

Humanities Divisional Board

Approved by Education Committee on 16 September 2019

Title of Programme/ Name of Regulation

Honour School of Music

Brief note about nature of change: Updates to reflect current practice

Location of change

In *Examination Regulations* (<http://www.admin.ox.ac.uk/examregs/2018-19/hschoofmusi/>)

Effective date

For students starting from MT 2018

For first examination from 2019-20

Detail of change

New text underlined, deletions struck-through:

A

(...)

^{1.2}2. No candidate shall be admitted to examination in this school, unless ~~he has~~ they have either passed or been exempted from the First Public Examination.

(...)

B

(...)

^{1.7}*List A* (core subjects)

^{1.8}(1) ~~Topics in Music History before 1750~~ Compulsory Paper I (one three-hour paper)

1.9(2) ~~Topics in Music after 1700~~ Compulsory Paper II (one three-hour paper)

(...)

1.22 *Lists B, C, and D (optional subjects)*

1.23 *List B (Portfolio options and solo performance ~~options~~)*

1.24(1) *Techniques of Composition II* (portfolio submission)

1.25 Candidates will be required to write, at their choice and on material set by the examiners ~~in the eighth week of Hilary Full Term in the academic year of examination~~, one of the following:

(...)

1.37(3) *Solo Performance, instrumental or vocal* (practical test)

1.38 Candidates shall prepare a programme of works in varying styles and submit it for the approval of the ~~examiners~~ Director of Performance, not later than Friday in ~~the fourth week~~ Week 4 of Hilary Full Term in the ~~second year of the Honour School, academic year of examination, addressed to the Chair of the Examiners, Honour School of Music, Faculty of Music, St Aldate's.~~ They may indicate a single work or a complete movement which they would like to play in full. The time each piece takes to play must be stated. The programme shall be timed to last between 35-40 minutes, including breaks and pauses. If the programme significantly exceeds 40 minutes the examiners are entitled to curtail or interrupt the performance. Candidates must provide for accompaniment, where required.

1.39 Candidates may offer self-accompanied vocal performance, which will be judged on both the singing and playing elements. They may not, however, propose a programme on more than one instrument in turn (such as violin and cello), other than such as might occur in the context of normal recital convention. Any candidate contemplating such a proposal should seek early advice from the ~~Chair of the Faculty Board~~ Director of Performance, whose decision on behalf of the Board will be final.

1.40 Candidates are required to provide for the examiners two copies of each piece to be performed, in the edition used. The copies shall be submitted to the Academic Administrator, Faculty of Music, by Monday of Week 7 of Trinity Term in the second year of the Honour School. ~~The copies shall be presented to the examiners at the beginning of the examination and collected from them at the end.~~ Programme notes must also be submitted to the Academic Administrator, Faculty of Music, by Monday of Week 7 of Trinity Term in the second year of the Honour School.

(...)

1.47(b) and three of the following options ~~(the three pieces to make up a minimum duration of 24 minutes):-~~

1.48(i) a work (or set of pieces) of 6-10 minutes duration for orchestra;

1.49(ii) a work (or set of pieces) of 6-10 minutes duration for mixed ensemble of between five and fourteen players;

1.50(iii) a work (or set of pieces) of 6-10 minutes duration for string quartet;

1.51(iv) a work(or set of pieces) of 6-10 minutes duration for SATB chorus in up to eight parts;

1.52(v) an electroacoustic composition (or set of pieces) of no more than 6 minutes, submitted alongside the source materials upon which the work is based;

1.53(vi) a work (or set of pieces) of the candidate's choice.

~~1.54 Each of these categories may be scored with amplification, live electronics or with an electroacoustic backing track.~~

1.55 Candidates intending to use the electronic studio in connection with ~~this option~~ with either (a) (iii) or (b) (v) are required to have attended the preliminary courses offered to undergraduates in their first year. Details relating to submission are given in the general note below.

1.56 (5) *Dissertation* (portfolio submission)

1.57 Candidates must submit two copies of a dissertation of between 8,000 and 10,000 words (exclusive of bibliography and appendixes) which has not been previously submitted for a degree of another university. The subject and title must be approved by the Board of the Faculty of Music. Details relating to approval and submission are given in the general note below.

Please note that 'electro-acoustic composition' includes both pre-recorded studio work and/or music created through transformation of live sound (eg: live electronics, digital delay, Max/MS). Candidates may also add electro-acoustic elements to the pieces for mixed ensemble, string quartet and a cappella choir; if so doing, each candidate will be responsible for supplying the necessary electro-acoustic equipment/material in a composition workshop setting.

(...)

1.67 (b) *Submission of written work*

(...)

1.70 ~~List C (three-hour paper options - Special Topics)~~ and *List D* (practical options)

1.71 The Board of the Faculty of Music shall approve, and publish each year by notice in the Faculty of Music, not later than ~~the eighth week~~ Week 8 of Trinity Full Term, a list of subjects for the examination six terms hence.

1.72 List C consists of special topics, each examined by written paper or by a portfolio of coursework, as specified in the Music Faculty Undergraduate Handbook relating to the examination. List D options combine a practical element with an extended essay or other submissions (two copies of which must be submitted). Approval and submission details for List D are as published within the Faculty Undergraduate Handbook relating to the examination.

Explanatory Notes

Change to exam titles

The change from “Topics in Music History before 1750’ to ‘Compulsory Paper I’ and ‘Topics in Music after 1700’ to ‘Compulsory Paper II’ was approved by the Faculty after extensive consultation with students and staff. The new titles have been included in the FHS 2020 handbook since the start of MT18.

Inclusion of submission date

Introduction to the regulations of a deadline for the submission of written material in support of the examination in Solo Performance. This also represents a change of deadline, as the previous deadline, given in the handbook, was Thursday of Week 7 (three days later). This carries minimal practical difference for students as the choice of music and score for the performance is made much earlier (Week 4 of Hilary Term).

All other amendments provide further clarification and options to student assessments.