

ROYAL  
ACADEMY  
OF  
MUSIC

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# BMUS HANDBOOK

## 2024/25

V2

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**UNIVERSITY  
OF LONDON**

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## 1 WELCOME

Welcome to the Academy!

Family and friends may have asked you why you want to come to the Academy, and your response was probably because you want to become a professional musician. Our renowned programmes offer you a clear route to realising your career aspirations. Learning directly with the world's greatest musicians, our collaborative performance environment nurtures your individual talent to its utmost potential. Every student at the Academy is valued, and we ensure that your time here is challenging, engaging, motivational and inspirational – and, above all, tailored to your own emerging artistic identity and professional career goals.

We hope you have a fantastic and fulfilling time here, as many important musicians have done before you. Work hard, play hard, find time to reflect on your development, and make the most of this wonderful place.



Anthony Gritten

### What this handbook tells you

Alongside this Programme Handbook, the key documents are your Department Handbook and the Academy's Regulations; these are on the [Student Information Hub](#) on the Intranet (SharePoint). This Programme Handbook tells you essential information about your BMus Programme and general information about studying at the Academy. It includes:

- 1 details of Academic Studies and Artist Development modules;
- 2 summary details of your Principal Study modules and your department's Professional Development Activity. Full details can be found in your Departmental Handbook;
- 3 information about registration, assessment (including submission), and student support;
- 4 the formal BMus Programme Specification.

### Your responsibilities as an Academy student

Your Student Charter on Blackboard has details of your rights and responsibilities as an Academy student. Your responsibilities include the following:

- 1 fulfilling every part of the programme to the best of your ability;
- 2 checking your emails regularly during term and responding promptly to staff requests. Check your emails during vacations; the Academy may communicate with you to inform you about anything that affects your return in the new term.
- 3 checking ASIMUT for timetable changes (rehearsals, concerts, lectures, classes etc.);
- 4 referring to this Programme Handbook so that you know which modules you must pass in order to progress / graduate, and what you have to do for each module (particularly assessment). Queries about individual modules should be addressed to your module leaders;
- 5 attending 100% of the classes timetabled by the Academy;
- 6 consulting your Head of Year ASAP when problems cannot be resolved by reading this Handbook, by information on Blackboard or consulting Registry staff;

**2 STAFF**

Function	Name	Room
Geoff King	Anthony Gritten, Head of Undergraduate Programmes	G88
	Christopher Atkinson, Aural Skills Coordinator	LG84
	Alex Hills, Analytical Skills Coordinator	LG84
	Jennifer Sheppard, Contexts for Performance Coordinator	LG84
	Ruth Byrchmore, Senior Tutor in Undergraduate Pastoral Support, Head of Year B1	277
	Adriana Festeu, Head of Year B2	183
	Carla Rees, Head of Year B3	277
	Chris Atkinson, Head of Year B4	277
	Gill Barnes	YG340
	Roderick Chadwick	278
	Jonathan Clinch	LG84
	Briony Cox-Williams	278
	Margaret Faultless	512
	Adriana Festeu	277
	Olwen Foulkes	-
	David Gorton	178
	Dominic Grier	-
	Emily Kilpatrick	LG84
	Geoff King	-
	Daniel-Ben Pienaar	LG84
	Robert Sholl	LG84
	Jacqueline Walduck	509
	Jessica Walker	276
	Nicholas Walker	508
	Julian West	509
	Anna Wolstenholme	276
Academic Secretariat	David Piper, Management Information and Undergraduate Programme Coordinator	511
	Tom Reid, PG Programmes and Research Administrator	511
	Sinead Burniston, Academic Quality Officer	511
Registry	Catherine Jury, Registrar and Director of Student Operations	183
	Daniel Hutchinson, Assistant Registrar (Student Lifecycle and Governance)	110
	Elle McPherson-Yoon, Assistant Registrar (Admissions and Financial Awards)	110
	Edward Kemp-Luck, Admissions and Student Exchange Manager	110
	Paul Ashton, Student Data Manager	110
	Christina Jefferson, Student Funding Manager	110
	Connie McFarlane, Admissions and Awards Administrator	110
	Will Harrison, Performance Examinations Co-ordinator	110
	Nathan Harlow, Central Administration and Accommodation Assistant	110

	Dorrell Ettienne, Central Administration and Admissions Assistant	110
	Joseph Johnston, Student Lifecycle Administrator	110
	Victoria Benito, Student Lifecycle Administrator	110
Performance department	Nicola Mutton, Director of Artistic Planning	G7, G8, G9
	Gemma Waring, Performance Venues Manager	G7, G8, G9
	Nathan Harlow, Performance Venues Coordinator	G7, G8, G9
	Adrian Rutter, Senior Concert and Orchestra Manager	G7, G8, G9
	Megan Hathaway, Concert and Orchestra Manager	G7, G8, G9
	Hannah Staniford, Concerts and Orchestra Assistant	G7, G8, G9
	Stuart Garden, Orchestral Librarian	G7, G8, G9
	Kathleen Rule, Concert Publication Manager Lucia Camacho Acevedo, Concert Publication Manager (maternity cover)	G7, G8, G9
	Harriet McGivern, Concerts and Prizes Administrator	G7, G8, G9
	Lauren Woods, External Bookings Manager	G7, G8, G9
	Jonah Evans, External Bookings Assistant	G7, G8, G9
	Barbara Wolczek, Venue Hire Operations Coordinator	G7, G8, G9

### 3 PROGRAMME STRUCTURE

#### Core values: artistry, belonging, challenge

Three values underpin your BMus programme and form the 'ABC' of everything you study:

- 1 **Artistry: creative listening**
- 2 **Belonging: professional development**
- 3 **Challenge: musical leadership**

#### 1 **Artistry: creative listening**

Artistic success at an international level requires various skills. The most important of these is creative listening.

Creative listening is the ability to process, understand, interpret, and use musical structures as sounds in your inner ear. It is central for performers and composers across all repertoires, styles and genres. Your work speaks with meaning and power when it is a sonic expression of structures that you've understood in your inner ear. (Unmusical performances merely convert symbols on a page into physical actions, or arrange symbols on the page, without hearing and connecting the sounds they represent.) The creative listening skills you need professionally are those that enable you to understand and interpret (from notation or heard sounds) musical structures ranging from single intervals to complex extended pieces of music, and to work with these sounds in your inner ear. These skills become more effective when they incorporate analytical faculties that relate combinations of sounds and structures through an understanding of how musical language works. By relating a few notes together from a melody, you may assign a dominant function to some notes, followed by a tonic function to others, recognising a perfect cadence and beginning to develop an interpretation of the passage's phrasing and shaping of its timbre and dynamics. In this way it is possible to acquire musical structures of increasing scale, up to whole movements, within your inner ear (Analytical Skills modules develop this skill). When you perform such structures you are then able to do so understanding their musical meaning. When you are capable of internally capturing whole movements like this, professional situations are easily mastered: you can help school pupils in a composition workshop to notate their improvised sounds; session musicians can accommodate alterations to scores where pressures of time allow the composer only to sing hurriedly what s/he wants; you can help to tune individual notes in an orchestral chord by understanding their function in relation to the local harmonic context (is your note the third of the chord or the seventh?).

A good example of how vital it is for you to develop creative listening skills comes in an interview on Radio 3, where Murray Perahia replies to a question about what students learn from his teaching:

"I try to interest students in how chords move and to know at least figured bass before they go into counterpoint and things; these abstractions that we had to learn, that I wanted to learn in fact in school, they're very important. Somehow you hear them in the piano playing; whether a person has a knowledge of chords; whether he has a knowledge of direction, of musical understanding. It's a very subtle ingredient, but for me it's all important. It's the thing I listen for the most in a pianist, rather than technique and sound. All that is interesting and nice and important and whatever. But

it's the inner understanding; this is what I'm looking for and this is what I'm trying to teach in the students."

Aural Skills Levels 1 and 2 develops these skills through reading exercises and relational and analytical tasks of increasing scale and complexity. A notated melody, read from the page in a sight-singing exercise, must become a melody heard and understood in your inner ear in order to emerge as a sung melody. Or the same melody, heard in a dictation exercise, becomes the same melody in your inner ear before emerging as a notated melody on a page (the tasks of dictation and sight-reading are closely related). Creative listening in the core Aural Skills curriculum deals with real music from 1400 to the present day, promoting an increasing awareness and aural understanding of different musical styles within a historical perspective. The cadential closure in a Josquin motet is subtly different from the cadences in a Beethoven String Quartet, so creative listening to both and interpreting them in your inner ear develops your ability to conceive the appropriate gesture in performance to communicate each cadence. In this way, Aural Skills 1 & 2 form the basis for what you study in Contexts for Performance 1 & 2 and develop the underlying soundtrack to the ideas encountered in the other modules.

Contexts for Performance 1 and 2 further enhance the artistry of creative listening honed in Aural Skills and Analytical Skills by developing your understanding of the broader social and cultural contexts of key repertoire and performance practices of music from the middle ages to the present day. After all, a performance consists of a myriad of cultural networks and relationships between forms of musical notation, dedicated practice, teachers, auditions and competitions, specifics of a concert hall, craftsmanship of instrument makers, audience, patronage, technology, and the dynamics of social and personal identity, and understanding how these aspects of performance relate to historical events and social changes enables you to cultivate your own personal vision as a critically informed performer and global citizen. This sometimes means questioning how certain repertoire has gained aesthetic and cultural value against other types of music: why has a particular work, composer or performer garnered recognition, while another has dwindled in popularity? What are the wider artistic, cultural, gender, technological and political biases that have shaped the music industry (including conservatoires)? As you develop the ability to discuss such questions, without necessarily answering them, you develop a distinctive, individual profile as an erudite and articulate performer – as a properly equipped global citizen, able truly to *listen* to the world. As Alfred Brendel puts it in his book *On Music*:

"To read music correctly does not only mean to perceive what is written down (although this in itself is far more difficult than is commonly assumed), but also to understand the musical symbols. Though the correct perception of these symbols is only a starting point, the attention given to it is of decisive importance to the process that follows: a faulty foundation endangers the stability of the whole edifice."

Creative listening is therefore an expectation in your B3 and B4 modules. The elective Further Aural Skills develops your auditory curiosity, a lack of self-consciousness and a flair for creative risk-taking. You learn to think out of the box: to write graphic dictation, listen to a polyphonic dictation at a pitch other than A=440Hz. This module pushes your inner ear to its limits, challenging you to reflect on how listening and understanding relate, and how you can apply your creative listening skills to everything you do. The elective Attentive Listening develops creative listening on many fronts, ranging from understanding symphonic subplots and apprehending unfamiliar sound worlds (Lachenmann, Perotin, Judith Weir, pop music) to hearing the music in T. S. Eliot reading his verse, to assessing the merits of recordings and how



they influence our perception of a work. Materials discussed include the sound quality of Leonard Rose and the Czech Philharmonic, places where sound is as distinctive as the light of Collioure or the atmosphere of Aldeburgh, and demonstrations of new multiphonic sounds from your instrument. Classes like these, indeed, most of your modules at the Academy, from Intermediate Conducting to Performing Baroque Music, challenge you to broaden your musical and cultural awareness and learn to respond with acuity in any listening situation – how to be a professional musical citizen.

The central role played by Aural Skills and Analytical Skills in your music making – in your professional artistry – is a common theme in Principal Study teaching, as this extract from a mid-year Professorial Report shows:

“The sticking point X faces presently is the speed it takes X to understand harmony, basic chords, keys and modulations. Although this is an area X is working on, the time it takes X to do this is too long and if the harmonic direction is not known, X cannot point X intonation correctly. As a result, X’s learning of Studies 2 and 3 by Y (which include numerous passing modulations) has taken far too long. Technically X should be able to fly through these works. I have no doubt X will overcome this issue and I will continue to help X to prioritise this.”

The Academy’s External Examiners also frequently comment on the obvious link between the amount of listening that you do in your modules and your success in assessment, particularly in B3 and B4. One Examiner’s recent report noted that

“The more listening that students are able to evidence through their work, the more it seems to elicit [...] a real sense of musicianship that they may have developed throughout their time as Undergraduates.”

## **2 Belonging: professional development**

Our alumni made many of the most influential recordings of the 20<sup>th</sup> century, and our graduates become key players in the music business. Our library and museum contain internationally significant collections. Given this extraordinary heritage at your fingertips, a proportion of your programme focuses on the social, historical and technological contexts of music making: what it means to live in our present age, to belong to a unique artistic lineage such as ours, and to make music today – and tomorrow – with the support of this distinguished tradition behind you. Thus we are passionate about nurturing tomorrow’s musicians – about Professional Development. This permeates all aspects of your musical life, and as an Academy student you are given opportunities to gain the skills needed to develop and sustain a successful musical career at the highest level, anywhere in the world.

Employability is deeply embedded in your programme. Our Artist Development provision enables you to manage your career effectively in a diverse, ever-changing, and competitive world. In addition to the standard training in how to write CVs, biographies, programme notes, you meet experts who run agencies, festivals, concert series and a wide range of associated projects, as well as visiting professionals who talk about life in the music profession. Staff from diary services give guidance on a range of topics relating to freelance work (including what fixers do and don’t need to know). You are given information on self-promotion and management, marketing, accounting and tax, fundraising for concerts, events, educational

outreach and community enterprises, as well as training in basic studio techniques and the development and financing of recording projects and website development.

### **3 Challenge: musical leadership**

We understand that you will embark on a demanding and sometimes difficult personal journey while you are studying at the Academy. Being a musician is a privilege but also requires commitment. You are one of tomorrow's musicians and have an important double responsibility: to develop and deepen the understanding of musical traditions, and to develop innovative ways of making music. Through your teaching and leadership, you have an opportunity to shape the future of music: to consider its position and importance within society, to reflect on what it is about, to whom it belongs, and to influence what it does in people's lives.

To challenge you to become one of tomorrow's musicians, we emphasise the development of music leadership and education skills. These are embedded across the programme, particularly in the Open Academy and Artist Development modules, as well as more widely in the LRAM. The word 'education', after all, comes from the Latin *educare*, meaning 'to lead out'. As a musician you are a powerful and trusted role model within society: hard-working, focused, self-disciplined, motivated, passionate, and a highly skilled collaborative team player. And you can lead, teach, motivate and inspire others to develop these values and skills through your music making, and coach others in their personal discovery of music making. Apart from practical considerations like paying bills, developing new audiences, and sustaining your own artistic curiosity, one of the central reasons for developing professional skills and engaging in music leadership and education in your portfolio career is simply that it enhances your own performing: by placing your musicianship in a different context, you are challenged to return to basics in fresh ways. If you are going to teach a piece of music to a class of seven year olds, you must think about it in ways that enhance your own relationship to it and focus on the essentials: what do you want your pupils to get out of it?

Leonard Bernstein, inspired and prolific performer, composer and teacher, knew that academic study had formed the backbone of his most authentic music making. Let his attitude inform your attitude towards your programme of study at the Academy. Slowly and surely, you will, as he did, develop your own approach to music and your own unique identity as a professional musician.

"Inspiration is wonderful when it happens, but the writer must develop an approach for the rest of the time [...] The wait is simply too long."

But don't forget Edgard Varèse's challenge to all those who would be artists:

"The very basis of creative work is experimentation – bold experimentation."

## Credits on your programme

The tables below summarise the credits that you accumulate over your four years of study in performance / composition. (Jazz is a separate programme with its own Programme Handbook, available on Blackboard.) To see which modules you study in which year, read the appropriate table below according to when you joined the Academy; the shaded column is what you study this academic year. Numbers below refer to credit values, which correlate broadly with the amount of hours spent studying each subject. The Programme Specification (chapter 10) has further information. What you study for your Professional Development Activity (PDA), e.g. Technology for composers, Technical Tests for performers, is described in detail in your Department Handbook.

**Table 1: Programme structure for B1 students who joined B1 in 2024/25**

	Level 4	Level 5	Level 6	Level 6
Analytical Skills 1 & 2	15	15		
Artist Development 1-4	5	5	10	15
Aural Skills 1 & 2	15	15		
Contexts for Performance 1 & 2	15	15		
Electives (20 or 10 credits each)			40*	20
Principal Study 1-4 (solo performance / portfolio)	45	45	45	60
Professional Development Activity 1-4	25	25	25	25
Repertoire (composition students only who do not study Contexts for Performance 2)		15		

**Table 2: Programme structure for B2 students who joined B1 in 2023/24**

	Level 4	Level 5	Level 6	Level 6
Principal Study 1-4 (solo performance / portfolio)	45	45	45	60
Professional Development Activity 1-4	25	25	25	25
Artist Development 1-4	5	5	10	15
Aural Skills 1 & 2	15	15		
Analytical Skills 1 & 2	15	15		
Contexts for Performance 1 & 2	15	15		
Repertoire (composition students only who do not study Contexts for Performance 2)		15		
Electives (20 or 10 credits each)			40*	20

**Table 3: Programme structure for B3 students who joined B1 in 2022/23**

	Level 4	Level 5	Level 6	Level 6
Principal Study 1-4 (solo performance / portfolio)	45	45	45	60
Professional Development Activity 1-4	25	25	25	25
Artist Development 1-4	5	5	10	15
Aural Skills 1 & 2	15	15		
Analytical Skills 1 & 2	15	15		
Contexts for Performance 1 & 2	15	15		
Repertoire (composition students only who do not study Contexts for Performance 2)		15		
Electives (20 or 10 credits each)			40*	20

**Table 4: Programme structure for B4 students who joined B1 in 2021/22**

	Level 4	Level 5	Level 6	Level 6
Principal Study 1-4 (solo performance / portfolio)	45	45	45	60
Professional Development Activity 1-4	25	25	25	25
Artist Development 1-4	5	5	10	15
Aural Skills 1 & 2	15	15		
Analytical Skills 1 & 2	15	15		
Contexts for Performance 1 & 2	15	15		
Repertoire (composition students only who do not study Contexts for Performance 2)		15		
Electives (20 or 10 credits each)			40*	20

\*Composers must do Orchestration 20 credits within this 40 credit block.

## Progression through your programme

The table below summarises how you progress through your programme. It is not specific to your Principal Study department. Each year of study equates to a HE Level: B1 = Level 4, B2 = Level 5, B3 = Level 6, B4 = Level 6. You must read the table alongside your Departmental Handbook, which has details of Principal Study requirements.

The BMus Exam Boards meet at various points to determine your progression or graduation status. If you fail to meet the progression or graduation requirements outlined below, then you are normally offered an opportunity to re-sit referred assessment(s) in accordance with the Academy's Regulations.

Year, HE level, credits	Progression requirements and rationale
<p>B1 Level 4 120 credits</p>	<p>The curriculum in B1 provides the core knowledge, understanding and skills to progress through the rest of the programme. In Principal Study technical issues are consolidated and you gain your first exposure to performing in Academy concerts, performance classes and ensembles (workshops and seminars if you are a composer), which inculcate the programme's high standards and a professional ethos of music making. Academic modules teach a cluster of interrelated core skills: aural, analytical, and historical. These provide a solid grounding in musical literacy – primarily the ability to listen creatively. Intensive training aims to ensure that musicianship skills are commensurate with and enhance Principal Study. Any fundamental gaps in academic knowledge, understanding and general musicianship are addressed.</p> <p>In B1 you begin collecting material to show evidence of your Artist Development. The focus in this area of your musical development is upon self-reflective, critical, and transferable skills related to Principal Study and its connection with other aspects of the programme.</p> <p>Progression requirements: In order to progress from Level 4 to Level 5 you must normally pass 120 credits at Level 4.</p> <p>The modules that you must pass are listed above in 'Credits on your programme', table 1, column 'Level 4' (shaded).</p> <p>If you successfully complete 120 credits at Level 4 but wish to leave the programme, then you are eligible for the award of Certificate of Higher Education (CertHE).</p>
<p>B2 HE Level 5 120 credits</p>	<p>In B2 you build on the knowledge, skills and understanding acquired in B1 and develop a distinctive musical personality and greater critical / contextual awareness. B2 work requires a higher level of presentation and critical argument than B1. Aural Skills training is at a level of musicianship commensurate with Principal Study 2.</p>

	<p>For performers, the demands enshrined in repertoire and programming requirements increase (see your Department Handbook). The module Contexts for Performance 2 builds on the historical foundation of Contexts for Performance 1 (B1). Analytical Skills 2 expands the range of knowledge in terms of repertoire, theory and methodology.</p> <p>For composers, the demands of scale, media and portfolio increase, and the emphasis is on extending rather than consolidating your technique (see your Department Handbook). The module Repertoire focuses on key traditions and techniques in 21st-century music.</p> <p>In B2 you continue working on your personal Artist Development.</p> <p>Progression requirements: In order to progress from Level 5 to Level 6 (B3) you must normally pass 120 credits at Level 5.</p> <p>The modules that you must pass are listed above in 'Credits on your programme', table 2, column 'Level 5' (shaded).</p> <p>If you successfully complete 120 credits at Level 4 and 120 credits at Level 5 but wish to leave the programme, then you are eligible for the award of Diploma of Higher Education (DipHE).</p>
<p>B3 HE Level 6 120 credits</p>	<p>B3 marks a further development of musical repertoire and critical awareness in Principal Study. For performers the increasing technical and repertoire demands at this level are enshrined in the Principal Study requirements for the year and the assessment criteria (see your Departmental Handbook). For composers the demands of scale, media and portfolio requirements increase (see your Department Handbook).</p> <p>Academic modules in B3 are full-year (20 credits) and half-year electives (10 credits). You choose electives reflecting your musical priorities. Emphasis is placed upon your ability to synthesize, organise and present different kinds of knowledge (academic and practical) to your own purposes and to grasp the links between academic knowledge and your musical activity. Performers complete 40 credits of electives. Composers complete 20 credits of electives.</p> <p>In B3 your Artist Development shifts up a gear into more intensive reflection upon work that you may be doing externally in professional contexts.</p> <p>Progression requirements: In order to progress from Level 6 (B3) to Level 6 (B4) you must normally pass 120 credits at Level 6 (B3).</p> <p>If you are a performer: The modules that you must pass are listed above in 'Credits on your programme', table 3, column 'Level 6' (shaded).</p>

	<p>If you are a composer: The modules that you must pass are listed above in 'Credits on your programme', table 4, column 'Level 6' (shaded).</p>
<p>B4 HE Level 6 120 credits</p>	<p>Your programme culminates in B4. Performers prepare a final (public) recital and complete remaining Artist Development Activities. Composers prepare a final composition portfolio and complete remaining Artist Development Activities. The increased demands of your Principal Study are enshrined in the Principal Study module (see your Departmental Handbook).</p> <p>In B4 you complete 20 credits of electives. Full-year electives are 20 credits, half-year electives are 10 credits. Academic work must demonstrate cogency and critical sophistication commensurate with this level of study, and must be presented at a professional standard.</p> <p>In B4 your work on your Artist Development culminates in the submission of a video.</p> <p>If you are a performer: The modules that you must pass are listed above in 'Credits on your programme', table 5, column 'Level 6' (shaded).</p> <p>If you are a composer: The modules that you must pass are listed above in 'Credits on your programme', table 6, column 'Level 6' (shaded).</p> <p>If you have successfully completed 120 credits at level 6 (B3) and 60-105 credits at level 6 (B4), then you are eligible for the award of an Ordinary (non-honours) BMus (Lond.: RAM).</p> <p>If you have successfully completed 480 credits, including 240 credits at Level 6 (B3 &amp; B4), then you are eligible for the award of BMus Hons. (Lond.: RAM).</p>

## 4 PRINCIPAL STUDY

### Overview

Principal Study is the core of your programme. It is taught in individual lessons with your Principal Study Professor and through a range of Professional Development activities organised by your Department and the Performance Department. You receive one hour of individual tuition per week (one and a half hours for singers). In some cases, you may also take a Related Study.

Your Principal Study is assessed through a combination of three components, which vary across Departments:

- 1 End-of-Year Assessment: solo performance / portfolio;
- 2 Progress Reports: written feedback by your Principal Study professors;
- 3 Professional Development Activity: e.g. scales, etudes, orchestral excerpts, chamber music, performance classes.

Your Departmental Handbook on the [Student Information Hub](#) on the Intranet has details of Principal Study modules: Principal Study 1-4 (Solo Performance / Portfolio), Professional Development Activity 1-4.

### Additional learning opportunities: second study, study abroad / exchange

#### Second Study

Second study consists of 5 (sometimes 10) lessons of 60 minutes with a Principal Study professor in a discipline outside your own Principal Study department (e.g. trombonists learning the piano, accompanists having singing lessons, trumpeters learning jazz trumpet, violinists studying baroque violin). Competition for the limited provision of Second Study lessons is extremely strong. The Second Study form is available on the [Student Information Hub](#) on the Intranet (SharePoint).

#### Study Abroad / Exchange

The Academy has exchange and study-abroad agreements with a number of conservatoires in Europe, America, and Australia. Full details available at [www.ram.ac.uk/exchanges](http://www.ram.ac.uk/exchanges)



Enrolment on compulsory B1 and B2 modules is done automatically by Registry. To enrol on optional B3 and B4 modules you must submit your choices to Registry by the stated deadline. Over the summer vacation Registry enrolls you, if your Principal Study timetable permits, on appropriate module(s). Details of the B3-B4 enrolment process are circulated in Spring term.

**Compulsory Literacy Modules in B1**

Aural Skills 1

Analytical Skills 1

Contexts for Performance 1

**Compulsory Literacy Modules in B2**

Aural Skills 2

Analytical Skills 2

Contexts for Performance 2

Repertoire

**Optional Electives in B3 and B4**

Analysis of Post-Tonal Music

Attentive Listening

Aural Skills, Further

Baroque Performance on Historical Instruments

Baroque Performance on Historical Instruments, Advanced

Baroque Performance Vocal

Baroque Performance Vocal, Advanced

British Music and Culture

Compositional Techniques of the Germanic Traditions c.1780-c.1880

Conducting, Intermediate

Conducting, Advanced

Contemporary Issues in Opera

Contemporary Music Workshop

Divas, Divos and Pedagogues; A History of Singing

Diversity in Concert Programming

Free Composition for Performers

Free Composition for Performers, Advanced

From Modern Music to New Music

Fugue

A History of Keyboard Music

Keyboard Skills, Advanced

Keyboard Skills, Creative

Methods in the Analysis of Tonal Music, Advanced

Music and the Environment

Musical Culture and Aesthetics

Open Academy: Leadership Skills

Open Academy: Music and Healthcare

Orchestration 3

Performing Baroque Music

Performing Experimental Music

Research Project  
Responding to the Music of JS Bach  
Russian and Ukrainian Music  
Silent Film Improvisation

Each Module Description below lists the Intended Learning Outcomes (ILOs) for each topic. These codes (A1, B2, etc.) refer to the detailed statements in the Programme Specification (chapter 10).

### AURAL SKILLS 1

15 credits

Christopher Atkinson

#### Module Summary

The centrality of Aural Skills stems from the fact that you make music by using your instrumental or vocal craft to convert internally heard structures – notes, melodies, chords, textures, whole pieces – into sound, rather than the un-musical alternative: merely converting un-heard notated symbols into muscle movements which coincidentally make sounds. Aural Skills develops the skills necessary to receive, form, understand and use musical structures in your inner ear, thus giving your performance authentic power and expressive meaning.

Aural skills include registering, recognising, and remembering musical components: rhythms, intervals, motifs, melodies, modes, harmonies, progressions, cadences, textures, and timbres. Apprehending larger, more complex structures depends on an increasingly analytical understanding of how these components relate and combine. (Aural Skills is in many ways an applied version of Analytical Skills). Your weekly seminar and some lectures include studies from the eclectic repertoire you encounter in your career, addressing the above skills in dictation, recognition, and analytical tasks, which are assessed in the Written Test at the end of the module.

In the Practical Test, sight-singing and rhythm exercises demonstrate that you are able to convert notated symbols into sounds of correct pitch and duration in your inner ear. To do this, you are relating them to preceding melody notes and implied harmony and so demonstrating an understanding of their function in the surrounding tonal and metric organisation (thus adjusting your tuning and accent). Creating a melody from a given sequence of chords extends further your ability to hear in terms of harmonic function.

The following can be found on the Blackboard AuS1 pages:

- 1 Aural Skills 1 detailed Syllabus;
- 2 Specimen Tests with model answers as applicable;
- 3 Aural Skills Workbook, consisting of practice exercises.

#### Assessment

Task	Weighting %
Diagnostic exercise (to enable streamed class allocations)	0
Practical test: viva voce	50
Written Test	50

#### Progression requirements

This module must be passed in order to progress into B2.

### **Assessment dates**

Practical test: viva voce viva voce w/c 3 March 2025.

Written test: Wednesday 26 March 2025.

### **Intended learning outcomes**

B3, B4, B7, C1, C2, C3 and C4.

### **Bibliography**

Berkovitz, S, Fontrier, G, & Kraft, L, *A New Approach to Sight-Singing* (New York, Norton, 1988).

Edlund, L, *Modus Vetus and Modus Novus* (Stockholm, Wilhelm Hansen, 1964, 1974).

Friedmann, M, *Ear Training for Twentieth-Century Music* (New Haven, Yale UP, 1990).

Hindemith, P, *Elementary Training for Musicians* (London, Schott, 1949).

Jersild, J, *Ear Training* (London, Chester, 1966).

Jersild, J, *Polyrhythmic: Advanced Rhythmic Studies* (London, Chester 1980).

Jones, S, & Chattah, *Aural skills in context: a comprehensive approach to sight singing, ear training, keyboard harmony, and improvisation* (OUP, 2013).

Kazez, D, *Rhythm Reading: Elementary Through Advanced Training* (New York, Norton, 1997).

Magadini, P, *Polyrhythms: the Musician's Guide* (Milwaukee, Hal Leonard, 1993).

Starer, R, *Rhythmic Training* (London, Universal, 1969).

Wittlich, G, & Humphries, *Ear Training* (San Diego, Harcourt Brace Jovanovich, 1974).

## ANALYTICAL SKILLS 1

15 credits

Alex Hills

### Module Summary

The module provides a grounding in the basic materials of tonal common-practice harmony and counterpoint, and the analysis of smaller-scale musical form. Working experience with tonal harmony is provided through figured bass and harmonization exercises alongside chord labelling using Roman Numerals, and counterpoint through Species and Baroque imitative 2-part writing. Analysis is carried out on a range of small form pieces – dance movements, songs, romantic character pieces amongst others – and work takes the form of both written and non-verbal exercises.

Teaching is via both lectures and seminars. Assessment takes the form of a harmony test at the end of the first term, a counterpoint test in class time at the end of the 2<sup>nd</sup> term, and a 1000-word analytical essay, with accompanying music examples and/or diagrams, comparing 2 short form common-practice era pieces to be submitted after the Easter vacation.

### Assessment

Task	Weighting %
Diagnostic test: basic theory and harmony	0
Plenary Test: Harmonization, Figured Bass and Roman Numerals	40
In Class Test: Baroque 2-part counterpoint	20
Coursework essay	40

### Progression Requirements

This module must be passed in order to progress into B2.

### Assessment dates

Plenary Test: Harmony (Harmonization, Figured Bass and Roman Numerals);

Thursday 21 November 2024.

In Class Test: Baroque 2-part counterpoint in seminar time: w/c 17 February 2025.

### Submission deadline

1000-word essay submission deadline: 15.00 Friday 2 May 2025.

### Intended learning outcomes

A2, A4, B1, B3, B4, B5, B7, C1, C2, C3, C4, C5 and C6.

### Bibliography

Benjamin, T, *The Craft of Modal Counterpoint* (Routledge, 2005).

Caplin, W, *Classical Form: a theory of formal functions for the instrumental music of Haydn, Mozart, and Beethoven* (OUP, 1998).

Cook, N, *Analysis Through Composition* (OUP, 1996).

Ledbetter, D, *Continuo Playing According to Handel* (OUP, 1991).

Mann, A (trans.), *The Study of Counterpoint [Fux Gradus ad Parnassum]* (Norton, 1965).

Salzer, F, & Schachter, C, *Counterpoint in Composition* (Columbia UP, 1989).

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<http://openmusictheory.com>

# CONTEXTS FOR PERFORMANCE 1

15 credits

Jennifer Sheppard

## Module summary

Contexts for Performance 1 develops your understanding of the broader social and cultural contexts of the repertoire and performance practices of Western music from ca. 1600 to 1850. You will explore the stylistic and cultural significance of music at different times and in different places; become more familiar with composers, performers and musical institutions that have shaped music throughout history; and gain a broader understanding of the different ways music has participated in ideas, events and changes in society more widely. Terms will be organized chronologically in order to build your comprehension of musical history, and your exploration of repertoire and performance will be focused through weekly topics that enhance your understanding of how certain repertoires, composers and performers gain and lose aesthetic and cultural value; of why performance practices change over time; and of a range of the wider artistic, cultural, technological and political forces that have shaped the music industry. Topics may include, but not be limited to, music and words; music in the church; political music; music for private vs public performance; music and the Enlightenment; aesthetics and philosophy; patronage and economics of music industries. Through various modes of engaging with repertoire, performances, music literature and scholarship (including items from the Academy's collection) you will deepen your understanding of these aspects of music and develop your ability to cultivate your own personal vision as a critically informed performer.

Assessment Task	Weighting %
Reading response essay (750 words)	40
Plenary final test(90 minutes)	60

## Progression requirements

This module must be passed in order to progress into B2.

## Assessment submission deadlines

Reading response essay (750 words) submission deadline: 15.00 Friday 29 November 2024.

Plenary final test; Thursday 1 May 2025.

## Intended learning outcomes

A2, A3, A4. Knowledge and understanding of: performance traditions, styles and interpretive strategies appropriate to different repertoires; traditions of, historical contexts for, and current developments in principal study disciplines and related musical practices; the relationship between historical, theoretical and critical study, and musical practice.

B4, B5, B7. An ability to: reflect on the processes of music-making; make critical judgements of the merits of musical works, performances and interpretive readings; employ musical terminology, orally and in writing, in order to explain and convey technical and critical musical information.

C1, C2, C3, C4, C5, C6. An ability to: engage in productive critical self-evaluation and assessment; respond positively to criticism; marshal evidence to devise and sustain a cogent and coherent argument; communicate both orally and in writing, with confidence and insight; manage time and prioritize tasks by working to deadlines; take responsibility for your own personal / professional development.

## Bibliography

- Brown, Clive. *Classical and Romantic Performing Practice 1750-1900*. Oxford: Oxford University Press, 1999.
- Butt, John. *Playing with History: The Historical Approach to Musical Performance*. New York: Cambridge University Press, 2002.
- Cook, Nicholas. *Music: A Very Short Introduction*. Oxford: Oxford University Press, 2000.
- Dahlhaus, Carl. *Nineteenth-Century Music*. Translated by J. Bradford Robinson. Berkeley, Los Angeles: University of California Press, 1989.
- Hammond, Susan Lewis. *Music in the Baroque World: History, Culture and Performance*. New York and Abingdon, UK: Routledge, 2016.
- Horton, Julian. *The Cambridge Companion to the Symphony*. Cambridge: Cambridge University Press, 2013.
- Kelly, Thomas Forrest. *First Nights: Five Musical Premieres*. New Haven, CN: Yale University Press, 2000.
- Merkley, Paul A., ed. *Music and Patronage*. Farnham, UK: Ashgate, 2012.
- Rink, John. *Musical Performance: A Guide to Understanding*. Cambridge: Cambridge University Press, 2002.
- Rosen, Charles. *The Classical Style: Haydn, Mozart, Beethoven*. London: Faber, 1976.
- Palisca, Claude. *Baroque Music*, 3rd ed. London: Prentice Hall, 1991.
- Porter, Cecelia Hopkins. *Five Lives in Music: Women Performers, Composers and Impresarios from the Baroque to the Present*. Urbana, IL: University of Illinois Press, 2012.
- Scott, Derek B., ed. *Music, Culture, and Society: A Reader*. Oxford: Oxford University Press, 2000.
- Seaton, Douglass. *Ideas and Styles in the Western Musical Tradition*, 4th ed. New York and Oxford: Oxford University Press, 2017.
- Taruskin, Richard. *The Oxford History of Western Music. Vol. 2: The Seventeenth and Eighteenth Centuries*. New York: Oxford University Press, 2005.
- Weiss, Piero, and Richard Taruskin. *Music in the Western World: A History in Documents*. Belmont, CA: Schirmer Cengage Learning, 2008.

### AURAL SKILLS 2

15 credits

Christopher Atkinson

#### Module Summary

The rationale behind Aural Skills 2 remains the same as for Aural Skills 1 (see paragraphs 1-2 of the module summary on page 18 above). The format for the module and assessments also remains very similar. Practical skills such as sight-singing will continue to be addressed in seminar classes and assessed in a short Practical Test in the second term. And, listening to recordings of works from your potential performing repertoire, particularly post-1800, you will respond in a range of ways, from straight dictated notated material to written analytical responses. AuS2 seeks to extend your relational and analytical skills as applied to musical structures of increasing complexity, and you will need to respond flexibly and creatively to a wide range of possible styles and forms. In the two assessments you demonstrate the degree to which you have been able to apprehend and take ownership of music in ways which enable greater understanding of expressive potential and meaning in any hypothetical performance. Streamed class allocations are based on your Aural Skills 1 mark.

The following can be found on the AuS2 Blackboard pages: (1) Aural Skills 2 detailed Syllabus; (2) Specimen Tests with answers as applicable; (3) Aural Skills Workbook of practice exercises.

#### Assessment

Task	Weighting %
Written Test	50
Practical Test	50

#### Progression requirements

This module must be passed in order to progress into B3.

#### Assessment dates

Practical Test: viva voce w/c 24 February 2025.

Written test: Wednesday 26 March 2025.

#### Intended learning outcomes

B3, B4, B7, C1, C2, C3 and C4.

#### Bibliography

- Berkovitz, S, Fontrier, G, & Kraft, L, *A New Approach to Sight-Singing* (New York, Norton, 1988).  
Edlund, L, *Modus Vetus and Modus Novus* (Stockholm, Wilhelm Hansen, 1964, 1974).  
Friedmann, M, *Ear Training for Twentieth-Century Music* (New Haven, Yale UP, 1990).  
Hindemith, P, *Elementary Training for Musicians* (London, Schott, 1949).  
Jersild, J, *Ear Training* (London, Chester, 1966).  
Jersild, J, *Polyrhythmic: Advanced Rhythmic Studies* (London, Chester 1980).  
Jones, S, & Chattah, *Aural skills in context: a comprehensive approach to sight singing, ear training, keyboard harmony, and improvisation* (OUP, 2013).  
Kazaz, D, *Rhythm Reading: Elementary Through Advanced Training* (New York, Norton, 1997).  
Magadini, P, *Polyrhythms: the Musician's Guide* (Milwaukee, Hal Leonard, 1993).  
Starer, R, *Rhythmic Training* (London, Universal, 1969).  
Wittlich, G, & Humphries, *Ear Training* (San Diego, Harcourt Brace Jovanovich, 1974).



## ANALYTICAL SKILLS 2

15 credits

Alex Hills

### Module Summary

This builds on the harmonic and contrapuntal understanding formed in Level 1. Studying Baroque counterpoint enables you to write the opening of a three-part fugue, and your engagement with C19<sup>th</sup> harmony develops through roman numeral labelling and harmonization, alongside compositional exercises dealing with both chromatic harmony and more extended forms. Analysis focuses on large-scale tonal form in the common practice era and the close reading of analytical literature.

Teaching is via both lectures and seminars. Assessment takes the form of a plenary harmony test at the end of the first term, submission of a fugal counterpoint exercise at the end of the 2<sup>nd</sup> term, and a 2000 word essay with accompanying diagrams analysing a substantial piece from the common practice era to be submitted after the Easter vacation. More details of the precise requirements for the assessments will be provided separately.

### Assessment

Task	Weighting %
Plenary Test: C19th-harmonization and Roman Numeral labelling	30
Fugal Counterpoint Submission	30
Coursework essay	40

### Progression Requirements

This module must be passed in order to progress into B3.

### Assessment dates

Plenary examination (Harmony (C19th-harmonization and Roman Numeral labelling));  
Thursday 21 November 2024.

### Submission deadlines

Fugal Counterpoint: 15.00 Friday 21 February 2025.

2000-word essay: 15.00 Friday 2 May 2025.

### Intended learning outcomes

A2, A4, B1, B3, B4, B5, B7, C1, C2, C3, C4, C5 and C6.

### Bibliography

Benjamin, T, *The Craft of Modal Counterpoint* (Routledge, 2005).

Butterworth, A, *Stylistic Harmony* (OUP, 1994).

Cook, N, *A Guide to Musical Analysis* (Dent, 1987) or (OUP, 1994).

Dunsby, J, & Whittall, A, *Music Analysis in Theory and Practice* (Faber, 1988).

Mann, A (trans.), *The Study of Counterpoint [Fux Gradus ad Parnassum]* (Norton, 1965).

Salzer, F, & Schachter, C, *Counterpoint in Composition* (Columbia UP, 1989).

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## CONTEXTS FOR PERFORMANCE 2

15 credits (performers only)

Jennifer Sheppard

### Module summary

Contexts for Performance 2 develops your understanding of the broader social and cultural contexts of the repertoire and performance practices of Western music from ca. 1850 to the present day. You will explore the stylistic and cultural significance of music at different times and in different places; become more familiar with composers, performers and musical institutions that have shaped music throughout history; and gain a broader understanding of the different ways music has participated in ideas, events and changes in society more widely. Terms will be organized chronologically in order to further build your comprehension of musical history, and your exploration of repertoire and performance will be focused through weekly topics that enhance your understanding of how certain repertoires, composers and performers gain and lose aesthetic and cultural value; of why performance practices change over time; and of a range of the wider artistic, cultural, technological and political forces that have shaped the music industry. Topics may include, but not be limited to, Romanticism; virtuosity; composers as performers; the orchestra; music and war; music performance, technology and sound recording; gender, diversity and post-colonialism; music history and the canon. Through various modes of engaging with repertoire, performances, music literature and scholarship (including items from the Academy's collection) you will deepen your understanding of these aspects of music and develop your ability to cultivate your own personal vision as a critically informed performer.

This module is not open to composition students.

### Assessment

Task	Weighting %
Reading response essay (1500 words)	40
Plenary final test (90 minutes)	60

### Progression requirements

This module must be passed in order to progress into B3.

### Assessment submission deadlines

Reading response essay (1500 words) submission deadline: 15.00 Friday 29 November 2024.

Plenary final test; Thursday 1 May 2025.

### Intended learning outcomes

A2, A3, A4. Knowledge and understanding of: performance traditions, styles and interpretive strategies appropriate to different repertoires; traditions of, historical contexts for, and current developments in principal study disciplines and related musical practices; the relationship between historical, theoretical and critical study, and musical practice.

B4, B5, B7. An ability to: reflect on the processes of music-making; make critical judgements of the merits of musical works, performances and interpretive readings; employ musical terminology, orally and in writing, in order to explain and convey technical and critical musical information.

C1, C2, C3, C4, C5, C6. An ability to: engage in productive critical self-evaluation and assessment; respond positively to criticism; marshal evidence to devise and sustain a cogent and coherent argument; communicate both orally and in writing, with confidence and insight; manage time and prioritize tasks by working to deadlines; take responsibility for your own personal / professional development.

### **Bibliography**

- Albright, Daniel. *Modernism and Music: An Anthology of Sources*. Chicago and London: University of Chicago Press, 2004.
- Brown, Clive. *Classical and Romantic Performing Practice 1750-1900*. Oxford: Oxford University Press, 1999.
- Brown, Julie, ed. *Western Music and Race*. Cambridge: Cambridge University Press, 2007.
- Butt, John. *Playing with History: The Historical Approach to Musical Performance*. New York: Cambridge University Press, 2002.
- Cook, Nicholas, ed. *The Cambridge Companion to Recorded Music*. Cambridge: Cambridge University Press, 2009.
- Day, Timothy. *A Century of Recorded Music: Listening to Musical History*. New Haven: Yale University Press, 2000.
- Griffith, Paul. *Modern Music: A Concise History*. New York: Thames and Hudson, 1994.
- Holden, Raymond. *The Virtuoso Conductors: The Central European Tradition from Wagner to Karajan*. New Haven, CN: Yale University Press, 2005.
- Katz, Mark. *Capturing Sound: How Technology Has Changed Music*. Berkeley: University of California Press, 2004.
- Lawson, Colin. *The Cambridge Companion to the Orchestra*. Cambridge: Cambridge University Press, 2003.
- Neumeyer, David, ed. *Oxford Handbook of Film Music Studies*. Oxford: Oxford University Press, 2014.
- Parsons, Laurel and Brenda Ravenscroft, eds. *Analytical Essays on Music by Women Composers: Concert Music, 1960-2000*. Oxford: Oxford University Press, 2016.
- Philip, Robert. *Performing Music in the Age of Recording*. New Haven: Yale University Press, 2004.
- Taruskin, Richard. *Text and Act: Essays on Music and Performance*. New York and Oxford: Oxford University Press, 1995.
- Taruskin, Richard. *The Oxford History of Western Music. Vols. 3-5: The Nineteenth Century; The Early Twentieth Century; The Late Twentieth Century*. New York: Oxford University Press, 2013.

## REPERTOIRE

15 credits

Louise Drewett / Gary Carpenter

### Module Summary

This module focuses on 20th and 21st century repertoire and explores a number of possible pathways that might include, for example, what is 'modernism?' the emergence of under-represented voices, the influence of non-classical genres, vocal composition and the development of commercial music theatre since 1927.

Students are encouraged to contribute in a critical fashion their own experience of new writing today, what influences them, how they see music moving forward, etc.

**Composers do this module instead of Contexts for Performance 2. This module is not open to performers.**

### Assessment

Task	Weighting (%)
Continuous assessment reflecting student's level of engagement in sessions: questions asked, intellectual contributions and aural perception of works).	40
Two Presentations with audio-visual examples, (15 mins each) Presentation 1 (LD) 30% Presentation 2 (GC) 30% Deadline: decided in class	60

### Progression requirements

This module must be passed in order to progress into B3.

### Assessment date

Presentation, date/time to be notified by module leader.

### Intended learning outcomes

A4, B3, B4, B5, C3, and C4.

### Suggested listening:

Term 1: Ravel - Daphnis & Chloe, Satie - Parade, Stravinsky - Agon, Berio - Voci, Kern - Showboat, Rogers and Hammerstein - Oklahoma/Carousel

Term 2: Stockhausen - Gruppen, Lutoslawski - Cello Concerto, Ligeti - Atmospheres, Kurtag - Stele, Howard Skempton - Lento, Hans Abrahamsen - Schnee, Meredith Willson - The Music Man, Leonard Bernstein - West Side Story, Stephen Sondheim - Sweeney Todd, Sunday In The Park With George.

Other composers discussed may include: Adams, Ohana, Ades, Goebbels, Widmann, Monk, Glass, Nyman, Riley, Cardew.

**ANALYSIS OF POST-TONAL MUSIC**

10 credits: Term 2

Alex Hills

**Module summary**

This course provides an introduction to analytical approaches towards music not governed by functional tonality. The disintegration of tonality from the *Tristan* chord through Debussy and Scriabin to Schoenberg's 2<sup>nd</sup> String Quartet provides context, along with the awareness of the connection between this movement and a larger cultural perspective. Alongside the Modernist repertoire of the first half of the C20th, potential analytical approaches towards more recent and experimental music are also investigated. Technical analytical tools for the understanding of post-tonal music are tested through a Practical test. One assessment is a response to a single analytical article. The other is a project on a topic approved by the module leader. These can also be combined into a single larger project. Where appropriate, submissions in non-verbal form – for instance, graphical, music notational, mathematical – are also encouraged, but must be approved by the module leader in advance.

**Assessment**

Task	Weighting %
Analytical project: 2000 words	50
Critique of an analytical article: 1000 words	25
Practical test	25

**Assessment date**

Practical test: 72-hour take-home paper May 2024 (date to be confirmed by module leader).

**Submission deadlines**

Analytical project submission deadline: 15.00 Friday 25 April 2025.

Critique of an analytical article: submission deadline: 15.00 Friday 25 April 2025.

**Intended learning outcomes**

A2, A3, A4, B1, B3, B4, B5, B7, C1, C2, C3, C4, C5 and C6.

**Bibliography**

Various analytical journal articles provided through online access, repertoire studied may include:

Ruth Crawford *Adagio For Strings*

Chaya Czernowin *Sahaf*

Debussy *Prélude à l'après-midi d'un faune*, *Préludes* Book 2

Feldman *Piano*

Lachenmann *Pression*

Cassandra Miller *Bel Canto*

Nono *Il Canto Sospeso*

Schoenberg String Quartet op. 10, Klavierstücke op. 19 and op. 33

Scriabin *Vers la Flamme* op. 72

Webern 6 Bagatelles for String Quartet op. 10, Piano Variations op. 27

## ATTENTIVE LISTENING

20 credits

Roderick Chadwick

### Module Summary

This module is designed to hone your listening skills across a wide variety of styles and genres. For 90 minutes each week an eclectic selection of music is studied, using a mixture of recorded and live performances. Emphasis is upon class discussion, focussing upon analytical issues or matters of interpretation, and investigating the individuality of a person's 'hearings'.

Changing attitudes to listening across history are studied: from the idealism of 'structural hearing' to a wide range of contemporary views. The module is preparation for anything from a career in criticism to leading group music-making activities, with skills and techniques developed following on from those taught in Aural Skills 1 and 2. It is a place for refining your primary organ: your ears.

### Assessment

Task	Weighting %
Written assignment. A response to a piece of music or performance studied in class. Students are encouraged to be creative with the format of their response, which could incorporate e.g. prose, graphic elements, a listening diary or imaginary interview, and other appropriate media.	60
Presentation. A 30-minute presentation aimed at broadening the group's aural awareness, with 'evidence' (including an optional recording) submitted at the end of the year. Credit will be given for bringing original and stimulating subject matter.	40

### Submission deadline

Written assignment submission deadline: 15.00 Friday 25 April 2025.

Presentation evidence submission deadline: 15.00 Friday 25 April 2025.

### Assessment date

Presentation: second half of the Spring term, date to be confirmed by module leader.

### Intended learning outcomes

A2, B3, B4, B5, B7, C1, C2, C3, C4 and C5.

### Bibliography

Adorno, T, 'Types of Musical Conduct' *Introduction to the Sociology of Music* (Redwood City, Stanford University Press, 2002).

Dell'Antonio, A (ed.) *Beyond Structural Listening? Postmodern Modes of Hearing* (Berkeley, University of California Press, 2004).

Fineberg, J, *Classical Music, Why Bother? Hearing the world of contemporary culture through a composer's ears* (New York, Routledge, 2006).

Grisey, G, 'Tempus ex Machina: a composer's reflection on musical time', *Contemporary Music Review* 2 / 1 (1987).

Gritten, A, 'Distraction in Polyphonic Gesture', in *New Perspectives on Music and Gesture* (Aldershot, Ashgate, 2011).

Haskell, H (ed.), *The Attentive Listener* (London, Faber and Faber, 1995).

Nancy, J.L (trans. Mandell, C), *Listening* (New York, Fordham University Press, 2007).  
Stockhausen, K, 'Structure and Experiential Time' *Die Reihe* 2 (Pennsylvania, Theodore Presser, 1958).  
Subotnik, R, 'Towards a Deconstruction of Structural Listening' *Developing Variations* (Minneapolis: University of Minnesota Press, 1991).  
Szendy, P (trans. Mandell, C) *Listen: A History of Our Ears* (New York, Fordham University Press, 2008).  
Voegelin, S, *Listening to Noise and Silence: Towards a Philosophy of Sound Art* (New York, Continuum, 2011).

## AURAL SKILLS, FURTHER

20 credits

Ruth Byrchmore

### Module Summary

This elective aims to consolidate the relationship between hearing, memory, awareness, response, and resulting communication of information. It also aims to develop aural flexibility and stimulate energy through the breakdown and renewal of inherited, taught, and formulated listening and response patterns. A further specific aim is to enhance your awareness of contrapuntal textures, at musical foreground level as well as complex, large-scale processes. A mixture of raw materials such as short melodic and rhythmic patterns, purpose-written fragments, and passages from the repertoire (extracts and sometimes complete movements or works) are used in class. You are encouraged to build upon assimilated techniques during your own time, working with recommended passages as an adjunct to other elements of the programme.

The skills and techniques developed in this module follow on from those taught in Aural Skills 1 and 2.

### Pre-requisite

A good pass in the core module Aural Skills 2: an overall mark of at least 60%.

### Assessment

Task	Weighting %
Written test: Dictation	30
Written test: Aural Analysis	30
Practical test	40

### Assessment dates

Written test: in seminar time in the final teaching week of the module (date tbc by module leader).

Practical test: outside of class time in the final teaching week of the module (date tbc by module leader).

### Intended learning outcomes

B3, B4, B5, B7, C1, C2, C3 and C4.

### Bibliography

Edlund, L, *Modus Novus* (Stockholm: Wilhelm Hansen, 1964).

Friedmann, M, *Ear Training for Twentieth-Century Music* (New Haven: Yale University Press, 1990).

Hindemith, P, *Elementary Training for Musicians* (London: Schott, 1949).

Jersild, J, *Ear Training* (London: Chester, 1966).

Jersild, J, *Polyrhythmic: Advanced Rhythmic Studies* (London: Chester 1980).

Kazez, D, *Rhythm Reading: Elementary Through Advanced Training* (New York, Norton, 1997).

Magadini, P, *Polyrhythms: the Musician's Guide* (Milwaukee: Hal Leonard, 1993).

Starer, R, *Rhythmic training* (London: Universal Music, 1969).



## BAROQUE PERFORMANCE ON HISTORICAL INSTRUMENTS

20 credits

Module leader Margaret Faultless (practical), Andrew Skidmore (written work) and other professors for one-to-one teaching.

Day/time - various

There are a limited number of places on this elective and a separate application form must be completed online:

<https://forms.office.com/Pages/ResponsePage.aspx?id=Gsm02E-JeEi6qhGPNXMxHqlqqNbnAJtHr3krWi-xyMxUNzIRSENYTkhFNzA0NjhFUIVQRIRBVdVQy4u>

You will be required to submit a five-minute video of repertoire written between 1600 – 1750 (on a modern or period instrument).

It is also possible to take this Elective as a continuo specialist. Contact Maggie Faultless for more information.

### Module Summary

This module develops your ability to perform on historical instruments, with an ear for their different sounds and nuances of timbre. You will learn about historical performance practice across a range of repertoires and how to make use of the information given in historical treatises on performance and to adapt yourself to the resistances and affordances of historical instruments. You will receive individual tuition (and occasional group lessons).

You are required to attend some class-based activity in the Historical Performance Department (please contact the HP administrator) and to create chamber ensembles with other performers (instrumentalists and singers) throughout the year. Some students will be invited to play in high-profile Academy ensemble projects on period instruments.

### Instrumental Assessment

Task	Weighting %
Recital of 15 minutes of own choice repertoire, with accompaniment if appropriate. Plus 5 minute viva.	70
Short project (1000 words) – choice of project to be discussed with course leaders (these may include performance practice, dance, ornamentation, national styles, instrument technology)	30

### Continuo Assessment

Only for students opting for the continuo version of the elective.

Task	Weighting %
Performance (collaborative, with other performer/s) 15 minutes	70
Practical tests based on techniques/repertoire studied 15 minutes (NB this is in place of the essay)	30

**Assessment date:** Summer term week 1

**Submission deadline:** 15.00 Friday 25 April 2025.

### **Intended learning outcomes**

A1, A2, A3, B1, B3 and C1.

### **Bibliography**

Primary Sources:

Geminiani, Francesco, *The Art of Playing the Violin* (Oxford, 1751)

Mozart, Leopold, *A Treatise on the Fundamental Principles of Violin Playing* (1756)

Quantz, Johann, *Versuch einer Anweisung die Flöte traversiere zu spielen* (Berlin, 1752) [On Playing the Flute trans. Reilly (Faber & Faber 1966)]<sup>[1]</sup><sub>[SEP]</sub>

Tartini, Giuseppe, *Letter to Maddalena Lombardini* [trans. Burney 1779]

Secondary Sources:

Tarling, Judy, *Baroque String Playing for Ingenious Learners* (Corda, 2000)

Butt, John, *Playing with History* (Cambridge, 2002)

Boyden, David, *The History of Violin Playing from its Origins to 1761*

Duffin, Ross, *How Equal Temperament Ruined Harmony (& why you should care)* (Norton, 2008)

Harnoncourt, Nikolaus, *Baroque Music Today: Music as Speech* (Amadeus Press, 1982)

Bang Mather, Betty, *The Interpretation of French Music from 1675-1775 for Woodwind & other Performers*

Zimmermann, Manfredo *The Ornamentation of Baroque Music* (Ettlingen, Music-ornaments, 2019, trans. Peppel)

David Ledbetter (Commentary), *Continuo Playing According to Handel: His Figured Bass Exercises* (OUP 1990)

*Continuo Playing on the Lute, Archlute and Theorbo: A Comprehensive Guide for Performers'* by Nigel North (pub. Faber & Faber, 1987)

Continuo:

CPE Bach, *Versuch über die wahre Art das Clavier zu spielen* Berlin 1753 trans. Mitchell 1949 *Essay on the True Art of Playing Keyboard Instruments* (Eulenberg Books 1974)

Bourmayer / Frisch, *Méthode pour apprendre la pratique de la basse continue au clavecin* (Les cahiers du Tourdion 1996)

William Crotch, *Practical Thorough Bass* (c. 1812)

Jesper Bøje Christensen, *18th Century Continuo Playing: A Historical Guide to the Basics* (Barenreiter 2002)

Jean-François Dandrieu, *Principes de l'Accompagnement du Clavecin* (1718)

Laurence Dreyfus, *Bach's Continuo Group* (Harvard 1987)

Martin Erhardt, *Upon a Ground, Improvisation on Obstinate Bases from the 16th to the 18th Centuries* (Walsall 2013)

David Ledbetter (Commentary), *Continuo Playing According to Handel: His Figured Bass Exercises* (OUP 1990)

Georg Muffat, *Regulae Concentuum Partiturae* (1699)

Guilia Nuti, *The Performance of Italian Basso Continuo Style in Keyboard Accompaniment in the Seventeenth and Eighteenth Centuries* (Routledge 2007)

Nicolo Pasquali – *Thorough-Bass Made Easy* (1757)

Giorgio Sanguinetti – *The Art of Partimento: History, Theory, and Practice* (OUP 2012)

Hans Peter Weber, *Generalbass-Compendium*, (Schola Cantorum Basiliensis, 2018)

Peter Williams, *Figured Bass Accompaniment*, 2 vols. (Edinburgh University Press, 1970)

## BAROQUE PERFORMANCE ON HISTORICAL INSTRUMENTS, ADVANCED

20 credits

Module leader Margaret Faultless (practical), Andrew Skidmore (written work) and other professors for one-to-one teaching.

Day/time - various

This elective is only open to students who have studied the Baroque Performance on Historical Instruments Elective in B3.

There are a limited number of places on this elective and a separate application form must be completed online: <https://forms.office.com/Pages/ResponsePage.aspx?id=Gsm02E-JeEi6qhGPNXMxHqlqqNbnAJtHr3krWi-xyMxUNzIRSENYTkhFNzA0NjhFUIVQRIRBVVdVQy4u>

It is possible to take this Elective as a continuo specialist. Contact Maggie Faultless for more information.

### Module Summary

This module further develops your ability to perform on historical instruments, with an ear for their different sounds and nuances of timbre. You will learn about historical performance practice across a range of repertoires and how to make use of the information given in historical treatises on performance and to adapt yourself to the resistances and affordances of historical instruments. You will receive individual tuition (and occasional group lessons).

You are required to attend some class-based activity in the Historical Performance Department (please contact the HP administrator) and to create chamber ensembles with other performers (instrumentalists and singers) throughout the year. Some students will be invited to play in high-profile Academy ensemble projects on period instruments.

### Instrumental Assessment

Task	Weighting %
Recital of 20 minutes of own choice repertoire, with accompaniment if appropriate. Plus 5 minute viva	70
Short project (1000 words) – choice of project to be discussed with course leaders (these may include performance practice, dance, ornamentation, national styles, instrument technology)	30

### Continuo Assessment

Only for students opting for the continuo version of the elective.

Task	Weighting %
Performance (collaborative, with other performer/s) 20 minutes	70
Practical tests based on techniques/repertoire studied 20 minutes (NB this is in place of the essay)	30

**Assessment date:** Summer term week 1

**Submission deadline:** 15.00 Friday 25 April 2025.

### **Intended learning outcomes**

A1, A2, A3, B1, B3 and C1.

### **Bibliography**

Primary Sources:

Geminiani, Francesco, *The Art of Playing the Violin* (Oxford, 1751)

Mozart, Leopold, *A Treatise on the Fundamental Principles of Violin Playing* (1756)

Quantz, Johann, *Versuch einer Anweisung die Flöte traversiere zu spielen* (Berlin, 1752) [On Playing the Flute trans. Reilly (Faber & Faber 1966)]<sup>[1]</sup>

Tartini, Giuseppe, *Letter to Maddalena Lombardini* [trans. Burney 1779]

Secondary Sources:

Tarling, Judy, *Baroque String Playing for Ingenious Learners* (Corda, 2000)

Butt, John, *Playing with History* (Cambridge, 2002)

Boyden, David, *The History of Violin Playing from its Origins to 1761*

Duffin, Ross, *How Equal Temperament Ruined Harmony (& why you should care)* (Norton, 2008)

Harnoncourt, Nikolaus, *Baroque Music Today: Music as Speech* (Amadeus Press, 1982)

Bang Mather, Betty, *The Interpretation of French Music from 1675-1775 for Woodwind & other Performers*

Zimmermann, Manfredo, *The Ornamentation of Baroque Music* (Ettlingen, Music-ornaments, 2019, trans. Peppel)

David Ledbetter (Commentary), *Continuo Playing According to Handel: His Figured Bass Exercises* (OUP 1990)

*Continuo Playing on the Lute, Archlute and Theorbo: A Comprehensive Guide for Performers'* by Nigel North (pub.Faber & Faber, 1987)

Continuo:

CPE Bach, *Versuch über die wahre Art das Clavier zu spielen* Berlin 1753 trans. Mitchell

1949 *Essay on the True Art of Playing Keyboard Instruments* (Eulenberg Books 1974)

Bourmaysan / Frisch, *Méthode pour apprendre la pratique de la basse continue au clavecin* (Les cahiers du Tourdion 1996)

William Crotch, *Practical Thorough Bass* (c. 1812)

Jesper Bøje Christensen, *18th Century Continuo Playing: A Historical Guide to the Basics* (Barenreiter 2002)

Jean-François Dandrieu, *Principes de l'Accompagnement du Clavecin* (1718)

Laurence Dreyfus, *Bach's Continuo Group* (Harvard 1987)

Martin Erhardt, *Upon a Ground, Improvisation on Obstinate Bases from the 16th to the 18th Centuries* (Walsall 2013)

David Ledbetter (Commentary), *Continuo Playing According to Handel: His Figured Bass Exercises* (OUP 1990)

Georg Muffat, *Regulae Concentuum Partiturae* (1699)

Guilia Nuti, *The Performance of Italian Basso Continuo Style in Keyboard Accompaniment in the Seventeenth and Eighteenth Centuries* (Routledge 2007)

Nicolo Pasquali, *Thorough-Bass Made Easy* (1757)

Giorgio Sanguinetti, *The Art of Partimento: History, Theory, and Practice* (OUP 2012)

Hans Peter Weber, *Generalbass-Compendium*, (Schola Cantorum Basiliensis, 2018)

Peter Williams, *Figured Bass Accompaniment*, 2 vols. (Edinburgh University Press, 1970)

## BAROQUE PERFORMANCE, VOCAL

20 credits

Module leaders: Nicholas Mulroy and Margaret Faultless

Day/time - various

Due to the nature of this elective a separate application form must be completed online

<https://forms.office.com/Pages/ResponsePage.aspx?id=Gsm02E-JeEi6qhGPNXMxHqlqgNbnAJtHr3krWi-xyMxUNzIRSENYTkhFNzA0NjhFUIVQRIRBVVdVQy4u>

You will be required to submit a five-minute video of repertoire written between 1600 – 1750.

### Module summary

You will sing theatre and church music by Monteverdi, Purcell, Handel, and Bach, (or similar repertoire by other composers) learning to approach this music with an understanding of the musical language through rhetorical declamation, tactus, drama, and ornamentation. You will consider ideas around delivery of text, and how this is enhanced and transformed by harmony, character, and embodiment. These are ideas which, while applicable to music of this period, will also encourage you to engage more positively and proactively with music of any era. You will focus on singing as a collaborative musical skill, and ensemble skills will be developed by rehearsing and preparing with instrumentalists, both for classes and the final assessment. Support for your individual repertoire and ensemble work will be available throughout the course.

Our intention is that you come with your material fully prepared, and that you are ready to engage in, and actively lead, the direction and tone of the class. Effective and thorough individual preparation is one of the most fundamental skills of professional musical life.

You are required to attend some class-based activity in the Historical Performance Department (please contact the HP administrator) and may be invited to participate in HP projects.

Autumn 4 classes

Spring 4 classes plus student-led rehearsal for concert

### Assessment

Task	Weighting %
Recital (with your ensemble) and consort singing 20 minutes (as part of a concert) plus viva (10 minutes)	70
Small project (from a choice set by course leader) (1000 words)	30

**Assessment date:** Week 1 summer term

**Submission (written work) deadline:** 15.00 Friday 25 April 2025.

### Intended learning outcomes

A1, A2, A3, B1, B3 and C1.

## **Bibliography**

### Primary Sources:

Giulio Caccini, Introduction to Le Nuove Musiche  
Pier Francesco Tosi, Observations on the Florid Song  
Johann Friedrich Agricola Introduction to the Art of Singing  
Johann Mattheson, Der Volkommene Capellmeister  
GP Telemann, Introduction to Harmonische Gottesdienst  
Playford, A Breefe Introduction to the Skill of Musick

### Secondary Sources:

Thomas Hemsley, Singing and Imagination  
Bonnie Gordon, Monteverdi's Unruly Women  
Catherine Clement, Opera and the Undoing of Women  
John Butt, Playing with History & Dialogues with Modernity  
Nikolaus Harnoncourt, Baroque Music Today: Music as Speech (Amadeus Press 1982)  
Ross Duffin, How Equal Temperament Ruined Harmony (& why you should care) (Norton 2008)  
Andrew Parrott, Bach Choir  
Laurence Dreyfus, Bach's Continuo Group



## BAROQUE PERFORMANCE, VOCAL (ADVANCED)

20 credits

Module leaders: Nicholas Mulroy and Margaret Faultless

Day/time - various

This Elective is only open to students who have taken the standard Vocal Elective at B3. Due to the nature of this elective a separate application form must be completed online:

<https://forms.office.com/Pages/ResponsePage.aspx?id=Gsm02E-JeEi6qhGPNXMxHqIqqNbnAJtHr3krWi-xyMxUNzIRSENYTkhFNzA0NjhFUIVQRIRBVVdVQy4u>

No video is required for the Advanced Elective.

### Module summary

This elective *further* develops your ability to perform a wide range of vocal repertoire. You will sing theatre and church music by Monteverdi, Purcell, Handel, and Bach, (or similar repertoire by other composers) learning to approach this music with an understanding of the musical language through rhetorical declamation, tactus, drama, and ornamentation. You will consider ideas around delivery of text, and how this is enhanced and transformed by harmony, character, and embodiment. These are ideas which, while applicable to music of this period, will also encourage you to engage more positively and proactively with music of any era. You will focus on singing as a collaborative musical skill, and ensemble skills will be developed by rehearsing and preparing with instrumentalists, both for classes and the final assessment. Support for your individual repertoire and ensemble work will be available throughout the course.

Our intention is that you come with your material fully prepared, and that you are ready to engage in, and actively lead, the direction and tone of the class. Effective and thorough individual preparation is one of the most fundamental skills of professional musical life.

You are required to attend some class-based activity in the Historical Performance Department (please contact the HP administrator) and you may be invited to participate in HP projects.

Autumn 4 classes

Spring 4 classes plus student-led rehearsal for concert

### Assessment

Task	Weighting %
Recital (with your ensemble) and consort singing 20 minutes (as part of a concert) plus viva (10 minutes)	70
Small project (from a choice set by course leader) (1000 words)	30

**Assessment date:** Week 1 summer term

**Submission (written work) deadline:** 15.00 Friday 25 April 2025.

### Intended learning outcomes

A1, A2, A3, B1, B3 and C1.

### Bibliography

Primary Sources:

Giulio Caccini, Introduction to Le Nuove Musiche  
Pier Francesco Tosi, Observations on the Florid Song  
Johann Friedrich Agricola Introduction to the Art of Singing  
Johann Mattheson, Der Volkommene Capellmeister  
GP Telemann, Introduction to Harmonische Gottesdienst  
Playford, A Breefe Introduction to the Skill of Musick

Secondary Sources:

Thomas Hemsley, Singing and Imagination  
Bonnie Gordon, Monteverdi's Unruly Women  
Catherine Clement, Opera and the Undoing of Women  
John Butt, Playing with History & Dialogues with Modernity  
Nikolaus Harnoncourt, Baroque Music Today: Music as Speech (Amadeus Press 1982)  
Ross Duffin, How Equal Temperament Ruined Harmony (& why you should care) (Norton 2008)  
Andrew Parrott, Bach Choir  
Laurence Dreyfus, Bach's Continuo Group

## BRITISH MUSIC AND CULTURE

20 credits

Jonathan Clinch

### Module Summary

Starting in 1822, the year the Academy was founded, and working through to the present day, this module provides an introduction to British music and culture. Along with an overview of musical life in Britain, it focuses on some of the most important classical composers and their works, including Elgar, Parry, Vaughan Williams, Bridge, Howells, Holst, Finzi, Walton, Britten, Tippett, Maxwell Davies and MacMillan.

### Assessment

Task	Weighting %
Performance of British work(s) by a single composer – solo or ensemble.	30
Essay on the composer and the context of the performed work.	70

### Submission deadlines

Performance, submission of recording deadline: 15.00 Friday 25 April 2025.

Essay submission deadline: 15.00 Friday 25 April 2025.

### Intended learning outcomes

A2, A4, B3, B4, B5, B7, C2, C3, C4, C5, C6 and C7.

### Bibliography

Overview Texts:

Stephen Banfield, *The Twentieth Century - The Blackwell History of Music in Britain*, vol. 6 (Cambridge, Mass.: Blackwell Publishers, 1995).

John Caldwell, *The Oxford History of English Music*, vol. 2 (Oxford: Clarendon Press, 1999)

William Cazalet, *The History of the Royal Academy of Music: Compiled from Authentic Sources* (Cambridge: Cambridge University Press, 2009)

Separate lists of key texts on specific composers and an online listening list will be provided. For example, for Parry:

Michael Allis, *Parry's creative process* (Aldershot: Ashgate, 2003)

Jeremy Dibble, C. Hubert H. Parry: his life and music (Oxford: Clarendon Press, 1992)

Listening list to include works by Elgar, Parry, Vaughan Williams, Bridge, Howells, Holst, Finzi, Walton, Britten, Tippett, Maxwell Davies and MacMillan.

## COMPOSITIONAL TECHNIQUES OF THE GERMANIC TRADITIONS c.1780-c.1880

10 credits: Autumn Term

Christopher Atkinson

### Module summary

The work of a succession of German and Austrian composers from Haydn to Brahms and beyond is of central importance to what we call the Common Practice Era. In the works of Haydn, Mozart and Beethoven there is a unique convergence of musical language within what became known as the Viennese Classical Style and this exerted a massive influence on the music that followed. The threads that diverge after Beethoven still retain in common much of the musical grammar and organisational principles of the Classical Style, nourished increasingly with the developments of the Romantic period in the work of Schubert, Mendelssohn, Schumann, Brahms and others. Others, such as Chopin, originally from further afield but who may also be thought of as working within these traditions, should also be considered. This module promotes an understanding of the musical language employed within these traditions by composing with it.

You are asked to build upon your knowledge of harmony and counterpoint techniques gained in the core Analytical Skills and Aural Skills modules, and compose an extended movement or stand-alone piece, or portfolio of two smaller movements/pieces. This an opportunity to tackle the central procedural achievement of the Viennese Classical style, namely Sonata Form, or alternatively to focus on short forms that are a particular feature of the later Romantic period: preludes, songs, songs without words, 'Romantic pieces', fantasy pieces, ballades, intermezzi, etc.

The potential range of a study in this area could be huge and the selection of works put forward as suggested compositional models is therefore a highly selective sample. You are encouraged to draw upon works from your own performing repertoire as models.

Teaching will be delivered through a combination of classes and individual tutorials.

### Assessment

Task	Weighting %
Portfolio of at least one (if it is a Sonata-Form movement or comparable) or two (if smaller structures) compositions or movements. The portfolio is given a holistic overall mark with weightings for individual pieces of work adjusted according to their relative substance.	100

### Submission deadline

Portfolio submission deadline: 15.00 Friday 17 January 2025.

### Intended learning outcomes

A4, B1, B3, B7, C1, C5, C6 and C7.

### Bibliography

Caplin, W, *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart and Beethoven* (New York, Oxford University Press 1998)  
Frisch, W, *Brahms and the Principle of Developing Variation* (University of California Press, 1984).  
Hepokoski, J. and Darcy, W. *Elements of Sonata Theory* (Oxford University Press, 2006)  
Mann, A (trans.), *The Study of Counterpoint [Fux Gradus ad Parnassum]* (Dover, 1987).

Rosen, C, *The Classical Style: Haydn, Mozart, Beethoven* (London, Faber 1971).  
Schoenberg, A, *Fundamentals of Musical Composition* (London: Faber 1967).  
Beethoven, Piano Sonatas opp. 2/1, 14/2  
Brahms, Sonata op. 120/1, Quintet op.111  
Chopin, Preludes op. 28  
Dvorak, Romantic Pieces op. 75  
Haydn, String Quartet op.33/1  
Mendelssohn, Songs Without Words  
Mozart, Violin Sonatas K. 304, 311, Serenade 'Gran Partita' for 13 Wind Instruments K. 361,  
Clarinet Quintet K. 581  
Schubert, Octet D. 803  
Schumann, Romances op. 94

## CONDUCTING, INTERMEDIATE

20 credits

Dominic Grier

### Module Summary

This elective provides a general introduction to orchestral conducting, from both practical and theoretical perspectives. Baton technique is developed, with specific application to a core repertoire of major c18th and c19th works. Individual tuition takes place within the context of group classes, mostly with pianists and occasionally with a small ensemble; where appropriate, vocal realisation of scores or study of choral repertoire may take place, with participation of the whole class as a vocal ensemble. Approaches to score study and performance practice are considered, and the course also addresses issues relating to the psychology of orchestral performance and rehearsal technique. Students are expected to learn the repertoire thoroughly and to demonstrate knowledge of wider reading around the subject of conducting. The two written assignments that form part of the final assessment are designed to complement and enhance the practical elements of the module. Students are encouraged to video their practical work using personal electronic devices, for subsequent review. Essay preparation discussions, video analysis sessions, and other classes of a theoretical nature may take place remotely, on appropriate online platforms.

### Pre-requisites

Students should already be familiar with basic baton technique, according to the Toscanini-Barzin method. **To this end, viewing of Denise Ham's DVD *The Craft of Conducting* is compulsory, prior to starting this module.** This is freely available on YouTube, and a link will be distributed to all students well before the initial class.

Students are also required to complete the following compulsory reading:  
Schuller, G, *The Compleat Conductor*, Part I 'A Philosophy of Conducting' (Oxford, OUP, 1994). This text is available for access as an e-resource from the RAM's library.

It is also advised to read as much as possible of the following text:  
Wigglesworth, M, *The Silent Musician: Why Conducting Matters* (London, Faber & Faber, 2018).

These texts will form the basis of general discussion during the initial classes of the module.

### Assessment

Task	Weighting (%)
Practical test consisting of two parts; see below	60
Essay, of c.2500 words; see below	20
Further essay, of c.2500 words; see below	20

### Practical Test

Part I (40%)

Conducting a short extract from repertoire studied, assessed on the following criteria:

- 1: knowledge of the score;
- 2: ability to convey and influence tempo, dynamic and texture through gesture;
- 3: baton technique.

## Part II (20%)

Conducting a series of technical exercises, designed to assess fluency in all beating patterns and their subdivisions.

Essay, of c.2500 words, relating analytical appraisal of a given work to performance practice.

A further essay, of c.2500 words, evaluating the specific approach of a number of conductors to the repertoire chosen for the practical test, making use of audio and video recordings.

### **Submission deadlines**

Essay submission deadline: 15.00 Friday 17 January 2025

Further essay submission deadline: 15.00 Friday 25 April 2025.

### **Assessment date**

Practical test consisting of two parts: Tuesday 29 April 2025.

### **Intended learning outcomes**

A2, A4, B1, B2, B3, B4, B5, B7, B8, C1, C2, C3, C4, C5 and C6.

### **Course Repertoire (Examples)**

Beethoven: Symphonies 2 & 4 | *Egmont* and *Coriolan* Overtures

Brahms: Symphonies 1-4 | Variations on a theme of Haydn | Tragic Overture

Dvořák: Symphonies 6 & 7

Elgar: Enigma Variations

Mendelssohn: Overture—*The Hebrides*

Mozart: Overture to *Idomeneo* | *Die Zauberflöte* (Speaker Scene)

Wagner: Prelude to *Die Meistersinger von Nürnberg*

Weber: Overture to *Der Freischütz*

### **Bibliography**

DVD / Online Resource: *The Craft of Conducting* by Denise Ham

RAM Undergraduate Course Booklet

Adey, C, *Orchestral Performance: A Guide for Conductors and Players*, (London, Faber and Faber, 1998).

Brown, C, *Classical and Romantic Performing Practice 1750-1900*, (Oxford, OUP,1999).

Schuller, G, *The Complete Conductor* (Oxford, OUP, 1994).

Wigglesworth, M, *The Silent Musician: Why Conducting Matters* (London, Faber & Faber, 2018).

## CONDUCTING, ADVANCED

20 credits

Dominic Grier

### Module Summary

This course builds on the Intermediate Conducting elective, broadening the repertoire to include c20th and contemporary works, concerto accompaniment and operatic recitative; it will also consider the demands of conducting opera, ballet and choral repertoire. Issues relating to performance practice, orchestral psychology and the rehearsal process are investigated further, along with an exploration of broader aspects of the conducting profession and its demands. These discussions provide a focus for the viva voce, which sits alongside the end-of-course practical assessment.

### Pre-requisite

A good pass in the elective Intermediate Conducting: a mark of at least 60%.

### Assessment

Task	Weighting %
Practical test	100

### Assessment date

Practical test: Friday 2 May 2025.

### Intended learning outcomes

A2, A4, B1, B2, B3, B4, B5, B7, B8, C1, C2, C3, C4, C5 and C6.

### Bibliography

Core repertoire:

Beethoven: Symphonies 3 & 7

Berlioz: *Symphonie fantastique*

Brahms: Symphonies 1-4

Debussy: *Prélude à l'après-midi d'un faune*

Dvořák: Cello Concerto

Mahler: Symphony No. 5

Mozart: Symphonies 35, 36 & 38 | *Die Zauberflöte* (Speaker Scene)

Schumann: Symphonies 3 & 4

Schoenberg: *Pierrot lunaire*

Tchaikovsky: *The Sleeping Beauty*

General texts:

Adey, C, *Orchestral Performance: A Guide for Conductors and Players*, (London, Faber and Faber, 1998).

Brown, C, *Classical and Romantic Performing Practice 1750-1900*, (Oxford, OUP,1999).

Harnoncourt, N, trans. O'Neill, M, *The Musical Dialogue*, (London, Christopher Helm, 1989).

Leinsdorf, E, *The Composer's Advocate*, (Yale, Yale University Press, 1981).

Seaman, C, *Inside Conducting*, (Rochester, University of Rochester Press, 2013).

Schuller, G, *The Compleat Conductor*, (Oxford, OUP, 1994).

Wiesberg, A, *Performing Twentieth-Century Music*, (Yale, Yale University Press,1993).

Wittry, D, *Beyond the Baton*, (New York, OUP, 2007).



## CONTEMPORARY ISSUES IN OPERA

10 credits

Jennifer Sheppard

Autumn term

### Module Summary

This elective develops students' understanding of and engagement with several contemporary issues around the creation, production, performance, and dissemination of opera. By exploring a range of topics through weekly critical readings students will be introduced to some of the issues central to opera's continued relevance in a fast-changing, contemporary global society. Alongside discussion of these issues, students will acquire knowledge of a varied operatic repertoire, from mainstays of the opera house to less well-known, or traditionally conceived and produced operas. The module content will be covered in short, themed blocks of 2-3 weeks on topics including (but not necessarily limited to): creative engagement with technology and media in opera; creative solutions to sustainability in response to economic challenges in the cultural sector; opera in the context of globalisation; diversity and inclusivity in opera from representation by composers and compositions to colourblind and gender-expansive casting. Module content and assessment tasks will enable students to enhance the range and depth of their knowledge of some of the key issues around positioning and performing opera in relation to various challenges of contemporary global culture and to acquire some critical tools to engage with these issues in their own musical practice.

### Assessment

Task	Weighting (%)
Final project proposal with annotated bibliography, circa. 1500 words	30
Final project: one of a) 3000-word essay, b) 20-minute podcast, c) 20-minute lecture recital	70

### Assessment dates/deadlines

Final project proposal with annotated bibliography, circa. 1500 words; 15.00 Friday 1 November 2024.

Final project: one of:

- a) 3000-word essay, 15.00 Friday 17 January 2025.
- b) 20-minute podcast, 15.00 Friday 17 January 2025.
- c) 20-minute lecture recital; 15.00 Friday 17 January 2025.

### Intended learning outcomes

A2, A4, B3, B4, B5, B7, C1, C2, C3, C4, C5.

### Selective Repertoire

Georges Bizet, *Carmen* (1875)

Giacomo Puccini, *Madama Butterfly* (1904)

George Gershwin, *Porgy and Bess* (1935)

Barbara Pentland, *The Lake* (1952)

John Adams, *Doctor Atomic* (2005)

Mark Dornford-May (Georges Bizet), *U-Carmen eKhayelitsha* (2005)

Anthony Davis, *Wakonda's Dream* (2007)  
Ana Sokolovic, *Svadba* (2011)  
Terence Blanchard, *Champion* (2013); *Fire Shut up in my Bones* (2019)  
Laura Kaminsky, *As One* (2014)  
Jeanine Tesori, *Grounded* (2023)

### Selective Bibliography

André, Naomi. *Black Opera: History, Power, Engagement*. Urbana, IL: University of Illinois Press, 2018.

André, Naomi, Karen M. Bryan, Eric Saylor, eds. *Blackness in Opera*. Urbana, IL: University of Illinois Press, 2012.

Aspden, Suzanne. *Operatic Geographies: The Place of Opera & the Opera House*. Chicago and London: Chicago University Press, 2019.

Cooke, Mervyn. 'Opera and film.' In *The Cambridge Companion to Twentieth-Century Opera*, edited by Mervyn Cooke, 267-290. Cambridge: Cambridge University Press, 2005.

Drummond, John. 'Western Opera: The Price of Prestige in a Globalized "Total Theater" Experience'. In *Sustainable Futures for Music Cultures: An Ecological Perspective*. edited by Huib Schippers and Catherine Grant, 179-208. New York: Oxford University Press, 2016.

Eidsheim, Nina. 'Phantom Genealogy: Sonic Blackness and the American Operatic Timbre'. In *The Race of Sound: Listening, Timbre, and Vocality in African American Music*, 61-90. Durham, NC and London: Duke University Press, 2019.

Forner, Jane. 'Svadba on the Beach: Opera for the Streaming Age'. *The Opera Quarterly* 37, no. 1-4 (2021): 56-70.

Greenwald, Helen M. *The Oxford Handbook of Opera*. Oxford: Oxford University Press, 2014.

Jarman, Freya. 'Operatic Adaptations and the Representation of Non-normative Sexualities.' In *The Oxford Handbook of Music and Queerness*, edited by Fred Everett Maus and Sheila Whiteley with Tavia Nyong'o and Zoe Sherinian, 167-184. Oxford: Oxford University Press, 2022.

Karantonis, Pamela and Dylan Robinson, eds. *Opera Indigene: Re/representing First Nations and Indigenous Cultures*. Abingdon, UK and New York: Routledge, 2016.

Langham Smith, Richard, and Clair Rowden, eds. *Carmen Abroad: Bizet's Opera on the Global Stage*. Cambridge: Cambridge University Press, 2020.

Morris, Christopher. 'Digital Diva: Opera on Video'. *The Opera Quarterly* 26, no. 1 (2010): 96-119.

Morris, Christopher. *Screening the Operatic Stage: Television and Beyond*. Chicago: University of Chicago Press, 2024.

Newark, Cormac and William Weber. *The Oxford Handbook of the Operatic Canon*. Oxford: Oxford University Press, 2020.

Payne, Nicholas. 'Opera in the Marketplace'. In *The Cambridge Companion to Twentieth-Century Opera*, edited by Mervyn Cooke, 306-320. Cambridge: Cambridge University Press, 2005.

Paige, Kirsten. 'Opera's Inconvenient Truths in the Anthropocene Age: CO2 and Anthropocene'. *The Opera Quarterly* 36, no. 1-2 (2020): 99-112.

Pennington, Stephan. 'Transgender Passing Guides and the Vocal Performance of Gender and Sexuality.' In *The Oxford Handbook of Music and Queerness*, edited by Fred Everett Maus and Sheila Whiteley with Tavia Nyong'o and Zoe Sherinian, 239-276. Oxford: Oxford University Press, 2022.

Roca, Mercè, Jaume Albertí, Alba Bala, Laura Batlle-Bayer, Joan Ribas-Tur, and Pere Fullana-i-Palmer. 'Sustainability in the Opera Sector: Main Drivers and Limitations to Improve the Environmental Performance of Scenography'. *Sustainability* 13, no. 22 (2021): 12896.

Senici, Emanuele. 'Porn Style? Space and Time in Live Opera Videos'. *The Opera Quarterly* 26, no. 1 (2010): 63-80.

Sheppard, W. Anthony. 'The Persistence of Orientalism in the Postmodern Operas of Adams and Sellars'. In *Representation in Western Music*, edited by Joshua Walden, 267-86. Cambridge University Press, 2013.

Till, Nicholas. *The Cambridge Companion to Opera Studies*. Cambridge: Cambridge University Press, 2012.

Walton, Benjamin. 'Epilogue'. In *Italian Opera in Global and Transnational Perspective: Reimagining italianità in the Long Nineteenth Century*, edited by Axel Körner and Paulo M. Kühl, 298-303. Cambridge: Cambridge University Press, 2022.

## CONTEMPORARY MUSIC WORKSHOP

20 credits/10 credits

David Gorton

### Module Summary

Contemporary Music Workshop is a BMus elective, and an elective open to postgraduate students. It is also the required class for MMus composition students. The elective can be taken across two terms (Terms 1 & 2) for 20 credits, or one term (Term 1 or Term 2) for 10 credits.

The elective brings together composers and performers in a collaborative environment in which musical ideas can be exchanged and developed, and the processes of collaboration explored. The classes include practical workshops and seminars in which case studies in collaborative practice are examined. Working in groups, students participate in collaborative projects, jointly developing musical materials that can take any form. Student work is assessed through a combination of continuous assessment and group presentations that include details of the collaborative processes and performances of the completed musical materials. These assessments will take the following into account: the level of creativity, initiative, and/or technical delivery brought to the projects; the level of critical awareness of the creative processes at work in the projects, demonstrated within practical workshops and in the presentations.

BMus composition students are not normally permitted to study this elective.

### Assessment

Task	Weighting (%)
Continuous assessment of participation in collaborative projects	50
Participation in formal group presentations	50

### Intended learning outcomes

A1, A2, A3, A4, B1, B2, B3, B4, B7, B8, B9, C1, C2, C3, C4, C5 and C6.

### Bibliography

- Barrett, R., 'From Experimentation to Construction' in *Experimental encounters in music and beyond* edited by Kathleen Coessens, 139-150 (Leuven University Press, 2017).
- Bayley, A, 'Multiple takes: using recordings to document creative process' in *Recorded Music: Performance, Culture and Technology*, edited by Amanda Bailey, 206-224. (Cambridge University Press, 2009).
- Bayley, A, and Heyde, N, 'Communicating through notation: Michael Finnissy's Second String Quartet from composition to performance' *Music Performance Research* 8, 80-97 (2017).
- Clarke, E, Cook, N, Harrison, B and Thomas, P, 'Interpretation and performance in Bryn Harrison's *être-temps*' *Musicae Scientiae* 9/1, (2005).
- Clarke, E, Doffman, M, Gorton, D, and Östersjö, S, 'Fluid Practices, Solid Roles? The evolution of *Forlorn Hope*' in *Distributed Creativity: Collaboration and Improvisation in Contemporary Music* edited by Eric Clarke and Mark Doffman, 116-135. (Oxford University Press, 2017).
- Clarke, E., Doffman, M., & Lim, L., 'Distributed creativity and ecological dynamics: a case study of Liza Lim's "Tongue of the Invisible"', *Music & Letters* 94(4), 628-663 (2013).
- Clarke, E. F., Doffman, M., & Timmers, R., 'Creativity, collaboration and development in Jeremy Thurlow's *Ouija for Peter Sheppard Skærved*', *Journal of the Royal Musical Association*, 141, 113-165 (2016).

Croft, J., 'On working alone' in *Distributed Creativity: Collaboration and Improvisation in Contemporary Music* edited by Eric Clarke and Mark Doffman, 199–204. (Oxford University Press, 2017).

Fitch, F, and Heyde, N, 'Ricecar - the collaborative process as invention' *Twentieth Century Music* 4, (2007).

Foss, L, 'The Changing Composer-Performer Relationship: A Monologue and a Dialogue' *Perspectives of New Music* 1/2, 45-53 (Spring, 1963).

Gorton, D, & Kanga, K, 'Risky Business: negotiating virtuosity in the collaborative creation of Orfordness for solo piano' in *Music and/as Process* edited by Lauren Redhead and Vanessa Hawes, 97-115 (Cambridge Scholars, 2016).

Gorton, D and Östersjö, S. 'Negotiating the Discursive Voice in Chamber Music' in *Performance, Subjectivity, and Experimentation*, edited by Catherine Laws, 53-78 (Leuven University Press, 2020).

Gorton, D and Östersjö, S. 'Austerity Measures I: performing the discursive voice' in *Voices, Bodies, Practices: Performing Musical Subjectivities* by Catherine Lawes, William Brooks, David Gorton, Nguyen Thanh Thuy, Stefan Östersjö, and Jeremy J. Wells, 29-82 (Leuven University Press, 2019).

Gorton, D and Östersjö, S, 'Choose your own adventure music: on the emergence of voice in musical collaboration', *Contemporary Music Review* 35/6, 579-598 (2016).

Gorton, D and Redgate, C, 'Austerity Measures and Rich Rewards' in *Experimental encounters in music and beyond* edited by Kathleen Coessens, 64-73 (Leuven University Press, 2017).

Hayden, S., & Windsor, L., 'Collaboration and the composer: Case studies from the end of the 20th century', *Tempo*, 61(240), 28–39 (2007).

Hooper, M., 'The start of performance, or, does collaboration matter?' *Tempo*, 66, 26–36 (2012).

Ingold, T., 'The Textility of Making' *Cambridge Journal of Economics*, 34, 91-102, (2010).

John-Steiner, V, *Creative Collaboration*, (Oxford University Press, 2000).

Lachenmann, H, 'The 'Beautiful' in Music Today' *Tempo* 135 (1980).

Muller, T, and Berio, L, 'Music is not a Solitary Act: Conversation with Luciano Berio' *Tempo* 199 (1997).

Östersjö, S, *Shut Up N'Play! Negotiating the Musical Work*, (Lund University Press, 2008).

Sawyer, K, *Group Genius* (Basic Books, 2007).

Sawyer R. K., & DeZutter, S., 'Distributed creativity: How collective creations emerge from collaboration' *Psychology of Aesthetics, Creativity, and the Arts*, 3(2), 81–92 (2009).

Scheffer, F, Stockhausen, K, *Helicopter Quartet*, (Medici Arts DVD, 1995).

Stock, J, 'Representing the Musical Event: Observation, Participation, Representation' in *Empirical Musicology: Aims, Methods, Prospects* eds. Eric Clarke and Nicholas Cook, 15-34 (Oxford University Press, 2004).

## **DIVAS, DIVOS AND PEDAGOGUES: A HISTORY OF SINGING**

20 credits

Adriana Festeu

### **Module Summary**

This module introduces the history of singing and voice pedagogy with the aim of placing your principal study lessons in a historical context. It will also offer a model for delivering lecture-recitals or performance-led research.

It consists of readings and critical discussions of vocal treatises, alongside practical workshopping of relevant vocal exercises from primary sources. There will also be case studies on renowned singers of the past and critical analyses of recordings. The aim is to facilitate an understanding of the formation of the operatic canon in a way that will contextualise your own role in an industry that has been formed and refined over centuries.

The elective is relevant to singers, composers and instrumentalists interested in singing issues or anyone with an interest in teaching singing. There is scope for students to perform repertoire relevant to each session; alternatively, the repertoire will be listened to through recordings.

### **Assessment**

<b>Task</b>	<b>Weighting %</b>
Annotated bibliography and 10-15 minute in-class presentation	30
Lecture recital (25 minutes) or Extended essay c. 3000 words on approved topic of choice	70

### **Assessment date & Submission deadline**

Annotated bibliography and 10-15 minute in-class presentation: Thursday 20 February 2025.  
Lecture recital (25 minutes) or Extended essay c. 3000 words on approved topic of choice: 15.00 Friday 25 April 2025.

### **Intended learning outcomes**

A1, A2, A3, A4, A5, B3, B4, B5, B6, B7, C4.

### **Bibliography**

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- Algarotti, F. 'An essay on the opera' London: Davis & Remeyers (1768)
- Beyle, M.H. (Stendhal) 'La Vie de Rossini', vols 1 & 2 Paris: Auguste Boulland (1824)
- Boldrey, R. Guide to Operatic Roles and Arias (Dallas TX: Pst. Inc. (1994)
- Bozeman, K. 'Practical Vocal Acoustics: Pedagogic Applications for Teachers and Singers' Hillsdale, NY (2013)
- Burney, C. 'The Present State of Music in France & Italy', 2<sup>nd</sup> edn London: T. Becket (1773)
- Chapman, J. 'Singing and Teaching Singing: A Holistic Approach to Classical Voice' San Diego: Plural Publishing (2006)
- Coffin, B. Coffin's Overtones of Bel Canto Lanham MD: Scarecrow Press (1995)
- Corri, D. 'The Singer's Preceptor, Or Corri's Treatise on Vocal Music ... Expressly Calculated to Teach the Art of Singing ... [With] Memoirs of the Author's Professional Life' UK: Silvester (1810)
- Canon, R. 'Opera' Cambridge: CUP (2012)
- Damoreau, L. C. 'Nouvelle Methode de Chant a l'usage des jeunes personnes' Paris: Heugel et Cie. (1853)
- Duprez, G. 'Souvenirs d'un chanteur' Paris: Imprimerie Centrale des Chemins de Fer (1880)

Fitzlyon, A. 'Maria Malibran: Diva Of The Romantic Age' Michigan: Souvenir Press (1987)  
 — 'The Price of Genius: A Life Of Pauline Viardot' London: John Calder (1964)  
 Garcia, M. 'École de Garcia: Traité complet de l'art du chant en deux parties' Paris: Chabanis (1847)  
 Hines, J. 'Great Singers on Great Singing' New York, Limelight Editions (2004)  
 Lablache, L. 'An Abridged Method Of Singing' Cincinnati: John Church & Co. (1873)  
 Mancini, G. 'Practical Reflections on the Figurative Art of Singing' Galeazzi, Milano (1774)  
 Kloiber, R. Konold, W & Maschka, R. 'Handbuch der Oper', München: Bärenreiter (2011)  
 Ludwig, C. 'In My Own Voice: Memoirs, trans. Domeraski NYC: Proscenium (1999)  
 McCoy, S. 'Your Voice: An Inside View' Princeton: Inside View Press (2006)  
 McGinnis, P. Y. 'The Opera Singer's Career Guide: Understanding the European Fach System Lanham MD: Scarecrow Press (2010)  
 Mengozzi B. & Cherubini, L. 'Méthode de chant du Conservatoire de musique contenant les principes du chant, des exercices pour la voix, des solfèges tirés des meilleurs ouvrages anciens et modernes et des airs dans tous les mouvements et les différents caractères' Paris, Imprimerie du Conservatoire de musique (1803)  
 Miller, R. 'Training Soprano Voices' Oxford: Oxford University Press (2000)  
 Miller, R. 'National Schools of Singing: English, French, German and Italian Techniques of Singing Revisited', 3rd edn Lanham, MD: Scarecrow Press (2002)  
 Parker, R. 'The Oxford History of Opera' Oxford: OUP (1996)  
 Parr, S. M. 'Vocal Virtuosity: The Origins of the Coloratura Soprano in 19th century Opera' United States: OUP (2021)  
 Potter, J. & Sorrel N. A History of Singing Cambridge: Cambridge University Press (2012)  
 Stark, J. 'Bel Canto: A History of Vocal Pedagogy (UK: University of Toronto Press, 1999)  
 Rossini, G. 'Gorgheggi e Solfeggi' Bruxelles: a l'Academie de Musique (1827)  
 Steane, J. B. Singers of the Century, vol. 1,2,3 (Oregon: Amadeus Press (1996, 1998, 2000)  
 Smith, S. 'The Naked Voice: A Wholistic Approach to Singing' Oxford: OUP (2007)  
 Sundberg, J. 'The Science of the Singing Voice' Northern Illinois Press, Dekalb, IL (1987)  
 Tosi, F. P. 'Observations on Florid Song, or Sentiments of the Ancient and Modern singer' trans. Johann E. Galliard. Bologna; rev. London: J. Wilcox (1743)  
 Viardot Garcia, P. 'Une Heure d'Etude' Paris: Heugel (1880)

## DIVERSITY IN CONCERT PROGRAMMING

10 credits; Spring Term

Briony Cox-Williams

### Module Summary

More and more performers are exploring music that has often been neglected in favour of what has been seen as "mainstream". But how do we go about finding this repertoire and the scores needed for performance? How do we programme the music with conviction? The module explores a mix of historical and current factors that underpin programming decisions across a range of music-making experiences, particularly when programming music by composers from underrepresented groups. Using texts from scholarly sources as well as popular writings, aspects such as repertoire, venue, audience and performers will be considered, along with the relationships between these. We will look at a range of programming strategies, and ask questions about who drives them, and what their purpose is. By looking at these past and present models of programming, you will gain a deeper understanding of some of the cultural, social, economic and aesthetic factors at work, culminating in your own presentation to the class based on a programme of your own making, and the rationale behind it. You will also choose a concert to review, either live or online, and submit this at the academic deadline.

### Assessment

Task	Weighting (%)
Presentation and submission of supporting written materials	75
Concert Review	25

### Assessment date

Presentation: in the final three weeks of Term 2 (date tbc by module leader).

### Submission deadline

Write-up of Presentation: 15.00 Friday 25 April 2025.

### Intended learning outcomes

A3, A4, B3, B4, B5, B6, B7, C3, C4, C5.

### Bibliography

Abercrombie, Nicholas and Brian Longhurst, *Audiences: A Sociological Theory of Performance and Imagination* (London, 1998)

Arieti, Silvano, *Creativity: The Magic Synthesis* (New York, 1976)

Citron, Marcia, *Gender and the Music Canon*, (Champaign, IL: University of Illinois Press, 2000)

Cohen, Harriet, *Music's Handmaid*, (London: Faber and Faber, 1936)

Hutchinson, Earl Ofari, *It's Our Music Too*, (Los Angeles: Middle Passage Press, 2016)

Kehler, George, *The Piano in Concert*, (Lanham: Scarecrow Press, 1982)

Philip, Robert, *Early Recordings and Musical Style*, (Cambridge: Cambridge University Press, 2009)

Plunkett Greene, Harry, *Interpretation in Song*, (New York: Macmillan, 1912)

Weber, William, *The Great Transformation of Musical Taste*, (Cambridge: Cambridge University Press, 2008)



## FREE COMPOSITION FOR PERFORMERS

20 credits

Ruth Byrchmore

### Module summary

This elective has been designed for performers who have a strong interest in writing music. Through the discussion of key works & texts, students are encouraged to consider the various facets of the compositional process, including process, concept, style, orchestration and vocal writing. A series of workshops provide the opportunity for students to write to a deadline and brief, as well as working with performers in order to discuss and develop an awareness of basic practical and philosophical issues relating to the craft. 50% of the module will take the form of seminar/workshop sessions. Circa 50% of the module will take the form of 1-1 tutorials. Note: this elective is not open to BMus composers.

### Assessment

Submission of 1 portfolio of all the work of minimum 15 minutes duration, to include the following components:

Task	Weighting (%)
A solo instrumental Piece	20
A chamber Ensemble piece	20
A vocal piece	20
A larger-scale piece presented & assessed in workshop setting	30 + 10 (presentation)

All work delivered to portfolio must have been workshopped and supervised. Indeed, the 2 main features of this elective are an emphasis on learning through listening back and on one-to-one tutorial delivery.

### Assessment date

Final Workshop Presentation: date tbc by module leader.

### Submission deadline

Portfolio submission deadline: 15.00 Friday 25 April 2025.

### Intended learning outcomes

A4, B1, B4, B6, B7, B9, C1, C2, C3, C4, C5, C6 and C7.

### Bibliography

#### Books (selected)

Thomas Ades *Full of Noises* (London, 2012, Faber)

Jean-Jacques Nattiez (Ed.) *The Boulez-Cage Correspondence* (Cambridge, 1995, CUP)

Luciano Berio *Remembering the Future* (Harvard University Press, 2006, Massachusetts)

Pierre Boulez *Orientations* (London, 1986;Faber) 781.9 BOU

John Cage *Silence: Lectures & Writings* (Cambridge, 1961) (Calder & Boyars, 1968, Boyars, 1987) 781.9 CAG

Brian Ferneyhough: *Collected Writings* (Amsterdam, 1998) 785.9 FERNEYHOUGH/FER

Constantin Floros: *New Ears for New Music* (Mainz, 2006, Schott)

Jean-Jacques Nattiez (Ed.) *The Boulez-Cage Correspondence* (Cambridge, 1995, CUP)

Max Paddison & Irene Deliege: *Contemporary Music* (Surrey, 2010, Ashgate)

Steve Reich: *Writings about Music* (NY University Press, 1974, New York)

Toru Takemitsu: *Confronting Silence* (Berkeley, 1995, Fallen Leaf Press)

Chris Villars: *Morton Feldman Says* (London, 2006)

Music (snapshot selected)

Thomas Adès *Powder Her Face*;

Gerald Barry *The Triumph of Beauty and Deceit*;

Luciano Berio *Folk Songs*;

Pierre Boulez *Le Marteau sans Maître*;

John Cage *Aria*;

Brian Ferneyhough: *Cassandra's Dream Song*

Charles Ives: *The Unanswered Question*

Hannah Kendall: *A Winged Spirit*

Magnus Lindberg: *...de Tartuffe je crois...*

Anna Meredith: *Nautilus*

Alfred Schnittke: *Faust Cantata*

Anton Webern *5 Canons, Op.16*;

Judith Weir *King Harald's Saga*;

John Zorn *Forbidden Fruit*;

## FREE COMPOSITION FOR PERFORMERS, ADVANCED

20 credits

Ruth Byrchmore

### Module summary

This elective has been designed for performers who have a strong interest in writing music. Through the discussion of key works & texts, students are encouraged to consider the various facets of the compositional process, including process, concept, style, orchestration and vocal writing. A series of workshops provide the opportunity for students to write to a deadline and brief, as well as working with performers in order to discuss and develop an awareness of basic practical and philosophical issues relating to the craft. At least 50% of the module will take the form of 1-1 tutorials.

Students taking Advanced Free Composition for Performers, will have normally completed Free Composition for Performers in B3.

Note: this elective is not open to BMus composers.

### Assessment

Task	Weighting (%)
Submission of 1 portfolio of all the work of minimum 15 minutes duration	100

All work delivered to portfolio must have been workshopped and supervised.

### Progression requirement

A mark of at least 65% in Free Composition for Performers is normally required.

### Submission deadline

Portfolio submission deadline: 15.00 Friday 25 April 2025.

### Intended learning outcomes

A4, B1, B4, B6, B7, B9, C1, C2, C3, C4, C5, C6 and C7.

### Bibliography

#### Books: (selected)

Thomas Ades *Full of Noises* (London, 2012, Faber)

Jean-Jacques Nattiez (Ed.) *The Boulez-Cage Correspondence* (Cambridge, 1995, CUP)

Luciano Berio *Remembering the Future* (Harvard University Press, 2006, Massachusetts

Pierre Boulez *Orientations* (London, 1986;Faber) 781.9 BOU

John Cage *Silence: Lectures & Writings* (Cambridge, 1961) (Calder & Boyars, 1968, Boyars, 1987) 781.9 CAG

Brian Ferneyhough: *Collected Writings* (Amsterdam, 1998) 785.9 FERNEYHOUGH/FER

Constantin Floros: *New Ears for New Music* (Mainz, 2006, Schott)

Jean-Jacques Nattiez (Ed.) *The Boulez-Cage Correspondence* (Cambridge, 1995, CUP)

Max Paddison & Irene Deliege: *Contemporary Music* (Surrey, 2010, Ashgate)

Steve Reich: *Writings about Music* (NY University Press, 1974, New York)

Toru Takemitsu: *Confronting Silence* (Berkeley, 1995, Fallen Leaf Press)

Chris Villars: *Morton Feldman Says* (London, 2006)

Music (snapshot selected)

Thomas Adès *Powder Her Face*;

Gerald Barry *The Triumph of Beauty and Deceit*;

Luciano Berio *Folk Songs*;

Pierre Boulez *Le Marteau sans Maître*;

John Cage *Aria*;

Brian Ferneyhough: *Cassandra's Dream Song*

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Magnus Lindberg: *...de Tartuffe je crois...*

Anna Meredith: *Nautilus*

Alfred Schnittke: *Faust Cantata*

Anton Webern *5 Canons, Op.16*;

Judith Weir *King Harald's Saga*;

John Zorn *Forbidden Fruit*;

## FROM MODERN MUSIC TO NEW MUSIC

20 credits

Roderick Chadwick

### Module Summary

The last 80 years of music history are the best-documented, and prevailing narratives are being revised through contemporary lenses – so there is much to explore when it comes to understanding music-making in our time. In this elective we discuss the period through compositions and performances to see what trends are most compelling: do the various ‘isms’ of this era - spectralism, (post-)(post)modernism, minimalism amongst them – continue to hold? Has the idea of the great composer given way to collaboration and collectives? Are scores more prescriptive than ever before? Can we still distinguish between high and low culture, popular and specialist music, music and sound art?

The year will feature guided work on two assignments: a submission to Blackboard with a choice of formats, and a presentation/performance during term 2.

### Assessment

Task	Weighting (%)
Blackboard submission	60
Presentation/performance	40

### Submission deadline

15.00 Friday 25 April 2025.

### Assessment date

Presentation/performance date; to be confirmed by module leader.

### Intended learning outcomes

A4, B3, B4, B5, B7, C1, C2, C3, C4, C5 and C6.

### Sample Bibliography

Pierre Boulez *Orientalisms* (London: Faber & Faber, 1989)

John Cage *Silence* (London: Marion Boyars Publishers Ltd, 2006)

Christine Dysers *Bernhard Lang: Critical Guides to Contemporary Composers* (Bristol: Intellect Ltd., 2023)

Robin Maconie *Other planets: the music of Karlheinz Stockhausen* (Oxford: Scarecrow Press, 2005)

Kate Molleson *Sound Within Sound* (London: Faber and Faber, 2022)

Alex Ross *The Rest is Noise* (London: HarperCollins, 2008)

Tim Rutherford Johnson *Music After the Fall* (Oakland, CA: University of California Press, 2017)

Arnold Whittall *Exploring twentieth-century music* (Cambridge: CUP, 2003)

Alistair Williams *New Music and the Claims of Modernity* (Aldershot: Ashgate, 1997)

**Some composers featured** Hans Abrahamsen, Luciano Berio, Pierre Boulez, Benjamin Britten, Cornelius Cardew, Morton Feldman, Gérard Grisey, Helmut Lachenmann, György Ligeti, Liza Lim, Olivier Messiaen, Cassandra Miller, Pauline Oliveros, Éliane Radigue, Steve Reich, Rebecca Saunders, Karlheinz Stockhausen, Igor Stravinsky, Tōru Takemitsu, Galina Ustvolskaya, Iannis Xenakis

## FUGUE

10 credits: Spring term

Christopher Atkinson

### Module summary

Fugue was (and for some still is) considered the medium in which a composer demonstrated him/herself to be fully accomplished. In an often remarkably concise format, command of a full range of contrapuntal skills; harmonic and tonal-structural control are required and so the ability to write a convincing fugue demonstrates a sophisticated and highly developed understanding of the fundamental principles underlying the musical language of the Common Practice Era. The module focuses on the pastiche composition of late-Baroque keyboard fugue.

The skills and techniques developed in this module follow on from those taught in Analytical Skills 1 and 2.

### Assessment

Task	Weighting %
Composition of a High-Baroque 3- or 4-voice keyboard fugue pastiche	100

### Submission deadline

Composition submission deadline: 15.00 Friday 25 April 2025.

### Intended learning outcomes

A1, A4, B2, B3, B4, B7, C1, C2 and C5.

### Bibliography

Benjamin, T, *The Craft of Tonal Counterpoint* (Routledge, 2003).

Bent, M, *Counterpoint, Composition, and Musica Ficta* (Routledge, 2002).

Mann, A (trans.) *The Study of Fugue [Fux, Marpurg, Albrechtsberger etc.]* (Dover, 1987).

Oldroyd, G, *The Technique & Spirit of Fugue* (OUP, 1948).

Salzer, F & Schachter C, *Counterpoint in Composition* (Columbia University Press, 1989).

Bach *The Well-Tempered Clavier*.

## A HISTORY OF KEYBOARD MUSIC

20 credits

Nicholas Walker

### Module Summary

This module explores the history of keyboard music, starting from the Robertsbridge Codex (1360), through great works in their cultural context and considers how this might affect a performer's interpretation. Throughout the year students will be invited to contribute to the discussion and to share performances of some of the music presented, or related works.

Topics studied include early keyboard music in various countries, including Spain, England, France, The Netherlands, Germany and Italy; the Galant in music; the London Piano School; the construction of various keyboard instruments; the origin of the Russian Piano School; the Gothic and Literary influences. Some comparison of modern performances with historic ones will also form part of the course.

This module is open to all students, not just keyboard players!

### Assessment

Task	Weighting
Lecture Recital; see below	60
Write-up c. 1000 words of the lecture recital as a programme note	40

Lecture Recital (for non-keyboard players, this could include the piano as accompaniment)

### Assessment date

Wednesday 23 April 2025. Individual times will be notified by the module leader.

### Submission deadline

Write-up of lecture recital submission deadline: 15.00 Tuesday 22 April 2025.

### Intended learning outcomes

A2, A3, A4, B1, B2, B3, B7, C3, C4.

### Bibliography

Allosbrook, D. I., *Liszt: My Travelling Circus Life*, (London, MacMillan, 1991).

Chopin, F. *Letters*, collected Henryk Opieski, trans. E. L. Voynich. (New York, Dover, 1988).

Eisen, C. Spencer, S. *Mozart: A Life in Letters* (London, Penguin, 2006).

Hoffman, E. T. A., *Tales of Hoffmann*, trans. R. J. Hollingdale (London, Penguin, 1982).

Lockspeiser, E., *Music and Painting* (London, Cassell, 1973).

Matthews, D., *Keyboard Music* (Newton Abbott, David & Charles, 1972).

Rowland, D., *A History of Pianoforte Pedalling*, (Cambridge, Cambridge University Press, 1993).

## KEYBOARD SKILLS, ADVANCED

20 credits

Nicholas Walker

### Module Summary

If you have good keyboard fluency (at least post-ABRSM Grade 8 standard; if in doubt see the Module Leader) then you may take this elective.

This elective develops reading and improvisational skills at the keyboard as well as encouraging you to find spontaneous and practical solutions to problems of musicianship. Areas studied include achieving pianistic versions of more complicated scores, figured bass accompaniment with instrumentalists, transposition and melody harmonisation.

The important skill of chordal reduction is also studied as it is of enormous practical help in sight reading, phrasing, sound, pedalling and general fluency.

All these skills also provide the foundation necessary for ground-bass, binary and more extended forms of improvisation, improvised accompaniment, and Mozartian cadenzas. Concerning improvisation, most people have the impression that only those divinely anointed and inspired can improvise, but in fact it is a skill which can be taught and which all musicians should possess, even if only in a modest way.

Students are also encouraged to produce and perform a short encore-type transcription (if your Principal Study is not piano or organ then you may opt to write a transcription for soloist and piano, playing the accompaniment yourself). The source work for this can be orchestral, vocal, or instrumental, and the resulting transcription can be more or less literal, arranged idiomatically for keyboard, or it may take the form of a more free arrangement, such as Liszt excelled at. The transcription must be legible and hand-written, and a copy must be made available for the assessors on the day of the test (this will not be returned), together with a copy of the original source work. A first draft of the complete work must be presented by week 2 of the spring term. If you decide to choose this option, then you should start early enough to allow time to complete the project: a short piece (two or three minutes or so) is best, something you could use as an encore in your concerts. It's worth bearing in mind that an orchestral work leaves you much more scope for an imaginative recreation than a string quartet, where you might have trouble just playing the four often widely-spaced polyphonic voices.

Although all parts of the course are studied, and some mock tests are held, so that students can assess their own progress, students need only choose one item from Task 1 and one item from Task 2 for assessment.

### Assessment

Task 1	Weighting %
Figured Bass	40
Transposition	40
Mozart Cadenza Improvisation	40
Task 2	
Ground Bass Improvisation	60
Classical Sonatina Improvisation	60
Transcription performance	60



**Assessment date**

Task 1 & Task 2: Wednesday 23 April 2025; individual times will be notified by the module leader.

**Intended learning outcomes**

A1, A2, A3, A4, B1, B2, B3, B4, B7, B8, C1, C2, C5, C6 and C7.

**Bibliography**

Andersen, A, *Improvisation I, II, III* (Copenhagen, Egtved, 1975-1977).

Dupré, M, *Complete Course in Organ Improvisation* (Paris, Leduc, 1925).

Hakim, N, *The Improvisation Companion* (London, UMP, 2000).

Kamien, R, *The Norton Scores: An Anthology for Listening* (New York, Norton, 1984).

Ledbetter, D, *Continuo Playing According to Handel* (Oxford, Clarendon Press, 1990).

Morris, R. O, *Figured Harmony at the Keyboard Parts 1 & 2* (Oxford, Oxford University Press, 1933).

Morris, R. O. & Ferguson, H, *Preparatory Exercises in Score Reading* (Oxford, Oxford University Press, 1931).

## KEYBOARD SKILLS, CREATIVE

20 credits

Nicholas Walker

### Module Summary

This elective is for you if you would like to develop practical musicianship on the keyboard in preparation for your professional life. This module helps you to develop a range of important skills, including score reading (orchestral / chamber ensemble / vocal), transposition, figured bass, accompaniment, harmonisation and improvisation (this is something which can be taught – you don't have to be divinely inspired to start with!). The important skill of harmonic reduction is also studied as it is of enormous practical help in sight reading, phrasing and general fluency.

The module develops your fluency in and understanding of various harmonic idioms, and your ability to reproduce what you hear in your head, thus providing you with a practical tool for engaging with scores with independently. The module also develops four important transferable skills:

1. It increases your familiarity with key repertoire;
2. It teaches you to play by ear and improvise;
3. It enhances your ability to think about texture in ensemble music like a team player;
4. It develops your accompaniment skills (vital if your career includes teaching at a professional level).

Students are encouraged to use this elective to help them achieve the things they think they most need for their professional life

Although all parts of the course are studied, students need only choose two tasks for assessment.

### Assessment

Task
Sight-reading & accompaniment
Transposition
Harmonisation
Figured Bass
Harmonic Reduction
Score Reading
Improvisation

### Assessment date

Wednesday 23 April 2025; individual times will be notified by the module leader.

### Intended learning outcomes

A1, A2, B1, B2, B3, B4, B8, C1, C2 and C5.

### Bibliography

Andersen, A, *Improvisation I, II* (Copenhagen: Egtved, 1975-1976)

Pilling, D, *Harmonization of melodies at the keyboard, Books 1-3* (London: Forsyth, 1950-1955)

Brings A, Burkhardt, C, Kamien, R, Kraft, L and Pershing, D, *A New Approach to Keyboard Harmony* (New York: Norton, 1979)

Ledbetter, D (ed.), *Continuo Playing According to Handel* (Oxford: Clarendon Press, 1990)

Morris, R.O., *Figured Harmony at the Keyboard I and II* (OUP, 1933)

Morris, R.O. & Ferguson, H, *Preparatory Exercises in Score-Reading* (OUP, 1968)

Steinitz, P, *One Hundred Tunes for Harmonization from the Great Masters* (London: Novello, 1963)

## METHODS IN THE ANALYSIS OF TONAL MUSIC, ADVANCED

10 credits

Autumn term

Alex Hills

### Module summary

This module studies a range of analytical techniques, without focusing on a single approach or methodology. It covers both reductive (quasi-Schenkerian) graphic analysis and a number of recent prose-based approaches to the close reading of tonal music. In engaging with the latter, the role of analysis in helping understand the relationship between both music and the other arts and society at large is especially important. A constant point of emphasis is also the relationship between analytical understanding and performative decision-making.

The repertoire discussed varies according to your interest, but focuses especially on the C18th and early C19th Austro-German tradition. Assessment is in three parts: a Practical test that assesses the ability to deal with harmonic and formal features through verbal and / or graphic means; either a written critique of an analytical article (c.1000 words) or a submission of four small reductive graphs; and an analytical project on a work or theme, which may be either verbal or graphic, or combine both approaches. A larger project combining both these pieces of work is also possible. All articles / works / topics chosen must be approved by the Module Leader.

### Assessment

Task	Weighting %
Practical test	25
Analytical Critique (c. 1000 words) OR Reductive Portfolio (four graphs)	25
Analytical Project	50

### Assessment date

Practical test: 72-hour take-home paper (date to be confirmed by module leader).

### Submission deadlines

Analytical Critique OR Reductive Portfolio submission deadline: 15.00 Friday 17 January 2025.

Analytical Project submission deadline: 15.00 Friday 17 January 2025.

### Intended learning outcomes

A2, A4, B1, B3, B4, B5, B7, C1, C2, C3, C4, C5 and C6.

### Bibliography

Agawu, K, *Playing with Signs* (Princeton University Press, 1991).

Berger, K, *Bach's Cycle, Mozart's Arrow* (Oxford University Press, 2007).

Frisch, W (ed.), *Schubert: Critical and Analytical Studies* (University of Nebraska Press, 1986).

Hoeckner, B, *Programming the Absolute* (Princeton University Press, 2002).

Mirka, D (ed.) *Oxford Handbook of Topic Theory* (OUP, 2014).

Salzer, F, *Structural Hearing* (Charles Bon, 1952).

Schenker, H, *Five Graphic Musical Analyses* (Dover, 1969).

Stein, D (ed.) *Engaging Music: Essays in Musical Analysis* (Oxford University Press, 2005).

Various analytical journal articles provided through online access.

Repertoire studied often includes:

Bach, *St. Matthew Passion*, first chorus, Preludes from the Well-Tempered Clavier, Cello Suites

Beethoven, Late sonatas and quartets

Brahms, Klavierstücke opp. 118 & 119

Chopin, Etudes opp. 10 & 25, Preludes op. 28

Schubert, assorted songs

Schumann, *Fantasie*, op. 17, *Davidsbündlertänze* op. 13, assorted songs

## MUSIC AND THE ENVIRONMENT

10 credits

Jennifer Sheppard

Spring term

### Module Summary

This elective develops students' understanding of and engagement with music in relation with the environment. Weekly classes will discuss a range of critical readings on the issues around a diverse selection of connections between music and environment. Alongside these discussions students will engage with various music and case studies that relate to different historical and geographical locations, and that incorporate a variety of practices and approaches to music and environment. Topics will be divided into short, themed blocks each lasting 2-3 weeks, including but not limited to: 19<sup>th</sup>-century intersections between music and nature; 1970s music and environmentalism; sound studies and ecology; music, sustainability and awareness. Both module content and assessment tasks will enable students to critically and creatively develop links between music and environment in their own musical practice.

### Assessment

Task	Weighting (%)
Design of and proposal for a music / environment project (e.g. soundwalk; music and environment installation; performance event; composition; podcast) with annotated bibliography, ca. 1500 words	30
Realisation of proposed music / environment project	70

### Assessment dates/deadlines

Design of and proposal for a music / environment project (e.g. soundwalk; music and environment installation; performance event; composition; podcast) with annotated bibliography, circa. 1500 words: 15.00 Friday 7 March 2025.

Realisation of proposed music / environment project; 15.00 Friday 25 April 2025.

### Intended learning outcomes

A2, A4, B3, B4, B5, B7, C1, C2, C3, C4, C5.

### Bibliography

Allen, Aaron S. 'Ecomusicology: Ecocriticism and Musicology'. *Journal of the American Musicological Society* 64, no. 2 (2011): 391-394.

Allen, Aaron S., 'Fatto di Fiemme: Stradivari and the Musical Trees of the Paneveggio' In *Invaluable Trees: Cultures of Nature 1660-1830*, edited by Laura Auricchio, Elizabeth Heckendorn, and Giulia Pacini, 301-315. Oxford: Voltaire Foundation, 2012.

Clarke, Eric F. *Ways of Listening: An Ecological Approach to the Perception of Musical Meaning*. New York: Oxford University Press, 2005.

Dawe, Kevin and Aaron S Allen, eds. *Current Directions in Ecomusicology: Music, Culture, Nature*. New York: Routledge, 2016.

Epstein, Louis K. 'Darius Milhaud's *Machines Agricoles* as Post-Pastoral'. *Music & Politics* 8, no. 2

(2014): 1-30.

Feisst, Sabine. 'Music and Ecology'. *Contemporary Music Review* 35, no. 3 (2016): 293-295.

Grimley, Daniel M., 'The tone poems: genre, landscape and structural perspective'. In *The Cambridge Companion to Sibelius*, edited by Daniel M. Grimley, 95-116. Cambridge: Cambridge University Press, 2004.

Grimley, Daniel M. 'Landscape and Ecology.' In *The Oxford Handbook of Music and Intellectual Culture in the Nineteenth Century*. Edited by Paul Watt, Sarah Collins, and Michael Allis. Oxford: Oxford University Press, 2020.

Guy, Nancy. 'Flowing Down Taiwan's Tasumi River: Towards an Ecomusicology of the Environmental Imagination'. *Ethnomusicology* 53, no. 2 (2009): 218-248.

Mark, Andrew. 'Don't Organize, Mourn: Environmental Loss and Musicking'. *Ethics and the Environment* 21, no. 2 (2016): 51-77.

Mark, Andrew. 'What is Music For?: Utopian Ecomusicologies and Musicking Hornby Island'. PhD diss. York University, 2015.

Mellers, Wilfred. *Singing in the Wilderness: Music and Ecology in the Twentieth Century*. Urbana: University of Illinois Press, 2001.

Pedelty, Mark. *A Song to Save the Salish Sea: Musical Performance as Environmental Activism*. Bloomington, IN: Indiana University Press, 2016.

Rehding, Alexander. 'Eco-Musicology'. *Journal of the Royal Musical Association* 127, no. 2 (2002): 305-320.

Schafer, R. Murray. *The Soundscape: Our Sonic Environment and the Tuning of the World*. Rochester, VT: Destiny Books, 1994.

Shevock, Daniel J. *Eco-Literate Music Pedagogy*. Routledge New Directions in Music Education Series. New York: Routledge, 2018.

Sorce Keller, Marcelo. 'The Windmills of my Mind – Musings about Haydn, Kant, Sonic Ecology, and Hygiene'. In *Music – Dance and Environment*, edited by Gisa Jähnichen and Chinthaka Meddegoda, 1-31. Serdang: Universiti Putra Malaysia Press, 2013.

Toliver, Brooks. 'Eco-ing in the Canyon: Ferde Grofé's Grand Canyon Suite and the Transformation of Wilderness'. *Journal of the American Musicological Society* 57, no. 2 (2004): 325-368.

Titon, Jeff Todd. 'Music and Sustainability: An Ecological Viewpoint'. *The World of Music* 51, no. 1 (2009): 119-137.

Titon, Jeff Todd. 'The Nature of Ecomusicology'. *Música e Cultura: Revista da ABET* 8, no. 1 (2013): 8-18.

Von Glahn, Denise. *The Sounds of Place: Music and the American Cultural Landscape*. Boston: Northeastern University Press, 2003.

Von Glahn, Denise. *Music and the Skillful Listener: American Women Compose the Natural World*. Bloomington, IN: Indiana University Press, 2013.

Watkins, Holly, 'The Floral Poetics of Schumann's *Blumenstück*, op. 19'. *19th-Century Music* 36, no. 1 (2012): 24-45.

Watkins, Holly. *Musical Vitalities: Ventures in a Biotic Aesthetic of Music*. Chicago: University of Chicago Press, 2018.

Westerkamp, Hildegard. 'Soundwalking'. *Sound Heritage* 3, no. 4 (1974).

## MUSICAL CULTURE AND AESTHETICS

20 credits

Briony Cox-Williams

### Module Summary

At a time when big questions are being asked, particularly about issues such as relevance and diversity, this module explores some of the assumptions and practices in today's classical music world, and asks how some of our current ways of thinking about music have become entrenched. Using texts and ideas from both historical and current performers, composers, critics and theorists, we consider questions surrounding current musical practices – in particular divides between music cultures, the pressures of the market-place, how musical authority is conferred, and the gaps between audiences, performers and composers. We discuss how we understand and experience 'value' and 'meaning' in music, against this background.

The module is planned as a series of seminars, some led by you in the weeks before the Easter holidays, as your own presentations for assessment; topics covered include canon, programming, audiences, musical documents, the impact of streaming, and reviews. Listening to and analysing recordings is a key component in all weeks. On successful completion of the elective, you are able to demonstrate a familiarity with a number of key texts both past and present, as well as an ability to construct a reasoned analysis using recognised vocabularies and methods of debate.

### Assessment

Task	Weighting (%)
Book Review OR Concert Review	25
Presentation and write-up	75

### Assessment date

Presentation: in the final three weeks of Term 2 (date tbc by module leader).

### Submission deadlines

Book Review OR Concert Review and presentation supporting materials submission deadline: 15.00 Friday 25 April 2025.

### Intended learning outcomes

A3, A4, B3, B4, B5, C1, C2, C3, C4, C5 and C6.

### Selected Bibliography

Aristotle, *The Politics*, (Harlow: Penguin Classics, 2000).

Bach, Emmanuel, C.P, *Essay on the true art of playing keyboard instruments*, trans. W. J. Mitchell, (London: Eulenberg, 1974).

Battersby, Christine, *Gender and Genius* (Bloomington: Indiana University Press, 1989).

Citron, Marcia, *Gender and the Music Canon*, (Champaign, IL: Univeristy of Illinois Press, 2000)

Brett, Philip, Elizabeth Wood and Gary Thomas (editors), *Queering The Pitch*, (New York: Routledge), 1994

Hanslick, E, *The Beautiful in Music*, (New York: Liberal Arts Press, 1957) [first published 1854].

Hoffmann, E.T.A., *Hoffmann's musical writings: Kreisleriana, The poet and the composer, Music criticism*, trans. Martyn Clarke, (Cambridge: Cambridge University Press, 1989).

Hutchinson, Earl Ofari, *It's Our Music Too: The Black Experience in Classical Music* (New York: Barnes & Noble, 2016).

Johnson, Julian, *Who Needs Classical Music?*, (Oxford: Oxford University Press, 2002)



Palmer, Amanda, *The Art of Asking*, (London: Piatkus, 2014)

Plato, Ion <http://classics.mit.edu/Plato/ion.html>

Plato, *The Republic* (London: Penguin, c2007).

Quantz, J.J, *On Playing the Flute*, trans. Edward Reilly, (London: Faber and Faber, 2001).

Ritter, Fanny Raymond, *Woman as a Musician: An Art-Historical Study* (London: W. Reeves, 1877).

Schoenberg, *Style and Idea*, trans. Dika Newlin, (London: Williams and Norgate, 1951).

Scruton, R, *The Aesthetics of Music*, (Clarendon Press, London, 1997).

Taruskin, R, ed, *Music in the Western world: A History in Documents*, (New York: Schirmer, 1984).

Wagner, R, *The Virtuoso and the Artist*, trans. W. A. Ellis  
(<http://users.skynet.be/johndeere/wlpdf/wlpr0013.pdf>).

Weber, William, *The Great Transformation of Musical Taste: Concert Programming from Haydn to Brahms* (Cambridge: Cambridge University Press, 2008).

Walker Hill, Helen, *From Spirituals to Symphonies* (Westport, Conn.: Greenwood Press, 2002).

## OPEN ACADEMY: LEADERSHIP SKILLS

20 credits

Julian West

This elective offers a practical and methodological exploration of workshop practice, preparing you for the professional world of participatory arts work. You will have opportunities to develop a set of flexible, practical skills, together with a confidence in your own creativity and ability to develop, deliver and evaluate creative workshops and projects. Alongside seminars, you will participate in practical sessions with some of our partner organisations, including Wigmore Hall, The City Lit, The Royal London Hospital, and some of our local primary schools. This activity is recorded and evaluated by you and discussed in seminars. Your ability and willingness to reflect upon and evaluate your experiences is an important part of your assessment, in keeping with the value placed on these skills in the profession. Both assessment components relate directly to the skills required in the profession.

### Assessment

Task	Weighting %
Developmental Journal: 2500 words. In this piece of work, students will identify the key skills and abilities needed to work well in the field of Community and Participation and reflect upon their own learning and development.	50
Practical Task: Working on their principal study, students submit a short audio recording (up to 5 minutes) which consists of a creative response to given material.	50

### Submission deadlines

Developmental Journal submission deadline: 15.00 Friday 25 April 2025.

Practical Creative Task submission deadline: 15.00 Friday 25 April 2025.

### Intended learning outcomes

A1, A3, A5, B1, B2, B4, B8, B9, C1, C2, C3, C4, C5, C6 and C7.

### Bibliography

Bailey, D., 'Improvisation: its nature and practice in music', (British Library National Sound Archive, 1992).

Bartleet, R., and Higgins, L., 'The Oxford Handbook of Community Music', (Oxford University Press, 2018).

Booth, E., 'The Music Teaching Artist's Bible', (Oxford University Press, 2009).

Braden, S., 'Artists and People', (Routledge, 1978).

Cook, N., 'Music, Imagination and Culture', (Oxford University Press, 1992).

Cook, N., 'Music, a very short introduction', (Oxford University Press, 2000).

Everitt, A., 'Joining in: an investigation into Participatory Music', (Calouste Gulbenkian Foundation, 1997).

Higgins, L., 'Community Music in Theory and in Practice', (Oxford University Press, 2012).

Higgins, L., '[Community Music and the Welcome](#)', in International Journal of Community Music, 1(3):391-400 (2009).

Ledgard, A., '[The Art of the Animateur](#)', (Animarts, 2003).

Matarasso, F., '[A Restless Art](#)', (Calouste Gulbenkian Foundation, 2019).

Moser, P & McKay, G., 'Community Music: A Handbook', (Russel House, 2005).

Nachmanovitch, S., 'Free Play', (Jeremy P Tarcher / Putnam Books 1990).

- O'Dair, C., McAvinchey, C., Mayo, S., '[Detail and Daring: Research into the art and the craft of intergenerational work](#)', (Magic Me, 2012).
- Paynter, J., 'Sound and Silence', (Oxford University Press, 1970).
- Paynter, J., & Mills, J., 'Thinking and Making', (Oxford University Press, 2008).
- Renshaw, P., 'Engaged Passions: Searches for Quality in Community Contexts', (Eburon Academic, 2010).
- Renshaw, P., 'Connecting Conversations: The Changing Voice of the Artist', (Routledge, 2003).
- Renshaw, P., 'Being in Tune', (Guildhall School of Music and Drama, 2013).
- Small, C., 'Music, Society, Education', (Calder, 1984).
- Small, C., 'Musicking', (Wesleyan University Press, 2012).
- Smilde, R., 'Biography, identity, improvisation, sound: Intersections of personal and social identity through improvisation', in *Arts and Humanities in Higher Education*, 15 (3-4), 308-324 (2016).
- Stevens, J., 'Search & Reflect', (Rockschool, 2007).

## OPEN ACADEMY: MUSIC AND HEALTHCARE

10 credits

Jackie Walduck

This introductory elective will explore, through theory and practice, the growing role of creative music making in health and care settings. Through a seminar series, students will gain a broad overview of the music and health landscape, and an insight into music making practices in specific contexts. They will develop practical skills in improvisation and communication for creative music workshops in health environments.

A short placement will provide contextual experience, inviting students to take part in a practical project with one of Open Academy's partners. These occur within specific health and social care environments, which may include care homes for people with dementia, wellbeing groups for homeless adults, children in hospital, or people living with learning disabilities. Students will write a reflective report which relates their practical experience to theoretical perspectives, developing a critical understanding of how professional musicians can apply their skills in ways that contribute to people's health and wellbeing.

### Assessment

Task	Weighting %
Project report (1500 words). Students will write a short report on their placement project, relating activities to the appropriate health context.	60
Practical Task: Working on their principal study, students will work in a small group to create a short piece of music in response to a theme.	40

### Submission deadline

Project Report and Practical Task submission deadline: 15.00 Friday 25 April 2025.

### Intended learning outcomes

A1, A3, A5, B1, B2, B4, B8, B9, C1, C2, C3, C4, C5 and C6.

### Bibliography:

All-Party Parliamentary Group on Arts, Health and Wellbeing (2017) *Creative Health: The Arts for Health and Wellbeing*.

Ansdel, G. and De Nora, T. (2016) *Musical Pathways in Recovery. Community Music Therapy and Mental Wellbeing*, Taylor and Francis.

Bailey, D. (1992) *Improvisation: its nature and practice in music*, British Library National Sound Archive.

Dodge, R. et al. (2012) "The Challenge of Defining Wellbeing", *Journal of Wellbeing*, 2 (3), 222-235.

Nachnanovitch, S. (1990) *Free Play*, Jeremy P. Tarcher/Putnam Books.

Small, C (2012) *Musicking*, Wesleyan University Press

Welch, G. Ockelford A. et al (2009) "Sounds of Intent: Mapping musical behaviour and development in children and young people with complex needs" *Psychology of Music* 37 (3).

## ORCHESTRATION 3

20 credits

Dr Rubens Askenar Garcia Hernandez

This module is compulsory for third-year composition students and is not open to performers.

### Module Summary

This course explores the development of orchestral technique through the stylistic and technical analysis of key works and their broader applications. Emphasis is placed on common approaches to orchestration challenges, such as balancing chords, resonance, and textures, irrespective of style or historical context.

Students will engage with a diverse array of materials, covering various scoring disciplines through comparative analysis of orchestrations and practical exercises for:

- Full orchestra
- String orchestra (symphonic and chamber)
- Sinfonietta (mixed ensemble of approximately 10-18 players)
- Soloist(s)/voice(s) with orchestra or ensemble

Early in the course, students will determine their chosen line-up in consultation with the instructor. Late submission of workshop materials may result in exclusion from the workshop.

Students must submit one copy of the full score and a complete set of parts to the Composition Department administrator 10 days before the workshop. The exact deadline will be announced by the instructor at the beginning of the course.

For the final submission, students must provide a score and a recording of the workshop, all to be submitted via Blackboard.

### Assessment

Task	Weighting %
Orchestrate a set piece for the following instrumentation: 1.1.1.1 (standard doublings)/1.1.1.0/2perc/hp/piano(cel)/1.1.1.1.1.	100

### Submission deadline

15.00 Tuesday 20 May 2025.

### Intended Learning outcomes

A1, B1, C2, and C4.

## PERFORMING BAROQUE MUSIC

20 credits

Olwen Foulkes

### Module Summary

This elective is open to Principal and Second Study woodwind (flute/oboe/bassoon) and string (violin/viola/cello) players. Students will develop skills relating to the performance of Baroque music on modern instruments at modern pitch. You will explore conventions of 17th and 18th century performance practices in a practical context, learning to make decisions that will encourage you to become a creative and individual performer. Dynamics, tempo indications, phrasing and ornamentation are often not prescribed in this repertoire and the ability to 'read' the notation and discover the possibilities for stylistically appropriate performance decisions, opens up a wealth of performance options. These skills will be discussed and developed in practical classes.

Repertoire may include Lully, Muffat, Purcell, Corelli, Handel, Telemann and Bach. There may also be some set reading. You will learn to make choices between various possible 'interpretations' of the music, and to describe the process of arriving at these decisions, a useful skill in many rehearsal and performance contexts. Crucially, you are empowered to make informed performance decisions, to lead rehearsals and communicate decisions to others. The module will include tuition on Baroque Dance and ornamentation.

An important component of the course will be to collaborate with one another and organise your own ensemble with whom you will produce a short recording.

Tuition will take place fortnightly on Monday afternoons in the first term from 2:00-5:00pm. The second term will comprise two further Monday afternoon sessions, one full-day orchestral workshop and one afternoon chamber music masterclass led by Margaret Faultless to prepare for the concert and recording.

### Assessment

Task	Weighting %
Concert: student led, chosen from repertoire studied in class	50
Small ensemble recording	25
Small project (from a choice set by course leader) (1000 words)	25

### Assessment date

Monday 17 March 2025.

### Submission deadline

Submission deadline (written work and recording) 15.00 Friday 25 April 2025.

### Intended learning outcomes

A1 A2 A3 A4 B1 B3 and C1.

## **Bibliography**

### Primary Sources:

Bach, C. P. E., Versuch über die wahre Art das Clavier zu spielen (Eulenberg Books, 1974, trans. Mitchell, 1949, first published Berlin, 1753)

Geminiani, Francesco, The Art of Playing the Violin (Oxford, 1751)

Mozart, Leopold, A Treatise on the Fundamental Principles of Violin Playing (1756)

Quantz, Johann, Versuch einer Anweisung die Flöte traversiere zu spielen (Berlin, 1752) [On Playing the Flute trans. Reilly (Faber & Faber 1966)]<sup>[1]</sup><sub>[SEP]</sub>

Tartini, Giuseppe, Letter to Maddalena Lombardini [trans. Burney 1779]

### Secondary Sources:

Tarling, Judy, Baroque String Playing for Ingenious Learners (Corda, 2000)

Butt, John, Playing with History (Cambridge, 2002)

Boyden, David, The History of Violin Playing from its Origins to 1761

Duffin, Ross, How Equal Temperament Ruined Harmony (& why you should care) (Norton, 2008)

Harnoncourt, Nikolaus, Baroque Music Today: Music as Speech (Amadeus Press ,1982)

Bang Mather, Betty, The Interpretation of French Music from 1675-1775 for Woodwind & other Performers

Zimmermann, Manfredo, The Ornamentation of Baroque Music (Ettlingen, Music-ornaments, 2019, trans. Peppel)

## PERFORMING EXPERIMENTAL MUSIC

20 credits

Alex Hills

6 sessions during Terms 1 & 2 and 18 hours of intensive rehearsal during the beginning of Term 3.

### Module Summary

This module provides an introduction to performing music in the C20th and 21<sup>st</sup> experimental music traditions. Works will be studied including pieces for open instrumentations, in open forms, using unconventional playing techniques, requiring 'theatrical' performance and text scores. This study will combine a consideration of the practical aspects of performing this music, through regular rehearsal and workshops on core repertoire within the tradition, with lectures and discussion of the aesthetic and interpretative issues raised by the repertoire. The social aspects of the experimental music tradition, and its relationship to other musical genres and art forms will also be considered, especially in relation to London's rapidly growing 'alternative classical' performance scene. Assessment will take the form of an *informal concert at the end of the module, a review of a concert including experimental repertoire* (various appropriate events will be pointed out throughout the year) and a proposal for a concert programme you have designed yourself, with a detailed rationale for the choice of repertoire.

In order to achieve the correct balance of instruments it may be necessary to restrict the numbers on this module from certain principal study areas.

### Assessment

Task	Weighting (%)
Concert	60
Review 800-1000 words	20
Concert proposal 800-1000 words	20

### Assessment date

Concert: early summer term, specific date/time to be confirmed by the module leader.

### Submission deadlines

Concert Proposal submission deadline: 15.00 Friday 25 April 2025.

Review submission deadline: 15.00 Friday 25 April 2025.

### Intended learning outcomes

A1, A2, A3, A4, B1, B2, B3, B4, B5, B6, B7, B8, C1, C2, C3, C4.

### Bibliography

Works performed have included:

Louis Andriessen: Workers Union

Anthony Braxton: Composition No. 228

John Cage: Concert for Piano

Ruth Crawford: Music for Small Orchestra

Pauline Oliveros: Tuning Meditation

Jennifer Walshe: Zusammen

Joanna Ward: 2 Greenhouses

Christian Woolf: Burdocks

Kaija Saariaho; From the Grammar of Dreams



James Tenney: Critical Band

Literature:

Eco, U, *The Open Work* (UK: Hutchinson Radius, 1989).

Lely, J & Saunders, J, *Word Events: Perspectives On Verbal Notation* (London: Continuum International Publishing Group, 2012).

Nyman, M, *Experimental Music: Cage and Beyond* (Cambridge: Cambridge University Press, 1999).

Thomas, P (ed.), *Changing the System: the music of Christian Woolf* (Farnham: Ashgate, 2010).

## RESEARCH PROJECT

20 credits

Anthony Gritten

### Module Summary

You undertake independent study on an approved topic of your own choice, situated within the broad contexts of musicology, performance studies and artistic research. The final submission is centred on a written dissertation, must be appropriate to the type of research undertaken and the chosen topic, and must be framed by a suitable title, abstract, and detailed bibliography situating your project within academic discourse. The short conference-style presentation summarizes your project and focuses on aspects of your research as it is evolving. Classes and supervisions explore research, presentation, and writing skills, alongside key musicological debates. This elective prepares you for research-based study on postgraduate programmes at the Academy or elsewhere.

This elective is only open to BMus (performance) and BMus (composition) students.

### Assessment

Task	Weighting %
15 minute conference-style presentation	30
Dissertation c. 5000 words; word count excludes abstract and bibliography	70

### Assessment date

Presentation in last two weeks of term 2; times will be confirmed by the module leader.

### Submission deadline

Extended essay or equivalent Submission deadline: 15.00 Friday 25 April 2025.

### Intended learning outcomes

A2, A4, B3, B4, B7, C2, C3, C4, C5, C6 and C7.

### Representative Bibliography

Auslander, P, 'Music as Performance: Living in the Immaterial World'. *Theatre Survey* 47/2 (2006).

Bayley, A, "Multiple tasks: using recordings to document creative process" in *Recorded music: performance, culture and technology*, ed. A. Bayley pp206-224 (CUP, 2010).

Born, G, 'On Musical Mediation: Ontology, Technology and Creativity', *Twentieth-century Music* 2/1 (2005) 7-36.

Clarke, E, and Cook, N (eds.), *Empirical Musicology: Aims, Methods, Prospects* (OUP, 2004).

Coessens, K, Crispin, D & Douglas, A, *The Artistic Turn: A Manifesto* (Leuven UP, 2009).

Cook, N, *Beyond the Score: Music as Performance* (OUP, 2013).

McClary, S, *Feminine Endings: Music, Gender and Sexuality* (Minnesota UP, 1991).

Nettl, B, *The Study of Ethnomusicology* (University of Illinois Press; 2nd rev ed, 2005).

Scruton, R, *The Aesthetics of Music* (Clarendon Press, 1997).

Strathern, M, 'The limits of auto-anthropology', in *Anthropology at Home*, ed. A. Jackson, 16-37 (Tavistock, 1987).

## RESPONDING TO THE MUSIC OF JS BACH

20 credits

Daniel-Ben Pienaar

### Module Summary

This module surveys Bach's major instrumental collections and selections from the vocal/religious works. Particular emphasis is placed on the extraordinary reception history of the music and its stature at the centre of the 'canon' – and how this is manifested in the analytical and critical approaches, editions and performance traditions of the past two centuries. In the process we also try to develop a personal perspective on a hundred years of Bach on record. Thinking about creative responses to this listening is a major element of this course.

### Assessment

Task	Weighting (%)
3000 word essay: free-standing write-up of class presentation (the class presentation itself is not directly assessed)	100

### Submission deadline

Essay submission deadline; 15.00 Friday 25 April 2025.

### Intended learning outcomes

A2, A3, A4, B1, B3, B4, B5, B7, C1, C2, C3, C4, C5 and C6.

### Bibliography

Butt, J. (ed.) *The Cambridge Companion to Bach* (Cambridge University Press, 1997)

Dreyfus, L. *Bach and the Patterns of Invention* (Harvard University Press, 1996)

Ledbetter, D. *Bach's Well-Tempered Clavier* (Bath Press, 2002)

Wolff, C. *Johann Sebastian Bach, the Learned Musician* (Oxford University Press, 2000)

Wolff, C. and others (ed.) *The New Bach Reader* (W.W. Norton and Company, 1998)

## RUSSIAN AND UKRAINIAN MUSIC

20 credits

Nicholas Walker

### Module Summary

In this module students are invited to explore Russian and Ukrainian Music in a wide range of aspects and in particular how a knowledge of the origins and cultural context can shape a performer's interpretation.

Lectures will move on to cover how the evolution of Russian and Ukrainian music was shaped by its geographical, historical, religious, political, artistic and literary context. Throughout the year students will be invited to contribute to the discussion at all stages and to play some of the music.

The course will cover folk music, religious music, vocal music, opera, the symphonic repertoire and of course keyboard music. Important composers whose works are seldom played will feature, as well as works of the standard repertoire. Some comparison of modern performances with historic ones will also form part of the course. Topics studied also include the place of bells in Russian music, the Galant and the Classical in Russia (two of the most important composers were Ukrainian), the Mighty Handful, operas that preceded Boris Godunov, as well as lectures devoted to the eve of the Revolution, music of the Soviet Union, in addition to a little about film and popular music.

### Assessment

Task	Weighting
Lecture Recital	60
Write-up c. 1000 words of the lecture recital in the form of a programme note	40

### Assessment date

Wednesday 23 April 2025; individual times will be notified by the module leader.

### Submission deadline

Write-up of lecture recital submission deadline: 15.00 Tuesday 22 April 2025.

### Intended learning outcomes

A2, A3, A4, B1, B2, B3, B5, B7, C3, C4.

### Bibliography

Bulgakov, M. A., *The Master and Margarita*, trans. Larissa Volokhonsky and Richard Pevar (London, Penguin, 2007).

Chekhov, A. P., *Five Plays: Ivanov, The Seagull, Uncle Vanya, Three Sisters, and The Cherry Orchard*, trans. Ronald Hingley (Oxford, World's Classics, 2008).

Dostoyevsky, F. M., *The Brothers Karamazov*, trans. David McDuff (London, Penguin, 2003)

Figes, O., *Natasha's Dance* (London, Allen Lane, 2002).

Pushkin, A. S., *Yevgeny Onegin*, trans. G. M. Ledger (Oxford, Oxquarry books, 2001).

Turgenev, I. S., *Sketches from a Hunter's Album*, trans. Richard Freeborn (London, Penguin, 1990).

Walsh, S. *Mussorgsky and His Circle* (London, Faber & Faber, 2013).

Frolova-Walker, M. *Russian music and nationalism from Glinka to Stalin* (New Haven, Yale University Press, 2007)

## SILENT FILM IMPROVISATION

10 credits

Spring term

Robert Sholl

### Module Summary

This module develops your ability to improvise on your instrument to silent films. You will be exposed to historical treatises and methods of improvising to silent film in the era up to 1930 in different genres: historical films, romance, comedy and horror. We will discuss the context of these films (Symbolism, Surrealism or German Expressionism for example), thinking about plot, characterisation and the psychological narrative of film, historical treatises on film improvisation and what can be learned from them, and develop improvisations to short films or sections of films. You will be given a choice of material, but will also be encouraged to find your own material. We will also discuss the way improvisation can be applied to other types of films (freely available on youtube and vimeo) of natural phenomena, cartoons and more modern film.

The emphasis throughout the module will be on developing and improving the skills you already have and allowing you to develop resources (through borrowing from repertoire for example). Each student will develop two short improvisations of around 8 minutes during the semester and present one of these for assessment. You will also learn how to make informed critical choices and responses both to the films, to other players, and to the work of your fellow students.

Note: Vocal studies students are not permitted to register for this elective.

### Assessment

Task	Weighting %
Verbal presentation and improvisation in class (from a choice of two developed in the module) in the final two classes of the module	65
Write up of verbal presentations, reflecting on the film and the improvisation: 1500 words	35

### Assessment date

Verbal presentation and improvisation in the final two classes of the module.

### Submission deadline

Write up of verbal presentations submission deadline: 15.00 Friday 25 April 2025.

### Intended learning outcomes

A1, A2, A3, A4, A5, B1, B2, B3, B4, B5, B7, C1, C2, C3, C4, C5, C6, C7.

### Bibliography

Rick Altman, *Silent Film Sound* (New York: Columbia University Press, 2004).

Michel Chion, *Film: A Sound Art*, trans. Claudia Gorbman (New York: Columbia University Press, 2003).

Marcel Cobussen, *The Field of Musical Improvisation* (Leiden: Leiden University Press, 2017).

Francesco Finocchiaro, *Musical Modernism and German Cinema from 1913 to 1933* (London: Palgrave MacMillan, 2017)

Claudia Gorbman, *Unheard Melodies* (Indiana: Indiana University Press, 1987), 31-52.

Dennis James: "Performing with Silent Films," *Film Music 1* (New York: Garland Publishing, 1989), 61-79.

Phillip Johnston, *Silent Film/Loud Music: New Ways of Listening to and Thinking about Silent Film Music* (London: Bloomsbury, 2021).

Siegfried Kracauer, *From Caligari to Hitler: A Psychological History of the German Film* (Princeton: Princeton University Press, 2004) [orig. 1947].

George E. Lewis and Benjamin Piekut, eds., *The Oxford Handbook of Critical Improvisation Studies*, Vol. I and II (New York: Oxford University Press, 2016).

Martin Miller Marks, *Music and the Silent Film: Contexts and Case studies 1895-1924* (New York: Oxford University Press, 1997).

Gary Peters. *The Philosophy of Improvisation* (Chicago: University of Chicago Press, 2009).

Erno Rapee, *Encyclopedia of Music for Pictures* (New York: Belwin, 1928).

Roy M. Prendergast: *Film Music – A Neglected Art* (New York: WW Norton & Co, 1977), 3-18.

Michael Slowik, *After the Silents: Hollywood Film Music in the Early Sound Era 1926-1934* (New York: Columbia University Press, 2014).

Dana Gooley, *Fantasies of Improvisation: Free Playing in Nineteenth-Century Music* (New York: Oxford University Press, 2018).

Eric Lewis, *Intents and Purposes: Philosophy and the Aesthetics of Improvisation* (Ann Arbor: University of Michigan Press, 2019).

### Overview: What is Artist Development?

In the context of life at the Academy, Artist Development refers to the ways in which you develop as an artist, musically, creatively and professionally, over your time here. As such, it forms an integral part of your learning - it helps you to understand and articulate what is special about you as an artist, and how you can employ this in the pursuit of a sustainable career. Progression is formally tracked via assessed tasks, throughout your four-year study period.

If you are a B1 student, we ask you to write your reflections and thoughts on at least three artist development sessions you have attended over the year. In B2, we ask you to make a short audition video. In B3 you create a professional portfolio, including a CV and biography, and in B4 you write a proposal for a small-scale, self-started project.

Over your time with us, we help you to develop a range of professional skills, from how to communicate and collaborate effectively, to how to earn a sustainable living as a musician. This development is structured into the timetable, with sessions and short courses on business skills, artistic identity, creative programming, auditioning, marketing and online presence, working with video, personal recording, being self-employed, fund-raising and tax issues. These sessions are delivered by both internal staff, and guest artists and practitioners with specialist knowledge. We also hold intensive workshops throughout the year, helping you to develop creative skills. These workshops change every year, and are sometimes specific to certain year groups. Recent courses have included improvising, and living programme notes with MultiStory orchestra. Also look out for *Students Create*, our student festival, which is your chance to create and perform your own piece or programme.

### Artist Development Writing B1

5 Credits

Jessica Walker, Cevanne Horrocks Hopayian & Anna Wolstenholme

Your progress in B1 is assessed via a short, written appraisal of selected Artist Development sessions you have attended over the year. We ask you to write your reflections and thoughts on at least three sessions – *NB, these should not be wellbeing sessions, or sessions we programme specifically for this assessment.* The word count for each should be between 50 and 80 words, which equates to between 150 and 240 words in total.

In your writing, you might consider how each talk has been useful to your development, or indeed, how it might have challenged your thinking.

Information about the Artist Development sessions will be available throughout each term.

There are plenty to choose from, and most are recorded. The recordings are housed on the Artist Development page on Blackboard, under Video Resources. We do not stipulate that you attend the session live for this assessment. If you need additional support with your writing, you can receive help with this proposal from the English Support teacher Gill Barnes:

[g.barnes@ram.ac.uk](mailto:g.barnes@ram.ac.uk)

Completion of the written submission represents 100% of your assessment.

Short, written appraisal of selected Artist Development session submission deadline via Blackboard: **15.00 Friday 21 March 2025.**



## Artist Development Video B2

5 credits

Jessica Walker, Anna Wolstenholme, Cevanne Horrocks-Hopayian

Your progress in B2 is assessed via a short audition video, or portfolio showreel for composers

### Your Artist Development Video

Over the course of your studies you will discover different ways in which you will need to enhance your practical skills. One of the core skills you will need is proficiency with video and audio. Artist Development will offer sessions on how to upload good quality video content, and how to make professional-level personal recordings. In B2 we ask you to create an audition video if you are a player or singer, and a portfolio showreel if you are a composer. **Many companies, orchestras and funding bodies ask for initial submissions as online videos, and we want you to have the tools to present yourself to your best advantage.**

The submission must meet the following requirements:

- It should be between 3 and 5 minutes in duration
  - It can be one piece, or excerpts
  - You may use a camera-phone to film the video, but we recommend using an external microphone for the audio.
  - You must make this video on your own
  - You must include text on the video with the repertoire details, your name and discipline
  - The video and audio must be good quality. Get in touch with Artist Development if you are having technical difficulties.
  - You are welcome to use the 'unattended recording' bookings at RAM. If you choose this option, you are still personally responsible for ensuring an adequate level for your audio, and in ensuring you are adequately lit. This might mean bringing in an extra light. You can contact the Recordings Department for advice on how to set up the recording using their facilities in a way which will capture your instrument and repertoire best.
- Pay attention to the visual framing - you should be identifiable, with your face and ideally much of your body in view. Try not to film with only your profile visible. Make sure we can see you playing your instrument – do not obscure your playing/ singing with a music stand, or by filming at the wrong angle.
- Performers submitting an audition video: the performance must be in one take, without audio edits. You may use more than one camera to capture the performance, but please note that in some applications for schemes or competitions this is not permitted. If you have more than one angle, it should always capture the performance, not cutaway shots.
- Composers – we ask you to either to talk to camera or to provide a voiceover
- You must upload a link to the completed video, via Blackboard, using a private URL (Dropbox, unlisted YouTube, Vimeo for example)

### Further instructions for composition students:

Composers and 'lead artists' have found that video applications to funding and development schemes are increasingly common. Some successful applicants have said that video helps to guide adjudicators to their recorded highlights, leaving a lasting impression.

- Video applications can take the form of an 'artist statement' which could include biographical context for your recent projects, a description of your artistic interest or specialism, your

collaborators and future plans, and audio and visual footage as evidence. (If you do not have video of the music you are including, please include other visual representations.)

- When speaking to camera or voiceover, plan what you want to say before you start to record - use cue cards, if that helps. If you choose to video yourself speaking to camera, pay attention to the composition of the shot – we are marking the aesthetic as well as what you say
- Be yourself - your artistic personality is of primary interest in applications for creative schemes
- Share your own music, do not use library music

The Video represents 100% of your B2 assessment. We calculate your mark holistically, considering how comprehensively you have engaged with the task.

Video Submission deadline via Blackboard: **15.00 Friday 7 March 2025.**

### **Artist Development Portfolio in B3**

10 credits

Jessica Walker, Cevanne Horrocks-Hopayian & Anna Wolstenholme

Your progress in B3 is assessed through a written CV and biography. We run classes in how to write these documents throughout your time at the Academy, so make sure you sign up to some of these well before your submission deadline. The biography should be no more than 250 words. Observing the word count is important; a penalty will be applied if your text is 20 words out in either direction. Both this document and your CV should concentrate on your performance experience and any professional work as a musician to date. Also include forthcoming engagements, and any notable achievements, such as scholarships or competition success. Try to keep the CV to only one page. You may, as an alternative, choose to submit a general or a teaching CV. In this event, be sure to label the document accordingly. Both documents should be written and formatted to industry standards. If you need additional support with your writing, you can receive help with these documents from the English Support teacher Gill Barnes: [g.barnes@ram.ac.uk](mailto:g.barnes@ram.ac.uk). The CV and biography combined represent 100% of your assessment. We calculate your mark holistically, taking into account how well you have engaged with the task across both documents.

Artist Development Portfolio submission deadline via Blackboard: **15.00 Friday 24 January 2025.**

### **Artist Development Video B4**

10 credits

Jessica Walker, Anna Wolstenholme, Cevanne Horrocks-Hopayian

Your progress in B4 is assessed via a short audition video, or portfolio showreel for composers

#### **Your Artist Development Video**

Over the course of your studies you will discover different ways in which you will need to enhance your practical skills. One of the core skills you will need is proficiency with video and audio. Artist Development will offer sessions on how to upload good quality video content, and how to make professional-level personal recordings. In B4 we ask you to create an audition video if you are a player or singer, and a portfolio showreel if you are a composer. **Many companies, orchestras and funding bodies ask for initial submissions as online videos, and we want you to have the tools to present yourself to your best advantage.**

The submission must meet the following requirements:

- It should be between 3 and 5 minutes in duration
    - It can be one piece, or excerpts
    - You may use a camera-phone to film the video, but we recommend using an external microphone for the audio.
    - You must make this video on your own
    - You must include text on the video with the repertoire details, your name and discipline
    - The video and audio must be good quality. Get in touch with Artist Development if you are having technical difficulties.
    - You are welcome to use the 'unattended recording' bookings at RAM. If you choose this option, you are still personally responsible for ensuring an adequate level for your audio, and in ensuring you are adequately lit. This might mean bringing in an extra light. You can contact the Recordings Department for advice on how to set up the recording using their facilities in a way which will capture your instrument and repertoire best.
  - Pay attention to the visual framing - you should be identifiable, with your face and ideally much of your body in view. Try not to film with only your profile visible. Make sure we can see you playing your instrument – do not obscure your playing/ singing with a music stand, or by filming at the wrong angle.
  - Performers submitting an audition video: the performance must be in one take, without audio edits. You may use more than one camera to capture the performance, but please note that in some applications for schemes or competitions this is not permitted. If you have more than one angle, it should always capture the performance, not cutaway shots.
- 
- Composers – we ask you to either to talk to camera or to provide a voiceover
  - You must upload a link to the completed video, via Blackboard, using a private URL (Dropbox, unlisted YouTube, Vimeo for example)

#### Further instructions for composition students:

Composers and 'lead artists' have found that video applications to funding and development schemes are increasingly common. Some successful applicants have said that video helps to guide adjudicators to their recorded highlights, leaving a lasting impression.

- Video applications can take the form of an 'artist statement' which could include biographical context for your recent projects, a description of your artistic interest or specialism, your collaborators and future plans, and audio and visual footage as evidence. (If you do not have video of the music you are including, please include other visual representations.)
- When speaking to camera or voiceover, plan what you want to say before you start to record - use cue cards, if that helps. If you choose to video yourself speaking to camera, pay attention to the composition of the shot – we are marking the aesthetic as well as what you say
- Be yourself - your artistic personality is of primary interest in applications for creative schemes
- Share your own music, do not use library music

The Video represents 100% of your B2 assessment. We calculate your mark holistically, considering how comprehensively you have engaged with the task.

Video Submission deadline via Blackboard: **15.00 Friday 25 April 2025.**

## Additional learning opportunities: LRAM

Teaching voice or an instrument may need to play an important part in your own professional portfolio and the LRAM course will help you build a foundation of core skills to begin in this field. The course will consist of a series of hour-long lectures focusing on current practices in the UK such as music assessment, teaching beginners, safeguarding, creative music, community music and the growth mindset. Further information is available from the [Student Information Hub](#) on the Intranet (SharePoint) or via email at [LRAM@ram.ac.uk](mailto:LRAM@ram.ac.uk)

## 7 PROGRAMME ADMINISTRATION

### Accessing your Academy email

You must use your Academy email address when doing Academy business, not a private email address. Email is how the Academy will contact you, including with offers of performance opportunities both inside the Academy and externally.

You can access your Academy email as follows:

- 1 You will be provided with a student email address on enrolment.
- 2 If you have a problem then ring IT Helpdesk on 0207 873 7366 or via email at [itservicedesk@ram.ac.uk](mailto:itservicedesk@ram.ac.uk)

### Accessing your timetable on ASIMUT

Your BMus Programme timetable is available on ASIMUT, showing the following information: title of activity, professor leading activity, venue of activity, time of activity. You may be emailed by the Academy with partial timetable information in emergencies, but in general you must check ASIMUT regularly so that you do not miss out on changes to masterclasses, chamber music coaching, seminars, etc. You can access ASIMUT from your mobile phone / tablet etc. as well as from computers in the Academy.

You can access ASIMUT as follows:

- 1 Type <https://ram.asimut.net> (notice the 's' after http).
- 2 Type your username and password in the appropriate boxes.
- 3 The homepage shows you your timetable including days, times, venues, and professors of all compulsory classes. Clicking on a different date on the calendar allows you to view future dates.
- 4 You can search for other students and staff timetables by surname if you need to know where somebody else is.
- 5 Clicking on 'Locations' shows you how the Academy's various spaces are being used for different activities, including student practice rooms.
- 7 If you have a problem email the IT HelpDesk at [itservicedesk@ram.ac.uk](mailto:itservicedesk@ram.ac.uk)

### Registering on your modules

#### Module Confirmation

You will be able to view the modules that you are enrolled on in ASIMUT as you will be timetabled to attend lectures, seminars etc. for these modules. If you do not believe that you are enrolled on the correct modules please contact Registry.

#### Timetabling of core modules (B1-B2)

All core modules are pre-timetabled for you by the Academy in order to avoid clashes between your many activities.

## Choosing Electives (B3-B4)

You must register for your B3 electives during your B2 year and for your B4 electives during your B3 year. You will be invited to attend an electives fair before the end of the Academic year. Further information is available from the [Student Information Hub](#) on the Intranet (SharePoint).

## What you should expect at the start of modules

At the start of every Academic Studies module (in the first or second class) you should expect to receive a copy of the Module Descriptor. This is the page-long information sheet that tells you everything you need to know about the module. All academic Module Descriptors are included in this Handbook. You will also be able to find your module descriptor on Blackboard.

You can expect the Module Leader to explain briefly to the class what the module is going to be about. This will include a summary of the subject, how the module is organised week by week, when the assessment deadline is, how you will be assessed etc.

Most Module Leaders will also give you copies of test papers / essay questions / assignment outlines from previous years. This is done so that you understand how and what you are going to learn over the 12 / 24 week duration of the module.

## Attendance, including leave of absence

Results every year presented at the Academy's Exam Boards show a positive correlation between attendance and academic success, and a positive correlation between attendance and receiving increasingly higher marks as the academic year progresses. For this reason, the Academy is extremely keen to ensure that you are fully engaged with your whole programme. If you fail to comply with the Academy's attendance regulations without legitimate reason or excuse, this is a breach of the Regulations and falls under the remit of the Student Disciplinary Code (see Regulation G4: Attendance at Academic Classes and Activities in the Academy's full [Regulations](#), on Sharepoint (Intranet).

In parallel to Principal Study where attendance in orchestral projects is managed by a penalty mark system, the Academy operates a system monitoring attendance in Academic Studies seminars. The system outlined below is different to the Principal Study penalty system (see Performance Department for details):

- 1: If you incur a pattern of repeated absences ("repeated" means "three consecutive / near-consecutive weeks", is subject to the academic judgement of your lecturer and your Head of Year, and takes into account your history of academic engagement) without prior formal written approval (see regulations on Leave of Absence and Extension or Deferral), then you receive 1 penalty mark.
- 2: If you receive a penalty mark then you go "on report" in the relevant module, and become subject to regular specific reports about your weekly work, shared between your lecturer and your Head of Year. These reports concern how seriously you are attempting to improve your academic engagement and overall professionalism (see Student Charter for your responsibilities as a student). These reports last for 3-4 weeks, depending on your history of academic engagement.

3: If reports between your lecturer and your Head of Year concur that your behaviour and attendance have improved in the 3-4 weeks following the receipt of a penalty mark, then the reports stop.

4: If you receive five penalty marks, then you receive a reduction of 5% in the mark for the relevant module.

### **Leave of Absence**

We expect that you will prioritise your studies at the Academy and ensure that you are available to attend all classes, orchestral projects, scheduled activities, rehearsals, assessments and performance activities. It is important however, that you have the opportunity to undertake appropriate external professional activities relevant to your development as musicians, artists and professionals. There may also be times when you need to be away from the Academy for personal reasons and need to apply for Leave of Absence. Further information is available from the [Student Information Hub](#) on SharePoint (Intranet):

### **Student Route; Student Work Placements**

Students studying at the Academy on a Student Route visa are restricted in their ability to undertake external performance work, by their visa regulations, which prevent them from undertaking work as an entertainer and being self-employed. However, Music degree students are allowed to undertake work as entertainers (paid or unpaid), providing the performance is arranged through the sponsoring institution (the Academy) and is an assessed part of their programme of study. This is possible if the work can be seen as a professional development opportunity, but you as a student must follow the below guidance in order to comply with your visa regulations. All students wishing to undertake a work placement that is not part of core Academy activity, including **any** paid or unpaid performance work, must submit a request using [Student Route and Tier 4 Visa Application Form](#)

Full details are available from the [Performance Department](#) Intranet (SharePoint) site.

### **Student disciplinary code**

You are expected to pursue your academic and performance studies with diligence and professionalism; ensure that you are familiar with, observe and fulfil the requirements of the programme of study and the Academy's Regulations as set out in the Programme and Departmental Handbooks and the Academy's Regulations. Breaches of the Regulations may be dealt with by Heads of Year in the first instance or may be referred directly to the Head of Programme in accordance with the [Student Disciplinary Code](#) available on the Academy's website.

### **Interruption of study**

The BMus programme is normally studied for four continuous years. Sometimes students need to take an interruption of study for health, financial or other serious reasons and can apply to take a year out. You can still access the Academy's student support services while on an interruption of study and in order to help you to prepare to re-join the programme. Further information is available from the [Student Information Hub](#) on the Intranet (SharePoint).

## Feedback from students

The Academy's senior managers, programme team, and those teaching the programme always welcome informal feedback from you on any aspect of your programme and studies. Student Union members and student representatives are part of Academy committees and students are encouraged to use their representatives and let them know of any matters of concern that you wish to be raised at these committees.

To help monitor and improve the delivery of the programme, you will be given the opportunity to participate in student feedback surveys reviewing your experience of studying at the Academy including both Academic Studies modules and within your Principal Study department.

You are asked to be open, honest and constructive in your evaluation and comments. This feedback will directly inform the Annual Monitoring Report for the BMus Programme. This Report is formally considered by the Academic Board and a summary is presented annually to the Academy's Board of Governors. It is a vital component in the Academy's mechanism for developing the quality of our students' experience and planning for the effective future delivery of the programme.

Feedback survey results are published on the [Student Information Hub](#) on the Intranet (SharePoint).

## English language support

If English is not your first language, when you start your BMus degree, you will probably be doing more speaking and writing in English than you have ever done before. Throughout the academic year, your development of English language skills is supported by the English Support Tutor. Helpdesk is also available for students whose first language is English. Further information is available from the [Student Support Hub](#) on the Intranet (SharePoint).



## 8 ASSESSMENT

As a student, it is your responsibility to find out the assessment requirements for every module. Attendance at all relevant tests is compulsory. If you fail to attend or submit an assessment then you will receive a mark of 0% for the assessment, unless a deferral of that particular assessment has been approved, within the correct timeframe, via Extension or Deferral Application. If you fail to attend an assessment then you may also be subject to disciplinary proceedings, as this equates to being absent without leave. For more information, including late penalties for submission of assessment please see [Regulations](#) and [Examination Procedures](#) on the Student Information Hub on the Intranet (SharePoint).

Requests for an extension or deferral are considered according to the Extension and Deferral Process Regulations. Information and guidance on the process can be found on the [Student Information Hub](#) on SharePoint (Intranet):

### Presenting your work: style guide and referencing conventions for academic work

The Academy upholds rigorous standards in all academic work, including the manner in which it is presented. Your written work must accurately reference sources you used, in order to recognize other authors' views and to provide a basis for your own argument. Proper citation and referencing (e.g. bibliography, discography and footnotes) will help you adhere to the Academy's strict plagiarism policies and avoid penalties for unprofessional activity (cheating). Improper use of AI is classed as malpractice and is penalised. The style guide and referencing convention used at the Academy is the Chicago Manual of Style Online and can be found at <http://www.chicagomanualofstyle.org> or is accessible via the Academy's Library catalogue.

The better your writing, the better the mark. Poor writing affects the marker's ability to understand your argument and your content, and will reduce the mark you are given for the work.

### Marking

At Level 6, summatively assessed work at the end of a module is blind double marked either by individual assessors or by a panel as appropriate. Blind marking means that neither assessor sees the other assessor's % mark until separate marking has been completed.

At Level 5 and below, summatively assessed work may be double marked or single marked and moderated.

If you fail an assessment (if your work is referred), and if you are (normally) given an opportunity to re-sit it, and if you pass the assessment on the second attempt, then your final mark will be capped at the pass mark 40%.

For further information please see the Academy's Examination Procedures on the [Student Information Hub](#) on the Intranet (SharePoint).

## External Examiners

The Academy's external examining system is one of the most important ways of ensuring that the programmes we are running are academically sound, that the students are receiving appropriate teaching and that results are comparable to those in similar higher education institutions.

Further information on External Examiners can be found in the Academy Regulations on the [Student Information Hub](#) on the Intranet (SharePoint). All External Examiner reports are published on the Intranet.

## Academic malpractice

You receive information on the Academy's expectations in terms of referencing, academic convention and scholarly practice during your first year of study. You should consult with your Head of Year if you do not understand what is expected of you in these areas as soon as possible, and before you are required to take any kind of assessment.

Academic Malpractice, in all forms, is an offence and will be addressed seriously by the Academy. For further details of all of the offences which constitute academic malpractice, please see the Academic Malpractice Regulations on the [Student Information Hub](#) on the Intranet (SharePoint).

## Feedback for students

Feedback is vital to your rounded professional and musical development. Some feedback is verbal, some is written, some is online. A detailed document explaining how feedback works is available on the [Student Information Hub](#) on the Intranet (SharePoint).

## Mark descriptors

Please see Examination Procedures available on the [Student Information Hub](#) on the Intranet (SharePoint).

## 9 INSTITUTIONAL INFORMATION

### Student academic and pastoral support, including disability

Full details of your support network, including learning support, and all the staff that are involved in helping you please visit the [Student Support Hub](#) on the Intranet (SharePoint).

### Head of Year

You are assigned a Programme Head of Year in each of your four years of study. Your Head of Year acts as a central point of contact outside of your principal study department, and has a range of responsibilities to help support your studies:

- 1) They are members of academic, artist development and/or performance staff who teach and supervise work in a variety of contexts.
- 2) They work with the heads of departments and programmes, and manage and oversee the entirety of your programme of study and represent you at the Examination Boards. You should talk to your Head of Year if you need to implement any changes, such as postponing an assessment or requesting an extension to a deadline; they can advise you if you need to submit an Extension or Deferral Application for any reason. You might also talk to them about your workload, assessments, how to seek additional learning or English language support, managing external engagements, and other similar matters.
- 3) Uniquely positioned at the centre of your institutional network, they act as institutional signposts, providing wide-ranging advice on how to resolve issues or access internal and external specialist support services if needed. They can help you to make connections and encourage communication in order to help develop solutions to problems. If you are unsure of who can best help you with an issue, contact your Head of Year who can point you in the right direction.

You will meet your Head of Year at induction meetings at the start of the year. They can be contacted by email, and will normally respond within two working days.

### Belonging

The Academy welcomes and promotes an inclusive working and learning environment in which students, staff and visitors are supported and welcomed. Equity and belonging are core values, and we commit to enabling staff and students to access opportunities and to develop their skills in as inclusive a manner as possible. Any form of discrimination or harassment will not be tolerated. We work together to enable a rich and diverse set of activities in the artistic, learning and teaching environment.

Further information please visit the [Student Information Hub](#) on the Intranet (SharePoint), and the [Belonging page on our website](#).

## Term dates

Term dates are available at [Term Dates](#)

Intensive Project Weeks, during which academic classes are suspended are on the following dates: Monday 7 to Friday 11 October 2024 and Monday 10 to Friday 14 February 2025.

## Library

Details of the Academy's Library opening hours, facilities and services are available on the [Library](#) area on the Intranet (SharePoint).

## IPR and copyright, including photocopying, downloading and scanning

Copyright legislation matters. It protects creative works from being copied, reused, performed and shared without permission. The Royal Academy of Music is committed to protecting its economic and moral rights as well as those of staff, students and other third parties. The Royal Academy of Music has an Intellectual Property Rights Policy which outlines staff and students' roles and responsibilities. Further information is available from the [Student Information Hub](#) on the Intranet (SharePoint).

## Collection and use of student data

The Academy processes student data in accordance with the provisions of the Data Protection Act 2018 and UK General Data Protection Regulation (GDPR). For more information please see G11 of the Academy's [Regulations](#) and the [Enrolled Student Privacy Notice](#) on the Academy's website. If you have any questions about the way the Academy processes your personal data, please email the Data Protection Officer [dpo@ram.ac.uk](mailto:dpo@ram.ac.uk)

**Undergraduate Programme Specification: BMus (Hons)**

**1 GENERAL INFORMATION**

1.1	Awarding Institution	The University of London
1.2	Teaching Institution	The Royal Academy of Music
1.3	Final Award	BMus (Lond.: RAM) with Honours
	Exit awards:	Cert.HE; Dip.HE; BMus (Lon.: RAM)
1.4	Programme Title	Bachelor of Music with Honours (London: RAM)
1.5	Duration	4 years
1.6	Mode of Study	Full-time
1.7	QAA Subject Benchmark	Music
1.8	Dates of Production / Revision	Nov 2008, Nov 2009, August 2015, Sept 2020
1.8	Entry to the programme	Permitted after audition into B1, B2, or B3, not into B4

**2 AIMS OF THE PROGRAMME**

The programme delivers an integrated Honours-level education that centres on your development of high technical and musical standards in performance or composition, at the heart of which is your ability to listen creatively. The programme aims to develop your:

- 2.1 professional and intellectual skills to optimise your creative musical potential
- 2.2 ability to engage with musical processes and materials through performance, composition, analysis and criticism
- 2.3 knowledge base the skills that enable you to explore critically a wide range of repertoires in cultural and historical contexts
- 2.4 ability to synthesise musical theory and practice
- 2.5 ability to make informed and discriminating creative decisions and to communicate those decisions cogently to others
- 2.6 sustainable skillset in order that you are prepared for the challenges of a musical career, including the demands of public leadership in professional contexts.

**3 INTENDED LEARNING OUTCOMES OF THE PROGRAMME**

On successful completion of the programme, you will be able to demonstrate the following outcomes, which correspond to the QAA subject benchmark for Music:

**3A Knowledge and Understanding of:**

A1	technical and musical skills in your Principal Study commensurate with entry to the music profession and / or postgraduate study
A2	performance traditions, styles and interpretative strategies appropriate to different repertoires
A3	traditions of, historical contexts for, and current developments in your Principal Study discipline and related musical practices

A4	the relationship between historical, theoretical and critical study and musical practice
A5	the principles of musical pedagogy and outreach (as appropriate, depending on completion of the relevant electives).

### 3B Subject-Specific Skills: an ability to:

B1	project a distinctive musical personality
B2	perform or compose with technical and interpretative surety to a standard commensurate with entry to the music profession or postgraduate study (as appropriate)
B3	exhibit an informed and discriminating awareness of the conventions and symbolic meanings associated with a variety of musical repertoires, instruments, voices and genres
B4	reflect on the processes of music-making
B5	make critical judgements of the merits of musical performances and works and make a reasoned choice between various interpretative readings
B6	design and deliver a professionally convincing recital programme or to create a compelling portfolio of compositions
B7	employ musical terminology, both orally and in writing, in order to explain and convey technical and critical musical information
B8	(if you are a performer) perform effectively as part of a musical ensemble
B9	(if you are a composer) collaborate effectively with solo performers and musical ensembles

### 3C Transferable Skills: an ability to:

C1	engage in productive critical self-evaluation and self-assessment
C2	respond positively to the criticism of others
C3	marshal evidence in order to devise and sustain a cogent and coherent argument
C4	communicate, both orally and in writing, with confidence and insight
C5	manage time and prioritize tasks by working to strict deadlines
C6	take responsibility for your own personal / professional development and self-promotion
C7	use appropriate technology creatively and effectively

During the course of the programme, you work towards the learning outcomes listed above. Your progress towards these outcomes is gradual and may be met in stages corresponding to the QAA FHEQ as follows:

#### Level 4

Ensure fundamental technical security with the basic materials of music, both instrumentally and in the classroom, encompassing performing, practical musicianship, theoretical and historical knowledge. Introduce the interconnectedness of these core areas. Address areas of deficiency in previous training.

#### Level 5

Work is on a more substantial scale, demonstrating extended argument and a systematic engagement with external knowledge – performances, historical and contemporary sources. This knowledge can be assimilated, integrated and communicated in a convincing manner. The connections between all areas of the programme are reinforced through a developing awareness of both historically appropriate and historically contingent aspects of performance and musical study.

### Level 6

To develop as an individual artist, building on knowledge gained from the core curriculum in more specialized ways. Performance and composition are fully and fluently integrated with other forms of musical understanding and this provides a capacity to make and evaluate critical, interpretative and analytical decisions. Development occurs in relation to an increasing awareness of the nature and demands of the music profession and with the ability to work in a self-directed manner.

## 4 DELIVERY AND ASSESSMENT OF THE PROGRAMME

### 4.1 Learning, Teaching and Assessment Map

Learning and Teaching Processes help you to achieve the intended learning outcomes.

Learning and Teaching Process	Intended Learning Outcomes
Individual Principal Study Lessons	A1, A2, A3, A4; B1, B2, B3, B4, B5, B6, B7; C2, C4, C5
Performance Classes	A1, A2, A3, A4; B1, B2, B3, B4, B5, B7, B8; C2, C4
Masterclasses	A1, A2, A3, A4; B1, B2, B3, B4, B5, B7, B8; C2, C4
Directed Ensemble Coaching e.g. orchestra	A1, A2, A3; B2, B3, B8; C1, C2, C4, C5, C6
Ensemble Coaching	A2, A3; B1, B2, B3, B4, B5, B6, B7, B8; C1, C2, C4, C5, C6
Lectures	A2, A3, A4, A5; B3, B4, B5, B7; C3, C4, C6, C7
Seminars	A2, A3, A4, A5; B3, B4, B5, B7; C3, C4, C6, C7

Assessment methods are designed to allow you to demonstrate that you have fully achieved the intended learning outcomes.

Assessment method	Intended Learning Outcomes
Recital / Portfolio	A1, A2, A3, A4, A5; B1, B2, B3, B4, B6; C1, C2, C4, C5, C6, C7
Concert Assessment	A1, A2, A3, A4; B1, B2, B3, B4, B8; C1, C2, C4, C5, C6, C7
Practical Test	A2, A3, A4, A5; B3, B5; C1, C2, C4
Written Assignment	A2, A3, A4, A5; B3, B4, B5, B7; C1, C3, C4, C5, C6, C7
Written Test	A2, A3, A4, A5; B3, B4, B5, B7; C1, C3, C4, C5, C6, C7
Coursework / Professorial Report	All
Viva voce Test	A2, A3, A4, A5; B1, B3, B4, B5, B7; C1, C2, C3, C4, C5, C6

### 4.2 Learning and Teaching Processes

The BMus (Hons) programme uses a range of teaching methods to ensure that your learning processes are stimulating, challenging, diverse and complementary.

**Individual lessons.** Regular one-to-one work with your Principal Study teacher underpins the programme's core aims; it is central to specialist conservatoire training. It fosters the dissemination of discipline-specific professional / artistic practices, and enables you to develop key professional skills that relate directly to your individual abilities and artistry: musical technique, interpretation skills, repertoire building, programme / portfolio building; audition techniques, etc. The reflexive nature of the relationship between you and your your teacher is critical to your development of a reflective, critical and informed attitude to performance.

**Performance classes** provide a bridge between individual tuition, masterclasses, and concert performances. They allow you to present work-in-progress and receive informal feedback from departmental staff and from their peers. They are designed to enable you to gain insights into technical and interpretative issues, and to develop your critical faculties in relation to your own creative processes and performances, and those of others.

**Masterclasses** provide you with opportunities to present work to a leading visiting artist, normally in an open setting (in front of other students and members of the public). Like performance classes, masterclasses complement individual tuition by widening the range of interpretative judgments with which you engage. They expose you to the highest international professional standards and provide additional high-profile performance opportunities.

**Ensemble and Directed Ensemble coaching** is the means by which small or large groups of performers receive tuition in preparation for concert performances. Rehearsals and performances in large ensembles are designed to develop: (1) an ability to work co-operatively; (2) a sense of professional discipline and rigour; (3) the particular technical and musical skills of large ensemble performance; (4) knowledge of the repertoire. You participate in chamber music work as part of your programme. Small ensemble work is mostly student-directed, with periodic coaching by staff. If you are a performer then this mode of study is designed to develop: (1) close working relationships essential for high-level chamber music-making; (2) the ability to work autonomously; (3) the ability to solve interpretative and technical issues to the end of developing coherent performances; (4) knowledge of repertoire. If you are a composer then this mode of study is designed to develop: (1) close working relationships that are essential for high-level music-making; (2) the ability to work autonomously; (3) the ability to realize creative ideas in live performance with accuracy and efficiency; (4) knowledge of instruments / voices.

**Lectures (large group)** provide a forum for the dissemination of ideas, information and skills to the end of establishing a sound and sustainable knowledge base. They serve as models for organizing materials into a coherent argument.

**Seminars (small group)** are designed to encourage the sharing of ideas and the development of structured arguments and debating skills. They encourage you to develop your critical faculties and presentational skills through presentation and defence of your views, together with the opportunity to critique the views of peers and Professors. Seminars are used for modules that require a mix of Professor-led delivery, student-led debate, and interactive supervision.

**Academic tutorials (often one-to-one)** provide opportunities for staff to develop, monitor, and critique your individual projects, and to provide you with specialist input where applicable.



## 4.3 Assessment

- 4.3.1 Two precepts underpin the assessment strategy: (1) its function is to enable you to demonstrate that you have achieved the programme's intended learning outcomes at an appropriate level; (2) it promotes and supports your learning, providing feedback on standards achieved and how improvements could be made.
- 4.3.2 All modules have appropriate descriptive marking guidelines whose function is to ensure comparability of standards across all levels and activities in the programme, demonstrate these standards to external bodies, and promote transparency within the Academy.
- 4.3.3 The varied assessment methods used in the programme are designed to provide the most appropriate means of evaluating your achievements, promote different types of learning experience, and avoid excessive formal testing. The following list of assessment methods is indicative, not comprehensive or binding:

**Recital.** The end-of-year recital is the focal point of the programme for performers and is the primary assessment method for your Principal Study module. The recital given at the end of the programme enables you to demonstrate your achievements in relation to a broad range of the intended learning outcomes, including those concerned with technical and interpretative skills, communication and presentational skills, and programme design skills. As such, it is the 'acid test' of your summative achievement as a creative musician during the programme.

**Portfolio.** The end-of-year portfolio submission is the focal point of the programme for composers and is the primary assessment of your Principal Study module. The portfolio submitted at the end of the programme enables you to demonstrate your achievements in relation to a broad range of the intended learning outcomes, including those concerned with technical and creative skills, communication and presentational skills, and with the ability to work with performers and appropriate technologies. As such, it is the 'acid test' of your summative achievement as creative musicians during the programme.

**Practical Test.** Skills developed in modules like Aural Skills and Conducting Skills are tested in ways that enable you to demonstrate your achievements practically.

**Written Test.** Assessment by written test is an efficient and effective means of assessing your ability to develop a sufficient knowledge base and marshal information cogently in the context of a closed-book, timed environment.

**Written assignment.** Written assignments enable you to demonstrate your understanding of module content and methods, competence in research methods, the ability to marshal information to construct cogent rational arguments, communication skills, and self-management skills. You are given several weeks to complete assignments, enabling you to produce work that has been researched and presented with an attention to detail.

## 5 PROGRAMME STRUCTURE

You study on the BMus programme over four academic years. You study at four Levels: Level 4, Level 5, Level 6 (B3), and Level 6 (B4). Credit is given at all levels. Your marks awarded in Levels 5, Level 6 (B3) and Level 6 (B4) are weighted in the ratio 1:2:3. Classification of your award will be based on marks accumulated at Level 5 (B2) and Level 6 (B3 and B4) only. In some cases you may be exempted from modules in which you are deemed to satisfy requirements through a

formal AP(E)L process. Each Level of your programme comprises 120 credits. 480 credits are required in order for you to be awarded the degree with honours.

If you leave the programme having successfully completed 120 credits at Level 4, then you are eligible for the award of Certificate of Higher Education (CertHE). If you leave the programme having successfully completed 120 credits at Level 4 and 120 credits at Level 5, then you are eligible for the award of Diploma of Higher Education (DipHE). If you leave the programme having successfully completed 120 credits at level 6 (B3) and 60-105 credits at level 6 (B4), then you are eligible for the award of an Ordinary (non-honours) BMus (Lond.: RAM).

The following modules represent the minimum and sole requirements for BMus:

#### Performers:

HE Level	Units of Study	Credits
<b>4</b> Progression to HE Level 5 is conditional upon the successful completion of (or exemption from) all Level 4 modules.	Principal Study 1 (Solo Performance)	<b>45</b>
	Professional Development Activity 1	<b>25</b>
	Aural Skills 1	<b>15</b>
	Analytical Skills 1	<b>15</b>
	Contexts for Performance 1	<b>15</b>
	Artist Development 1	<b>5</b>
<b>5</b> Progression to HE Level 6 (B3) is conditional upon the successful completion of (or exemption from) all Level 5 modules.	Principal Study 2 (Solo Performance)	<b>45</b>
	Professional Development Activity 2	<b>25</b>
	Aural Skills 2	<b>15</b>
	Analytical Skills 2	<b>15</b>
	Contexts for Performance 2	<b>15</b>
	Artist Development 2	<b>5</b>
<b>6 (B3)</b> Progression to HE Level 6 (B4) is conditional upon the successful completion of (or exemption from) all Level 6 (B3) modules.	Principal Study 3 (Solo Performance)	<b>45</b>
	Professional Development Activity 3	<b>25</b>
	Professional Development Portfolio 3	<b>10</b>
	Electives	<b>40</b>
<b>6 (B4)</b>	Principal Study 4 (Solo Performance)	<b>60</b>
	Professional Development Activity 4	<b>25</b>
	Professional Development Portfolio 4	<b>15</b>
	Elective(s)	<b>20</b>
<b>Total: 480 BMus (Hons)</b>		

#### Composers:

HE Level	Units of Study	Credits
<b>4</b> Progression to HE Level 5 is conditional upon the successful completion of (or exemption from) all Level 4 modules.	Principal Study 1 (Portfolio)	<b>45</b>
	Professional Development Activity	<b>25</b>
	Aural Skills 1	<b>15</b>
	Analytical Skills 1	<b>15</b>
	Contexts for Performance 1	<b>15</b>
	Artist Development 1	<b>5</b>
<b>5</b> Progression to HE Level 6 (B3) is conditional upon the successful	Principal Study 2 (Portfolio)	<b>45</b>
	Professional Development Activity 2	<b>25</b>
	Aural Skills 2	<b>15</b>
	Analytical Skills 2	<b>15</b>

completion of (or exemption from) all Level 5 modules.	Repertoire	<b>15</b>
	Artist Development 2	<b>5</b>
<b>6 (B3)</b> Progression to HE Level 6 (B4) is conditional upon the successful completion of (or exemption from) all Level 6 (B3) modules.	Principal Study 3 (Portfolio)	<b>45</b>
	Professional Development Activity 3	<b>25</b>
	Professional Development Portfolio 3	<b>10</b>
	Electives (inc. Orchestration)	<b>40</b>
<b>6 (B4)</b>	Principal Study 4 (Portfolio)	<b>60</b>
	Professional Development Activity 4	<b>25</b>
	Professional Development Portfolio 4	<b>15</b>
	Elective(s)	<b>20</b>
<b>Total: 480 BMus (Hons)</b>		

## 6. STUDENT SUPPORT

Your programme study is supported by an extensive network of academic staff, academic support staff, and pastoral / personal support staff. You receive an induction at the start of your programme of study. This includes: diagnostic testing for placement in appropriate tutorial groups; advice on learning support; an induction into library and IT facilities; guidance on health and safety (including audiometric testing); registration; international student meetings; introduction to senior staff with programme responsibilities; head of year meeting.

## 7. DISTINCTIVE ASPECTS OF THE PROGRAMME

The Academy's focus on excellence in musical performance and creativity is reflected in four distinctive aspects of your BMus programme:

- 7.1 Due to its competitive entry and international reputation, the programme attracts a cosmopolitan, strongly motivated, and talented student body which gives you a realistic sense of the demands required to be at the top of your profession.
- 7.2 Your teaching is delivered by leading professional figures, whether in weekly lessons or in high-profile public masterclasses, so that you are educated within a culture that affords the highest professional standards of artistic interpretation and technical discipline.
- 7.3 The programme is designed to enable you to make the most of educational opportunities afforded by being in Europe's leading city for classical music. This is reflected in the outward looking aspects of Academy musical life (including public concerts and research events), as well as the outreach activities centred on the work of the Open Academy.
- 7.4 The Academy's world-class collections of string and keyboard instruments, music manuscripts, early printed materials, and other musical artefacts, together with the programme of events in the Academy's Museum, provide an unparalleled resource which impacts upon your learning experience at all levels of your programme.