

<b>Code:</b>	MU3400	<b>Course Value:</b>	0.5	<b>Status:</b>	Option (Honours)
<b>Title:</b>	Music and Society in Purcell's London			<b>Availability:</b>	Autumn or Spring
<b>Prerequisite:</b>	None			<b>Recommended:</b>	None
<b>Co-ordinator:</b>	Dr Stephen Rose				
<b>Course Staff:</b>	Dr Stephen Rose				
<b>Aims:</b>	<p>This course will:</p> <ul style="list-style-type: none"> <li>• Explore the range of elite and popular music in London between 1660 and 1700</li> <li>• Relate selected pieces to their social and political context</li> <li>• Probe the range of primary sources that document music of this period</li> </ul>				
<b>Learning Outcomes:</b>	<p>By the end of this course students should be able to:</p> <ul style="list-style-type: none"> <li>• Outline the repertoires and musicians of late seventeenth-century London</li> <li>• Discuss the political and social contexts in which these repertoires circulated</li> <li>• Engage critically with primary sources of the period</li> </ul> <p>Address the cross-currents between popular and elite musical traditions in the light of recent research</p>				
<b>Course Content:</b>	<p>The course will move between context, concepts and repertory, supported by weekly listening and reading. The syllabus may include the following themes:</p> <ul style="list-style-type: none"> <li>• The cultural impact of the Restoration of the monarchy (1660)</li> <li>• Music and politics: court odes, allegorical dramas and protest songs</li> <li>• Music and theatre: Purcell's music dramas (<i>King Arthur</i>, <i>Dido &amp; Aeneas</i> etc.)</li> <li>• Music as documented in diaries (e.g. Samuel Pepys, John Evelyn), letters and the earliest newspapers</li> <li>• Italian and French musicians in London</li> <li>• Popular music and oral traditions: broadside ballads and dance tunes</li> <li>• Musicians in the marketplace: the economics of the seventeenth-century music profession</li> </ul>				
<b>Teaching and Learning Methods:</b>	20 hours of lectures/seminars, in conjunction with formative activity such as a book review, class test or presentation, with tutorial feedback, contributing to some 130 hours of private study, resulting in the notional total of 150 hours of study for the course.				
<b>Key Bibliography:</b>	<ul style="list-style-type: none"> <li>• Burden, Michael, ed. <i>The Purcell Companion</i> (London, 1995)</li> <li>• Burden, Michael, ed. <i>Performing the music of Henry Purcell</i> (London, 1996)</li> <li>• Coward, Barry, <i>The Stuart Age: England, 1603–1714</i> (London, 1994)</li> <li>• Earle, Peter, <i>The making of the English middle class 1660–1730</i> (London, 1989)</li> <li>• Holman, Peter, <i>Henry Purcell</i> (Oxford, 1994)</li> <li>• Latham, Robert and Matthews, William, ed. <i>The diary of Samuel Pepys</i>, 11 vols (London, 1970–1983) (especially Richard Lockett's essay on 'Music' in vol.10)</li> <li>• Reay, Barry, <i>Popular culture in seventeenth-century England</i> (London, 1988)</li> <li>• Spink, Ian, ed. <i>The seventeenth century</i> (The Blackwell History of Music in Britain vol.3) (Oxford, 1993)</li> </ul>				
<b>In-course Feedback:</b>	One 2500-word essay to be written during the course and contributing to the final course mark; the essay to be returned with tutorial mark and comment, together with annotations where appropriate. See also under Teaching and Learning Methods.				
<b>Assessment:</b>	<p><b>Exam:</b> 2 questions from 6 in 2 hours (50%).</p> <p><b>Coursework:</b> One essay completed during the course (50%).</p> <p><b>Deadlines:</b> The essay to be submitted by the appropriate in-course deadline in order to qualify for final submission for assessment.</p>				