MASTERS COURSES IN THE FACULTY OF MUSIC
Information for entry in October 2017
OXFORD MSt in MUSIC and MPhil in Music

COURSE OVERVIEW

000950 – MUSICOLOGY     003015 – COMPOSITION     003025 – PERFORMANCE

The Master of Studies in Music is a one-year taught course that offers an introduction to the broad range of current methodologies and approaches in music scholarship. Students specialize in musicology, composition or performance.

003065 – MUSICOLOGY     003045 – COMPOSITION     003035 – PERFORMANCE

The Master of Philosophy in Music is a two-year taught course. In the first year the students follow the same course as for the Master of Studies. For information about the second year see page 7.

For both courses the main Masters teaching is done in the first two terms; the third is reserved for completion of essays, the dissertation, or portfolio of compositions, and – for performance students – preparation of the final recital.

MUSICOLOGY

000950 and 003065

TEACHING 1 – CORE SEMINARS

The following four seminars (6 hours per seminar) run in the Michaelmas (Christmas) Term. In 2016-7 they are :-

- Historical Musicology - Professor Christian Leitmeir
- Current Trends in Analysis – Professor Jonathan Cross
- Aesthetics - Professor Eric Clarke
- The Social and Cultural Study of Music - Professor Georgina Born

Each student can participate in more than one seminar, and will be asked to give his/her order of preference for these seminars before the start of the course. Musicology students’ first submissions will be written in response to an aspect of any one of the seminar courses attended. This essay will normally be submitted as the first summative assignment (week ten of the Michaelmas term).

TEACHING 2 - ELECTIVE SEMINARS

In Hilary (Spring) term each year members of the Faculty convene a series of ‘elective’ seminars (normally six hours per series) based on their research interests to help Masters students prepare for their musicology essays. Students whose specialism is close to that of the seminar will be guaranteed a place if the seminar runs. Students may also sign up to any seminar on a ‘first come, first served’ basis. The first of the seminars will normally be a lecture given by the faculty member. The remaining sessions will normally include opportunities for students to make presentations as preparation for writing their essays.

One of the folio essays is normally in response to an elective seminar.

As an example in 2016-17 the following seminar series will take place :-
The Presentation Seminar series is held in the Hilary Term, and each student attend for six weeks. The entire student cohort is split into two groups, with musicologists, performers and composers being represented in each group. Each student prepares a presentation on their own research in one session; and responds to another student’s presentation in another session.

RECOMMENDED LIST C COURSES

Graduate students are invited to attend final year undergraduate Special Topics courses (‘List C’). These reflect the interests and expertise of individual members of the Faculty.

For 2016-17 the following courses are recommended:-

Michaelmas Term
- Lieder in Theory and Practice – Professor Laura Tunbridge
- Brazilian Music – Professor Jason Stanyek
- Psychological Perspectives on Performance – Professor Eric Clarke
- Music for the Dead – Professor Christian Leitmeir
- Music & Society in England, 1885-1914 – Professor Stephen Darlington

Hilary Term
- Early Dance – Professor Jeremy Llewellyn
- Music in the Community – Professors Suzanne Aspden and Eric Clarke
- Sound Art – Professor Gascia Ouzounian

ASSESSMENT FOR 000950 – MUSICOLOGY

You are required to submit:

1. a. an essay of 6,000 words (or equivalent, including notation, visual documentation, or analytical diagrams) in response to one of the Core seminars you have attended in the Michaelmas Term. This essay will normally be your first summative submission, to be handed in on Tuesday of week 10 in the Michaelmas Term.

   b. a 6,000 word essay, normally on a topic of the candidate’s choice, to be submitted on Tuesday of week 10 of Hilary Term.

   c. a 6,000 word essay, normally in response to an elective seminar to be submitted on Tuesday of week 3 of Trinity Term.

   Each section of the Part 1 assessment is weighted at 20% of the final mark.

2. a dissertation of not more than 13,000 words in musicology or ethnomusicology, or an editorial exercise (edition), with prefatory matter, submitted by the Tuesday of week 10 of Trinity Term.
PERFORMANCE

003025 and 003035

TEACHING FOR PERFORMERS

- **Core Seminar - Performance**
  There are 4 Performance seminars and a number of workshops, split between the Michaelmas and Hilary terms.

- Performers should participate in the other **Core Seminars** as part of preparation for the Musicology essay submissions.

- **Elective Seminars, Presentation Seminars** and **Recommended List C** courses, please see previous pages.

- **Individual Performance Tuition**

ASSESSMENT FOR 003025 – PERFORMANCE

You are required to submit:

1.  
   a. A performance of not more than ten minutes duration to be given in an examination in week 0 of Hilary Term.
   
   b. A 6,000 word essay, normally on a topic of the candidate’s choice, to be submitted on Tuesday of week 10 of Hilary Term.
   
   c. A 6,000 word essay, normally in response to an elective seminar, to be submitted on Tuesday of week 7 of Trinity Term.

   Each section of the Part 1 assessment is weighted at 20% of the final mark.

2.  
   A recital of not more than thirty minutes’ duration, vocal or instrumental, of at least two contrasted pieces, to be performed not later than the tenth week of Trinity Term. It is weighted at 40%
TEACHING FOR COMPOSERS

- **Core Seminar - Composition** (minimum 12 hours)
  There will be eight composition seminars, split between the Michaelmas and Hilary terms, each focusing on a different compositional technique, musical genre, or aesthetic issue. Composers are expected to write two compositions in response to these seminars during the course of the year.

- Composition students should participate in the **Core Seminar** as part of preparation for the Musicology essay submissions. Please see page 5 for more information.

- **Elective Seminars, Presentation Seminars** and **Recommended List C courses**, please see previous pages.

- **Composition workshops**
1. 
   a. **a composition** of not more than 8 minutes in response to techniques presented in composition seminars to be handed in on Tuesday of week 10 of the Michaelmas Term.
   
   b. **A 6,000 word essay** normally on a topic of the candidate’s choice, to be submitted on Tuesday of week 10 of Hilary Term.
   
   c. **A 6,000 word essay** normally in response to an elective seminar, to be submitted on Tuesday of week 7 of Trinity Term.
   
   d. **A composition** of not more than 8 minutes in response to techniques presented in composition seminars to be submitted on Tuesday of week 7 of Trinity Term.
   
   Each section of the Part 1 assessment is weighted at 15% of the final mark.

2. **A portfolio of compositions**, of not more than twenty-five minutes duration in total, to be submitted not later than the Tuesday of week 10 of Trinity term. It is weighted at 40% of your total assessment.
THE SECOND YEAR of the MPHIL IN MUSIC

The first year of the MPhil is identical to the MSt course (above). In the second year students concentrate on research and complete two further assessed pieces:

ASSESSMENT for 003065 - MUSICOLOGY

Part Three: a 10,000 word project (extended essay, analysis portfolio, ethno-musicological project, critical edition) – weighted at 35% of the final mark.

Part Four: a dissertation of between 22,000 and 25,000 words in musicology or ethnomusicology or a substantial editorial edition, with prefatory matter, of comparable length. This is weighted at 65% of the final mark.

ASSESSMENT for 003035 - PERFORMANCE

Part Three: a dissertation of between 17,000 and 19,000 words in musicology or ethnomusicology, or a substantial editorial edition, with prefatory matter, of comparable length. This is weighted at 50% of the final mark.

Part Four: a recital of forty-five minutes duration of at least two contrasted pieces. Two possible programmes must be submitted for approval to the DGS by Friday of third week of Hilary Term. This is weighted at 50% of the final mark.
ASSESSMENT for 003045 - COMPOSITION

Part Three: an 8,000 to 12,000 word project (short dissertation, analysis portfolio, portfolio of essays of ethno-musicological work, critical edition). This is weighted at 35% of the final mark.

Part Four: a portfolio of at least two well-contrasted compositions totalling between thirty-five and forty-five minutes in duration. This is weighted at 65% of the final mark.

TRANSFERRING TO THE MPHIL FROM THE MST – and vice versa

Towards the end of the MSt course it is possible for MSt students to apply to transfer into the second year of the two year MPhil course. The transfer is dependent upon achieving a high grade in the MSt assessment and the agreement of the student’s college, requiring financial guarantees. MPhil students may also decide to transfer to the MSt during the year.

HOW TO APPLY

For more information about graduate studies in the Faculty of Music at Oxford, please visit
http://www.music.ox.ac.uk/apply/postgraduate and
http://www.ox.ac.uk/admissions/graduate/courses/humanities/music

If you wish to be considered for funding you should apply to the 20 January 2017 deadline. There is a further deadline of 10 March 2017 courses remain open until the end of June. You can apply online from 1 September 2016 for courses starting in October 2017.

If you’d like to find out more about our Academics please go to:-
http://www.music.ox.ac.uk/about/people/academic-staff/university-lecturers-and-college-fellows/

Our programmes are updated every year and reflect the research interests and availability of faculty members. Please note that the various courses and seminars mentioned in this leaflet are those running in the academic year 2016-17. It does not follow that courses in 2017-18 will be exactly the same. The information here is to give you an indication of how the programme works.

If you have further questions please consult Alec Sims, the Senior Academic Administrator in the Faculty of Music (email: academic.admin@music.ox.ac.uk).