HDB(21)037_U

**Humanities Divisional Board**

**Approved by …**

The Faculty Board of Music

Professor Martyn Harry (Director of Undergraduate Studies)

Professor Suzanne Aspden (Faculty Board Chair)

**Approved by the Division 16 July 2021**

**Title of Programme/ Name of Regulation**

Honour School of Music

**Brief note about nature of change**:

Change reflects the curriculum reform for the Faculty of Music and the recommended streamlining of the Exam regulations

**Location of change**

In *Examination Regulations* (https://examregs.admin.ox.ac.uk/Regulation?code=hschoofmusi&srchYear=2020&srchTerm=1&year=2019&term=1)

**Effective date**

**For students starting from MT 2021**

**For first examination from 2021-23**

**Detail of change**

# A

1.11. The subject of the Honour School of Music shall be the study of the history, analysis, criticism, theory, composition, performance, ~~and~~ practice and empirical study of music.

1.22. No candidate shall be admitted to examination in this school, unless they have either passed or been exempted from the First Public Examination.

1.33. The examination in this faculty shall be under the supervision of the Board of the Faculty of Music which shall make regulations concerning it subject always to the preceding clauses of this subsection.

# B

1.4Each candidate will be required to offer papers (1) and (2) from List A, any two of papers (3), (4), and (5) in that list, and four other papers, always provided that of these four at least one is from List B, one is from List C, ~~one is from either List B or C,~~ and two are ~~one is~~ from List B, C, or D. ~~, with the proviso that candidates may only offer two papers from List D if they are not also taking List B Solo Performance (B3). Candidates may always offer both List A (3) and B (1), as well as List A (4) and B (7); but certain~~

Candidates may offer only one paper from List D if they are offering List B Solo Performance (B3). They may also take B (1) with A (3i), and B (7) with A(4i) respectively, but B (1) must not be combined with A (3ii), nor B (7) with A (4ii). Certain other combinations of papers may from time to time be disallowed, always provided that notice of such disallowance be communicated to candidates not later than the third week of Michaelmas Full Term in the academic year preceding that of examination.

1.5**Candidates must indicate, not later than Friday of the fourth week of Michaelmas Full Term in the academic year of examination, which of the eight papers they propose to offer.**

1.6*List A* (core subjects)

1.7 (1) ~~Compulsory Paper I~~ Topics II (written paper ~~one three-hour paper~~)

1.8 (2) ~~Compulsory Paper II~~ Topics III (written paper ~~one three-hour paper~~)

1.9 (3) **Either** (i) *Techniques of Composition I* (~~online open book~~ written paper ~~examination~~)

1.10~~Candidates will be required to complete or continue in the appropriate style a piece of music from which at least one part will be given. One question must be answered from four set as follows:~~

1.11 ~~(*a*) later sixteenth-century continental vocal polyphony in four parts;~~
1.12 ~~(*b*) aria in three parts (voice, obbligato instrument, and basso continuo) from the period *c.* 1700-*c.* 1760;~~
1.13 ~~(*c*) four-part texture, of the period *c.* 1760-*c.* 1830;~~
1.14 ~~(*d*) nineteenth-century song accompaniment for piano, in the Austro-Germanic tradition.~~
1.15**Or** (ii) *Techniques of Composition II* (portfolio submission): see under List B

(1)

1.16 (4) **Either** (i) *Musical Analysis and Criticism* (~~open book examination over 48 hours~~ written paper)

**Or** (ii) *Analysis Portfolio* (portfolio submission): see under List B (7)

1.17~~Analytical and critical comment on one musical work (or movement of a work), normally from the late eighteenth, nineteenth or early twentieth century. The score will be provided.~~

1.18 (5) *Musical Thought and Scholarship* (~~open book examination over 48 hours~~ written paper)

1.19 ~~A paper on the history, criticism, and philosophy of music. Candidates may choose to answer either one or two questions.~~

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

1.21*List B* (Portfolio options and solo performance)

List B consists of optional topics, each examined by written paper, or a portfolio of coursework, or practical test, as specified in the Music Faculty Undergraduate Handbook relating to the examination.

~~Candidates may take B(1) and B(7) instead of or in addition to A (3i) or A(4i) respectively.~~

(1) Techniques of Composition II (portfolio submission)
(2) Orchestration (portfolio submission)
(3) Solo Performance, instrumental or vocal (recital ~~practical test~~)
(4) Composition (portfolio submission)
(5) Dissertation (portfolio submission)
(6) Edition with commentary (portfolio submission)
(7) Analysis (portfolio submission)
(8) Music Ethnography (portfolio submission)

1.22 ~~(1) *Techniques of Composition II* (portfolio submission)~~

1.23~~Candidates will be required to write, at their choice and on material set by the examiners, one of the following:~~

1.24 ~~(*a*) a fugue;~~

1.25 ~~(*b*) a sixteenth-century motet or Mass movement in four or five parts;~~

1.26 ~~(*c*) an eighteenth-century (Baroque style) aria or other ritornello-based movement;~~

1.27 ~~(*d*) a sonata movement (not necessarily the first) from the period from Haydn to Brahms;~~

1.28 ~~(*e*) a movement in a twentieth-century idiom (questions requiring familiarity with indeterminate or electronic techniques will not be set);~~

1.29 ~~(*f*) such other form of music as the examiners may offer,~~

1.30~~provided that the examiners shall always offer material on each of (*a*)-(*e*).~~

1.31~~Papers will be available for collection in the Music Faculty Library from 12 noon on Tuesday in the eighth week of Hilary Full Term in the academic year of examination. The portfolio must be submitted by candidates not later than noon on Tuesday of the second week of Trinity Full Term in the academic year of examination.~~

1.32~~This option may not be selected under List B(1) if it has already been selected under list A(3).~~

~~1.33 (2) *Orchestration* (portfolio submission)~~

1.34~~Candidates will be required to submit a piece of orchestration, the style and technique of the orchestration being appropriate to the material set. A choice of pieces, taken from the period 1750 to the present day, will be set. Papers will be available for collection in the Music Faculty Library from 12 noon on Tuesday in the seventh week of Hilary Full Term in the academic year of examination. The copies must be submitted by candidates not later than noon on Tuesday of the third week of Trinity Full Term in the academic year of examination.~~

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

1.36~~Candidates shall prepare a programme of works in varying styles and submit it for the approval of the Director of Performance, not later than Friday in Week 4 of Hilary Full Term in the second year of the Honour School. 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.~~

1.37~~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 theDirector of Performance, whose decision on behalf of the Board will be final.~~

1.38~~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. 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.~~

1.39 ~~(4) *Composition* (portfolio submission)~~

1.40~~Candidates will be required to submit a portfolio of four original compositions as follows:~~

1.41 ~~(*a*) one work (or set of pieces) of approximately 5 minutes duration for one of the following mediums:~~

1.42 ~~(i) solo piano;~~

1.43 ~~(ii) solo instrument (not voice) and piano;~~

1.44 ~~(iii) solo instrument and electroacoustics;~~

1.45 ~~(*b*) and three of the following options:~~

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

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

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

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

1.50 ~~(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;~~

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

1.52~~Candidates intending to use the electronic studio in connection 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.~~

1.53~~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/MSP). Candidates may also add electro-acoustic elements to the pieces for mixed ensemble, string quartet and a cappella choir.~~

~~1.54 (5) *Dissertation* (portfolio submission)~~

1.55~~Candidates must submit a dissertation of between 8,000 and 10,000 words (exclusive of bibliography and appendices) 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.~~

1.56 ~~(6) *Edition with commentary* (portfolio submission)~~

1.57 ~~Candidates must submit an edition with commentary including a preface of up to 10,000 words and copies of the original sources used (as pdfs or download links). Editions previously submitted, whole or substantially, for the Honour School of Music or a degree of any other institution may not be resubmitted. The work or works to be edited must be approved by the Board of the Faculty of Music. Details relating to approval and submission are given in the general note below.~~

~~1.58~~ ~~(7) *Analysis* (portfolio submission)~~

1.59~~Candidates must submit an analytical study of between 8,000 and 10,000 words 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.~~

1.60 ~~(8) *Music Ethnography* (portfolio submission)~~

1.61~~Candidates must submit a portfolio of essays and ethnographic work to a total of between 8,000 and 10,000 words (or equivalent). This may be submitted in a variety of formats, including recordings with commentary, video, photography, transcription and analysis. 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.~~

1.62*General Note on approval of subjects for List B (5), (6), (7), and (8)~~; and the submission of written work for List B (4)–(8).~~*

1.63 ~~*(a) Approval of subjects*~~

1.64Candidates intending to submit any of *B(5), (6), (7)*, or *(8)* must obtain prior approval of the subject and title from the Board of the Faculty of Music. ~~They are urged to seek early guidance from their college tutor on whether the subject is likely to be acceptable and must submit the proposed subject and title, together with the signed approval of the tutor, to the Academic Administrator by Friday of fourth week of Trinity Term in the academic year preceding that of examination. The faculty board shall decide whether or not to approve the subject and title and shall advise the candidate as soon as possible.~~

1.65 ~~*(b) Submission of written work*~~

1.66~~Candidates must submit their written work related to the examination of subjects B(1-2) & (4-8) by noon on Tuesday of the second week of Trinity Full~~

~~Term in the academic year of examination.~~

1.67~~The assessments must be submitted by uploading it to the Assignments Section of the FHS Music Submission WebLearn only; no concomitant copy submission may be submitted, for any purpose. Electronic submissions must be received by the deadline; technical problems external to the WebLearn system will not be accepted as grounds for excusing lateness. Written work shall be submitted as word-processed files converted to PDF with a coversheet as first page of the work, bearing on the front the candidate's examination number but neither their name nor the name of their college. Candidates must themselves retain a copy of each piece of work and must ensure that they receive the email confirming the submission and that the email is retained for future reference.~~

1.68*List C* ~~(~~optional topics ~~Special Topics)~~ ~~and List D (practical options)~~

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

1.70List C consists of ~~special~~ optional 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, as specified in the Music Faculty Undergraduate Handbook. (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.~~

*List D* (practical options)

List D options combine a practical element with an extended essay or other submissions, as specified in the Music Faculty Undergraduate Handbook.

**Explanatory Notes**

These changes have been approved during the process of the Faculty curriculum reform/review.

The changes to FHS are very minor overall:

- A change in name of a module (“Compulsory Topics” to “Topics”)
- The increase in flexibility of options given to students which allows them more options in the way in which they are assessed.
- Streamlining the regulations in line with recommendations from the Division.