



## Reading and activities list for Music

### Checklist of Actions for Oxbridge preparation

- Complete the course and college research booklet which covers entry requirements for your course (e.g. admissions tests during interviews). Use it to help you make informed choices.
- Respond and maintain email contact with your OMS Mentor and do not hesitate to ask questions which may help your Oxbridge preparation.
- Read British broadsheets such as The Daily Telegraph, The Independent or The Guardian preferably every day (if not feasible, then at weekends). Think critically about what you have read; what issues are raised?; What assumptions are being made? What information is being relied on to draw which conclusions? How would you frame a counter-argument?
- Make note of subject-related terminology to look up definitions with the aim of working them into future academic discussions on your chosen Oxbridge course.
- Keep a "Learning Log". Note down (i) book titles/ articles (ii) author (iii) your thoughts, feelings and observations (iv) context and relevance of the book/article (v) whether you agree with what you have read.
  
- Preparatory Reading:
  - Cook, Nicholas *Music: A Very Short Introduction* (OUP, 2000)
  - Taruskin, Richard *A History of Western Music* (OUP, 2004) (sections thereof)
  - Bohlman, Philip V *World Music: A Very Short Introduction* (OUP, 2002)
  - Cook, Nicholas *A Guide to Musical Analysis* (OUP, 1994)
  - Kenneth Gloag and David Beard, *Musicology: the Key Concepts* (Abingdon, 2005).
  - Richard Taruskin's *A History of Western Music* (Oxford, 2005),
  - William E. Caplin, *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven* (Oxford: OUP, 1998);
  - Edward Aldwell and Carl Schachter, *Harmony and Voice Leading*, 3rd edition (Wadsworth Publishing Co., 2002).
  - *The Cultural Study of Music: A critical introduction*, ed. Martin Clayton, Trevor Herbert, and Richard Middleton (London: Routledge, 2003).
  - R. O. Morris and Howard Ferguson: *Preparatory Exercises in Score Reading* (Oxford: OUP, 1931).
  
- Listen to Melvyn Bragg's discussion of the mathematical structures that like at the near of music: <http://www.bbc.co.uk/programmes/p003c1b9>
- But the centre of your attention should be music itself. Among other things, you will need to become familiar with musical repertoires other than those related to your principal instrument(s). Getting to know as much music as possible should be one of your primary concerns, both before and during (and after!) your time at Cambridge. One of the easiest, most inexpensive and enjoyable ways to do this is by listening to the radio: make time to explore the schedules of BBC Radio 3, and get into the habit of tuning in to programmes of music both by composers you know and by those you've never heard of.
- Where possible, follow a recording or performance with a score: this will help you to begin to make connections between sounds and their notation. In time, you will need to acquire the ability to 'hear' a score—including one that you are writing—in your head, without the intermediary of an instrument or recording.
- Conversely, you will need to be able to 'visualise' the score of a piece to which you are listening. It is not easy to suggest fail-safe methods of acquiring these skills; nonetheless, they are very important to your enjoyment of your studies at Cambridge, and you are encouraged to work at them.



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- ❑ As for Harmony, Counterpoint, and Analysis from the later sixteenth century (sacred music by Palestrina and Victoria, for example) through the Baroque (J. S. Bach, of course; but also trio sonatas by Corelli, Handel operas) and Classical periods (sonatas, string quartets and symphonies by Haydn, Mozart, Beethoven; and get to know a Mozart opera) to the beginnings of Romanticism (Schubert Lieder).