. (17 May) W. 7.30 p.m.
Masterclasses. (18 May) Th. 2

MUSIC TRIPOS, PART IA

Introduction to the Tripos

DR S. K. RANKIN AND OTHERS
6 Oct. W. 9.30-4
7 Oct. Th. 9.30-6

Paper 1: Harmony

DR A. V. JONES
M. W. 9 (90 min) (Six lectures, beginning 11, 13 Oct.)

Paper 2: Counterpoint

DR M. W. ENNIS
Th. 10 (90 min) (Four lectures, beginning 7 Oct.)

Paper 3: Subjects in the history of music I

DR S. K. RANKIN
Melody as ritual. Tu. F. 11 (90 min) (Ten lectures,
beginning 12, 15 Oct.)
DR I. A. FENLON
Constructing the Renaissance Canon: Introduction
to Palestrina, Byrd and Monteverdi. M. F. 12,
W. 10.30 (Six lectures, beginning 19, 22, 24 Nov.)

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

DR R. F. DAVIS

DR R. D. BOWERS

Paper 5: Analysis and set work

DR W. D. SUTCLIFFE
Tu. 9 (90 min) (Eight lectures, beginning 12 Oct.)
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*

Paper 6: Practical musicianship

DR M. W. ENNIS AND OTHERS
Aural classes. Th. 12 (Eight, beginning 14 Oct.)
Keyboard classes. M. 11, F. 9, 10 (Eight, beginning
11, 15 Oct.)

The same continued. Tu. F. 11.30 (90 min)
(Two lectures, 10, 14 Mar.)

The same continued. M. F. 12, W. 10.30 (Six
lectures, beginning 21, 24, 26 Jan.)

World music and the Western intellectual
tradition. Tu. F. 11.30 (90 min) (Eight
lectures, beginning 11, 15 Feb.)
Notation. W. 9 (Eight lectures, beginning
26 Jan.)

The same continued. Tu. 9 (90 min) (Eight
lectures, beginning 25 Jan.)

The same continued. Tu. 9 (90 min) (Two
lectures, beginning 2 May)

The same continued. Aural classes. Th. 12
(Eight, beginning 20 Jan.)
Keyboard classes. M. 11, F. 9, 10 (Eight,
beginning 21, 24 Jan.)

The same continued. Aural classes. Th. 12
(Four, beginning 27 Apr.)
Keyboard classes. M. 11, F. 9, 10 (Four,
beginning 28 Apr., 1 May)

Faculty of Music (continued)

MUSIC TRIPOS, PART I_B

MICHAELMAS 1999

LENT 2000

EASTER 2000

<p>Fugue DR A. V. JONES F. 9 (Four lectures, beginning 8 Oct.)</p> <p>Paper 1: Stylistic composition DR G. A. WEBBER Tu. 9 (90 min) (Four lectures, beginning 9 Nov.)</p> <p>Paper 2: Subjects in the history of music I DR R. D. BOWERS Sacred music in England, 1540–1625. Tu. F. 11.30 (90 min) (Twelve lectures, beginning 22, 26 Oct.) DR J. A. BUTT J. S. Bach in context and reception. M. W. 10.30, F. 10 (Twelve lectures, beginning 8, 11, 13 Oct.) DR R. D. BOWERS Notation c. 1420–1520. W. 9 (90 min) (Eight lectures, beginning 13 Oct.)</p> <p>Paper 3: Subjects in the history of music II DR S. CASTELVECCHI DR M. W. ENNIS</p> <p>DR R. G. HOLLOWAY</p>	<p>The same continued. Tu. 9 (90 min) (Four lectures, beginning 25 Jan.)</p> <p>The same continued. F. 11.30 (90 min) (Four lectures, beginning 21 Jan.)</p> <p>The Operas of Mozart. Tu. F. 11.30 (90 min) (Twelve lectures, beginning 21, 25 Jan.) Historicism in music, 1829–1897. M. Th. 10 (90 min) (Twelve lectures, beginning 20, 24 Jan.)</p> <ol style="list-style-type: none"> 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 <p>Wagner: From romantic opera to music drama. Tu. 10.30, Th. 9 (Twelve lectures, beginning 20, 25 Jan.)</p>	<p>The same continued. W. 11.30 (90 min) (One lecture, 26 Apr.). 8. Sibelius: <i>Tapiola</i></p>
<p>Paper 4: Ethnomusicology DR R. F. DAVIS M. 11.30, Th. 10 (90 min) (Ten lectures, beginning 11, 14 Oct.)</p> <p>Paper 5: Analysis and set work DR M. W. ENNIS Nineteenth century analysis. W. 11.30 (90 min) (Eight lectures, beginning 13 Oct.)</p> <ol style="list-style-type: none"> 1. Text-based analysis. Schumann: <i>Mondnacht</i> 2. Introduction to Schenker. Schumann: <i>Aus meinen Tränen sprissen</i> 3. Narrative and genre. Chopin: Ballade No. 4 4. Functional harmonic analysis. Wagner: <i>Tristan</i> Prelude 5. Directional tonality. Brahms: F major String Quintet, second movement 6. Techniques of melodic reduction and Schoenberg's <i>Grundgestalt</i>. Brahms: B minor Rhapsody 7. Sincerity and wit in music. Mahler: Symphony No. 4, first movement 8. The unseen. A song by Wolf 	<p>MR J. ANDERSON Twentieth century analysis. W. 11.30 (90 min) (Seven lectures, beginning 2 Feb.)</p> <ol style="list-style-type: none"> 1. Schoenberg: Five Orchestral Pieces, op. 16, No. 3 <i>Farben</i> 2. Bartok: String Quartet no. 4, movements 1 and 5 3. Berg: <i>Altenberg Lieder</i>, op. 4, Song no. 5 4. Varese: <i>Density</i> 21.5 5. Stravinsky: <i>Three Pieces</i> for string quartet (1914) 6, 7. Schoenberg: <i>Variations for Orchestra</i>, op. 31 	<p>The same continued. W. 11.30 (90 min) (One lecture, 26 Apr.). 8. Sibelius: <i>Tapiola</i></p>

Lectures proposed by the Board of the Faculty of Music (continued)

MUSIC TRIPOS, PART IB (continued)

MICHAELMAS 1999

LENT 2000

EASTER 2000

Paper 6: Musical acoustics

DR I. R. M. CROSS

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

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

The same continued. Th. 11.30 (90 min) (Eight lectures, beginning 20 Jan.)

9. Elements of cognition – perception and memory
10. Cognitive correlates of tonality
11. Rhythm and the experience of time
12. The colour(s) of sound
13. Sounds and spaces
14. Attending and encoding – streaming and tuning
15. Development – enculturation and training
16. Representing music in mind

Portfolio of free compositions

Candidates proposing to submit a portfolio for Part II in 2000/01 should contact Dr R. G. Holloway (CAI) by the division of Michaelmas Term (9 Nov.)

MUSIC TRIPOS, PART II

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

MR A. BENNETT

M. 11 (90 min) (One lecture, 18 Oct.)

Paper 1: Fugue

DR A. V. JONES

F. 9 (Four lectures, beginning 8 Oct.)

Paper 2: Set works

DR I. A. FENLON

Monteverdi, *L'Orfeo and L'Arianna*. W. 2 (Two hours) (Seminars, beginning 26 Jan.)

The same continued. W. 2 (Two hours) (Seminars, beginning 3 May)

DR A. V. JONES

Handel, *Giulio Cesare in Egitto*. W. 2 (Two hours) (Seminars, beginning 13 Oct.)

The same continued. W. 2 (Two hours) (Seminars, beginning 26 Jan.)

The same continued. W. 2 (Two hours) (Seminars, beginning 3 May)

DR S. CASTELVECCHI

Da Ponte and Mozart, *Le Nozze di Figaro*. W. 2 (Two hours) (Seminars, beginning 26 Jan.)

The same continued. W. 2 (Two hours) (Seminars, beginning 3 May)

DR B. E. PERREY

Schumann, *Davidsbündlertänze*. Th. 2 (Two hours) (Seminars, beginning 14 Oct.)

The same continued. Th. 2 (Two hours) (Seminars, beginning 27 Jan.)

The same continued. Th. 2 (Two hours) (Seminars, beginning 27 Apr.)

DR D. M. GRIMLEY

Nielsen, Symphonies 5 and 6. W. 2 (90 min) (Seminars, beginning 13 Oct.)

The same continued. W. 2 (90 min) (Seminars, beginning 26 Jan.)

The same continued. W. 2 (90 min) (Seminars, beginning 3 May)

DR R. G. HOLLOWAY

Berg, *Lulu*. W. 2 (Two hours) (Seminars, beginning 13 Oct.)**Paper 3: Notation and editing of early music**

DR S. K. RANKIN

Th. 10 (90 min) (Seminars, beginning 4 Nov.)

The same continued. Th. 10 (90 min) (Seminars, beginning 20 Jan.)

Paper 4: Stylistic composition

DR G. A. WEBBER

Tu. 9 (90 min) (Four lectures, beginning 9 Nov.)

The same continued. Tu. 9 (90 min) (Four lectures, beginning 25 Jan.)

Paper 5: Test of performance and essay

DR W. D. SUTCLIFFE

M. 11 (One lecture, 29 Nov.)

Paper 6: Performance practice

DR A. V. JONES AND OTHERS

Tu. Th. 11.30 (90 min) (Sixteen lectures and seminars, beginning 12, 14 Oct.)

The same continued. Tu. 11.30 (90 min) (Eight lectures and seminars, beginning 25 Jan.)

Paper 7: Perception and performance

DR I. R. M. CROSS

Tu. 2 (Two hours) (Lectures and seminars, beginning 12 Oct.)

Lectures proposed by the Board of the Faculty of Music (continued)

MUSIC TRIPOS, PART II (continued)

MICHAELMAS 1999

LENT 2000

EASTER 2000

Paper 8: Schenkerian analysis and notation

DR W. D. SUTCLIFFE

F. 11 (One hour) (Seminars, beginning 8 Oct.)

Paper 9: Westernisation and world music

DR R. F. DAVIS AND DR L. ALLEN

Paper 10: Music, print and culture in the Renaissance

DR I. A. FENLON

Paper 11: Verdi and Puccini in context

PROF. R. PARKER

Paper 12: Music and society in the Weimar Republic

DR A. REHDING

M. 11 (Two hours) (Seminars, 1, 15, 22 Nov.)

Paper 13: Ravel

DR R. G. HOLLOWAY

F. 2 (Two hours) (Seminars, beginning 5 Nov.)

Paper 14: Messiaen and the birth of the post-war avant-garde

MR J. ANDERSON

W. 11 (Two hours) (Seminars, beginning 17 Nov.)

Portfolio of free compositions

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

Dissertation preparation

DR R. D. BOWERS

M. 11 (Two hours) (Two sessions, 25 Oct., 8 Nov.)

The same continued. F. 11 (One hour)
(Seminars, beginning 21 Jan.)

Th. 11 (Two hours) (Seminars, beginning 20 Jan.)

Tu. 2 (Two hours) (Seminars, beginning 25 Jan.)

M. 2 (Two hours) (Seminars, beginning 24 Jan.)

The same continued. M. 11 (Two hours)
(Seminars, beginning 24 Jan.)

The same continued. F. 2 (Two hours)
(Seminars, beginning 21 Jan.)

The same continued. W. 10 (Two hours)
(Seminars, beginning 2 Feb.)

The same continued. F. 11 (One hour)
(Seminars, beginning 28 Apr.)

The same continued. Th. 11 (Two hours)
(Seminars, beginning 27 Apr.)

The same continued. Tu. 2 (Two hours)
(Seminars, beginning 2 May)

The same continued. M. 2 (Two hours)
(Seminars, beginning 1 May)

The same continued. M. 11 (Two hours)
(Seminars, beginning 1 May)

The same continued. W. 10 (Two hours)
(Seminars, beginning 26 Apr.)

GRADUATE COURSES

PROF. R. PARKER AND GRADUATE STUDENTS

Graduate research seminars. W. 5 (Eight seminars,
beginning 13 Oct.)

PROF. R. PARKER AND GRADUATE STUDENTS

Graduate research seminars. W. 5 (Eight
seminars, beginning 26 Jan.)

PROF. R. PARKER AND GRADUATE STUDENTS

Graduate research seminars. W. 5 (Seven
seminars, beginning 3 May)

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

M. PHIL. DEGREE (one-year courses)

DR J. A. BUTT

Introduction to musicology and its debates. F. 2 (Three
hours) (Eight seminars, beginning 8 Oct.)

DR I. R. M. CROSS AND OTHERS

Induction session. M. 10 (Three hours) (4 Oct.)

DR I. R. M. CROSS

Induction. Th. 10 (Two hours) (One session, 7 Oct.)

MR A. BENNETT

Information sources. Th. 10 (Two hours) (One session,
14 Oct.)

DR W. D. SUTCLIFFE

Schenkerian analysis and notation. F. 11 (One hour)
(Seminars, beginning 8 Oct.)

DR W. D. SUTCLIFFE

Seminars and invited papers. F. 2 (Three
hours) (Eight seminars, beginning 21 Jan.)

The same continued. F. 11 (One hour)
(Seminars, beginning 21 Jan.)

DR W. D. SUTCLIFFE

Seminars and invited papers. F. 2 (Three
hours) (Seminars, beginning 22 Apr.)

The same continued. F. 11 (One hour)
(Seminars, beginning 28 Apr.)