UNDERGRADUATE STUDY

The First Year (Honour Moderations)

During the first year, undergraduates study techniques of composition and analysis, examine a wide range of historical topics and ideas, and choose an option in an area that particularly interests them. The aim of the first year is to provide a solid grounding of skills and knowledge, and to teach as broadly as possible to allow all students to decide what interests them most in their selection of options for the final examination.

The course in the first year comprises four compulsory subjects (1-4) and one optional subject (5):

1. Techniques of Composition (basic contrapuntal and harmonic techniques)
2. Analysis (tonality and form; introduction to analytical approaches)
3. History of Music (general issues of music history and music in society; specific period or genre topics)
4. Keyboard skills (score reading and figured bass)
5. An option of one of the following:
   i. portfolio of compositions;
   ii. performance studies (recital of 10-12 minutes);
   iii. extended essay (4000-5000 words).

The Second and Third Years (Final Honour School)

The second- and third-year course consists of four core subjects and four optional subjects, which are studied to prepare for the Final Honour School of Music. There is much flexibility in the combination of options. They may either be spread widely, or be focused on a special interest. A student interested in choral music, for example, can focus on this area as an historical topic, edit a piece of choral music, take a choral studies paper and/or the choral performing option, and offer solo vocal performance. A student interested in composition may submit a portfolio of compositions, take the analysis and/or orchestration options, and focus on a twentieth-century topic in the optional historical subjects.
Subjects and Options

List A:
The four core subjects are each examined by a three-hour written paper, and comprise:

History of Western Music I (c.800 - c.1630); History of Western Music II (c.1600 to the present day); and a choice of two of the following three subjects: Techniques of Composition I (or Techniques of Composition II, see list B); Musical Analysis and Criticism; Musical Thought and Scholarship.

From Lists B, C and D the candidate chooses a total of four optional subjects, one from List B, one from List C, one from either List B or List C, and one from Lists B, or C.

List B:
All List B options are examined by portfolio submission except Solo Performance which is examined by recital. List B options comprise:

Analysis; Composition; Dissertation; Edition with Commentary; Orchestration; Solo Performance; Techniques of Composition II.

List C:
All List C options are examined by a three-hour written paper. Topics vary from year to year, and recent examples include:

Aesthetics; Choral Studies; Ethnomusicology; Film Music; Jazz; Mahler; Mozart; Music Theory; Opera on the Stage; Historical Performance Practice; Psychology of Music; Schenkerian Analysis; Schubert; Strauss; Stravinsky; Twentieth-Century Music Theatre; Verdi; Wagner; Western Chant.

TEACHING

Teaching at Oxford takes two main forms: lectures given in the Faculty, and tutorials given in your College. This 'double-track' approach, with College tutorials supplementing and supporting the Faculty lectures, is the key to the Oxford learning experience.

Lectures

Like most University departments, the Music Faculty offers specialist lecture courses on all subjects tested in the first-year and final examinations. There are also seminars, master-classes and workshop/recitals.
Tutorials

Oxford students benefit from the renowned tutorial system, run in their own College by their subject Tutor, who will in many cases also be a Faculty Lecturer. Sometimes you will be given individual tutorials, and more often you will be in a group of two or three. Whatever the case, you will find yourself benefiting from close interaction with established scholars and graduate students in hour-long tutorials for which you will usually be required to write an essay, complete a reading or listening assignment, or produce free or pastiche composition.