2nd- and 3rd-year option courses are generally limited to 25 students per class, selected on a first-come first-served basis, unless stated otherwise below.

Full descriptions of all courses, including assessment requirements, can be found in the course specifications at [http://www.rhul.ac.uk/music/prospectivestudents/undergraduate/home.aspx](http://www.rhul.ac.uk/music/prospectivestudents/undergraduate/home.aspx)

The information below is offered in good faith but is for guidance only and may be subject to change, particularly with regard to staffing.

**SECOND YEAR FLEXIBLE CORE COURSES:**

**MU2000 Studies in Music Analysis (Stephen Downes)**
This course introduces a range of important concepts for analysing music, and of the published secondary literature in music analysis. The analytical systems and repertories to be studied will vary from year to year, but students may expect to build on theoretical and analytical foundations established in the first year, by broadening their knowledge (through scores and recordings) of a wide range of Western musical repertoire, to learn and then apply standard analytical methods in order to gain a deeper understanding of the music’s construction and expressive effect, and to learn the vocabulary and technical proficiency necessary for reading and evaluating analyses of music by scholars from those traditions. The course may address pre-tonal, tonal or post-tonal music. The course is assessed by coursework (50%) and an exam (50%).

**MU2001 Studies in Composition (team-taught; queries to Samantha Fernando/Helen Grime)**
In this course you will develop your knowledge of a range of fundamental techniques of musical composition with particular focus on structure, harmonic control and the manipulation of rhythmic and melodic material. You will be encouraged to explore and develop your own creativity through the study of key works by a diverse range of composers which will be used as springboards for your own musical invention. You will create a portfolio of technical exercises and a short composition written in response to a given brief. Assessment: 100% coursework.

**MU2002 Studies in Music History (Julian Johnson, Daniel Elphick)**
This course introduces students to a wide range of issues in the history of music. It is taught by two members of staff, with one module focusing on pre-1750 and another focusing on post-1750 music. Questions of style history, technical developments in musical composition, and the relation of music to broader political, artistic, intellectual, and institutional histories are only the most obvious of those that will be interrogated in the course. The course is taught in a mixture of lectures and tutorials. Building on first-year courses in both music history and historiography in different ways, the course offers a particularly useful grounding for third-year dissertations, and provides a historical background to many second- and third-year option courses. The course is assessed by 50% coursework (essay of 2500-2750 words) and 50% exam.

**MU2003 Studies in Ethnomusicology (Tina Ramnarine)**
In what way is ethnomusicology more than the study of world music genres? Are there universals in music, and how can musicians, listeners and scholars approach this question through lived practice, historical study and discourse? What is the value of preserving...
‘dying’ traditions? This introductory course examines key issues and topics in ethnomusicology such as fieldwork and ethnography, the music business, musical change, music cognition and approaches to instruments. The course is taught in a mixture of lectures and tutorials. It offers a particularly useful grounding for anyone intending to write a third-year dissertation on ethnomusicological topics. The course is assessed by 50% coursework (essay of 2500-2750 words) and 50% exam.

MU2004 Studies in Music, Media and Technology (Tim Summers)
The course will introduce students to a range of ways in which electronic media and technology have affected and transformed musical cultures across the world through their ability to: record and store musical sound; create new sounds, new ways of combining sounds and new ways of synching sound with other media; turn musical sound into a commodity; separate musical sound from live performance context; and greatly alter dynamics of power in the production and consumption of music. The course will cover a range of key phenomena and issues in contemporary musical culture that are inextricably linked to electronic media and technology. Exact topics will vary, but may include: popular and mass-mediated music; electronic music; the impact of technology on compositional practices; music industries; piracy; film music, video and multimedia; music and the Internet; globalisation; debates on the value of mass mediated music; and questions of power and representation. The course is taught in a mixture of lectures and tutorials. It offers a useful grounding for anyone wanting to write a third-year dissertation on aspects of popular music or music and the media. The course is assessed by 50% coursework (essay of 2500-2750 words) and 50% exam.

MU2205 Practical Performance I (Peter Tregear, Mary Dullea)
This half-unit course offers you 16 instrumental/vocal lessons of 45 mins duration, culminating in a 20-minute recital at the end of term 2. The course also includes a mix of seminars and workshops. Students are given opportunity to perform for and critique one another in a variety of genres and setups (of their own choosing). Seminar topics covered include performance theory, dealing with performance anxiety, practice methods, improvisation and concert production. There may also be workshops on Alexander Technique and cognitive behavioural therapies for performance anxiety.

INTERMEDIATE LEVEL COURSES:

MU2210 Solo Performance (Mary Dullea)
This full-unit course is intended for students who wish to specialise in performance. The class is divided into two groups, each of which meets regularly throughout the term on a fortnightly basis. This course offers you 20 instrumental/vocal lessons of 1-hour duration, culminating in a 30-minute public recital at the end of term 3. Places on this course will be limited and priority will be given to students achieving the highest marks in their recital for MU1118 Solo Performance or MU2205 Practical Performance I.

MU2211 Ensemble Performance (Mary Dullea)
Admittance to this half unit course is limited to the most promising ensembles which submitted themselves for audition in March.

MU2213 Composition Portfolio (Helen Grime, Samantha Fernando)
(Co-requisite: MU2001 Studies in Composition)
In this course you will create a mixed portfolio of compositions and develop skills in independent creative work. You will be encouraged to pursue your own individual
approach to writing music with guidance from the course tutors alongside a series of group lectures. You will create two works: one involving a voice or voices, and another for either solo keyboard or small chamber ensemble. Assessment 100% coursework. Places on this course will be limited and priority will be given to students achieving the highest marks in MU1112 Creative Composition Techniques and MU1113 Practical Composition Skills.

MU2310 Ensemble Performance in World Music: Gamelan (Simon Cook)
This is a practical course (0.5 unit) spread over two terms which will enable you to develop practical, technical and theoretical competence as members of a gamelan ensemble. You are expected to attend practical sessions, seminars and rehearsals throughout terms 1 and 2. Assessment is based on two transcriptions (30%) in term one and a final recital (70%) at the end of term two; your recital mark is divided 50/50 between (a) group performance and (b) individual contribution. The course is immensely enjoyable, but requires a high level of commitment. Although it is assumed that some students enrolling on the course will be beginners, prior experience with the college’s extracurricular gamelan ensemble is advantageous. Places on this course will be limited. Please submit, with your course choice form, a written statement (no more than 200 words) explaining why you wish to take this course.

Public performances (besides the final examination) will be expected and deemed to be part of the course. Each student will be required to satisfactorily complete a diary of their learning, performance and listening experiences and other related activities. This will be submitted to the examiners at the time of the final recital. The development of technical and practical skills will be accompanied by the study of relevant socio-cultural and historical context, and Korean music theory and history. Students will also be required to complete prescriptive transcriptions from audio or video recordings to aid the understanding of musical processes, forms of elaboration or improvisation, and the interaction of parts within an ensemble. The transcription exercise will require analytical and description skills.

MU2328 Editing and Notation of Early Music (Helen Deeming)
As performers and music-scholars, we rely heavily on editions of music, but seldom think about how those editions are produced. This course will give you an understanding of the principles and problems of editing music, with a particular focus on early music, and thus enable you to select and use editions for your own performance and study with discernment. You will also learn the rules and conventions of a specific system of musical notation used during the Renaissance period which will enable you to sing/play such music from its original notation, and transcribe pieces from original sources into modern musical notation. For the final assessment, you will make your own critical edition of a piece of Renaissance music, with a commentary demonstrating your understanding of its history and musical style, and the performance practice issues your edition raises. Assessment: 100% coursework.

MU2338 Introduction to Jazz (Shzr Ee Tan plus visiting specialists)
This course is a historical and theoretical introduction to Jazz. Coverage of its origins and stylistic metamorphosis in the United States, as well as its globalised practice around the world today will be featured alongside a basic improvisation workshop and a practical look at the UK professional/ amateur scene. Cultural context will be examined via
additional debates on race discourse and the politics of ‘fusion’ genres. The course is assessed by 50% coursework (essay of 2500-2750 words) and 50% exam.

MU2335 Composing with Technology 1 (Chris Whiter)
In this course you will learn about and compose some commercial and media style music using the Logic Audio sequencing programme. The course will be based around and marked on four exercises. The exercises might include putting some notated acoustic music into the computer and creating a ‘mock-up’ of it and/or composing music for a short fragment of a TV programme, such as a nature documentary, for example. The exercises will be designed to help you get a good understanding of using Logic Audio and to start composing commercial music. The course is designed for complete beginners in music technology or those with A Level Music Technology; both are welcome. This course contains learning skills that will be of direct relevance to all those considering careers in the following fields; composition, film and media music, sound design, media and broadcast industries, sound engineering, software design, publishing, advertising, pop music industry, sound recording, creative industries in general and teaching. There is a follow up course - Composing with Technology 2 - in the third year for all those who take this course in the second year and wish to continue with this subject. Assessment: 100% coursework.

MU2342 Orchestral Conducting (Rebecca Miller) (subject to validation)
PLEASE NOTE THAT IN RESPONSE TO FEEDBACK via STUDENT-STAFF COMMITTEE, WE ARE OPENING THIS COURSE TO STUDENTS WHO HAVE NOT NECESSARILY MET THE AUDITION STANDARD. ALL REGISTERED STUDENTS WILL LEARN THE THEORY OF CONDUCTING, BUT THE PRACTICAL ASSESSMENT WILL FOR SOME BE THEIR BATON WORK, FOR OTHERS THEIR WORK AS CONDUCTED PERFORMERS.

This course will give you the technical skills, confidence, and abilities to direct orchestral rehearsals and performances. The course will consist generally of fortnightly sessions over terms 1 and 2, in which student conductors will direct an ensemble consisting of fellow course members and possibly some additional performers. If/When not conducting, you will play in the ensemble or actively participate by score-reading and providing analysis and feedback on the student conductor and players. Sessions may include discussion of harmonic, formal and motivic aspects of the repertory, as well as aspects of historical performance techniques. The course repertory will change from year to year and depend on student enrolment, but may include some of the following: symphonies by early Classical composers; Mozart, Beethoven and Haydn orchestral music; selected 19th-century repertory e.g. Brahms, Dvorak; early 20th-century repertory such as Stravinsky, Octet; Schoenberg, Verklärte Nacht; Elgar, Introduction and Allegro. Assessment: 15-minute conducting exam held in spring term (70%); coursework (essay and marked-up score) (30%). Places are limited and auditions may be required. Please submit, with your course choice form, a written statement (no more than 200 words) describing any relevant experience (including details of your instrument / voice) and explaining why you wish to take this course and what you hope to gain from the experience.

PY2102 Practical Ethics (taught by Philosophy)
The aim of this course is to allow students to develop their abilities to apply theoretical ethical considerations to practical ethical situations. We will look at a number of different ethical issues such as abortion, euthanasia, the rights of animals, what rights the state has to constrain the behaviour of its citizens, human enhancement (through technology, medicine, DNA manipulation), the relationship between justice and punishment, and our responsibilities to the environment. Each week there will be a lecture addressing a
different issue, followed by a seminar in which influential papers on the topic are discussed to determine how successful they are in analysing the ethical issue at stake. We will consider the abilities of various ethical theories to adequately characterise our concrete ethical life, and determine what this characterisation says about us as ethical individuals.

HONOURS LEVEL COURSES:

**MU2301 Traditional Music of the Andes (Henry Stobart)**
This course provides a broad overview of music making in the rural Andes, placing today’s practices within the historical context of indigenous Andean and imported European musical influences. Drawing on an immensely rich and vivid range of audio visual material and literature, it explores how music fits into the lives of particular Andean peoples. In turn, the course opens up larger questions regarding musical creativity, aesthetics, identity, relations with the natural world, and musical change. An extra-curricular performance ensemble run alongside the course also provides opportunities to put ideas from the course into practice.

**MU2304 Issues in Sound, Music and the Moving Image (Tim Summers)**
Issues in Sound, Music and the Moving Image will focus on analytical and critical approaches to sound film (i.e. not silent film) and focus on Western -- especially Hollywood and European -- film traditions. The course is assessed by 50% coursework (essay of 2500-2750 words) and 50% exam.

**MU2285 German Music between the Wars, 1919-1939 (Peter Tregear)**
This course explores the bewilderingly varied cultural environment that followed Germany’s defeat at the end of the First World War and the brutal suppression of artistic freedom after Hitler’s accession to power in 1933. A wave of different and often startling musical fashions and styles coloured the German musical landscape of the 1920s Weimar Republic (expressionism, new objectivity, cabaret, agitprop, serialism, applied music, jazz and popular music) under such figures as Hindemith, Kurt Weill, Busoni, Schoenberg, Zemlinsky and Eisler. At the same time, an older generation (especially Richard Strauss and Pfitzner) steadfastly maintained an adherence to the late-romanticism of an earlier era, a position which was to find greater favour during the Third Reich.

**MU2253 Mozart’s Operas (Mark Berry)**
Mozart’s operas will be explored both individually and collectively – or, to put it another way, as works and also thematically. There will be considerable scope for students to follow and to nurture their own interests. An especial focus will be the variety of ways in which the operas may be considered. Historical context will be crucial, but we shall explore how historical study might be combined with, amongst others, analytical, dramatic, and reception-based perspectives. Though greater weight may ultimately be accorded to works from Mozart’s maturity, the ‘early’ and incomplete operas will not be neglected; indeed, we shall ask what it is apart from chronology that distinguishes them – and many works by Mozart’s contemporaries – from the ‘canonical’ seven, and examine the historical instability of that ‘canon’.

**MU3419 The Classical Canon and Popular Culture since 1945 (Tim Summers)**
This course will look at a wide variety of ways in which the canon of Western art music has been re-used and re-contextualised since 1945. We will focus primarily on Europe and North America, and explore phenomena such as musical borrowing and sampling,
crossover performers and Jazz covers, cinematic appropriations and live broadcasts. Each seminar will focus on a case study, and combine cultural-historical work with close reading. On the one hand, we will discuss the changing reception of the canon in view of broader economic and cultural trends that have marked Western societies since the end of the Second World War (paying particular attention to the role of technology). On the other, we will analyse how particular works and musical gestures are transformed and invested with novel meanings when placed within new musical and multimedia contexts. The course is assessed by 50% coursework (essay of 2500-2750 words) and 50% exam.

MU2312 Elgar's Orchestral and Choral Music, 1899-1919 (Paul Harper-Scott)
This course introduces students to a wide range of Elgar's music, from the early choral works to the Third Symphony he left incomplete at his death. As well as examining all the major works, the course focuses on a range of broad themes: the Elgar myths, chivalry, religion, decadence, subjectivity, retrospection, politics, the figure of the child, gender and sexuality, nation and empire, and Elgar's treatment of form and programme. Elgar's music and its reception are placed in rich historical, musical, and philosophical contexts and a large amount of discussion - and a class debate - are built into the course to allow students to develop their own responses to this hugely (and often surprisingly) interesting music.

MU3260 Russian Music (Tina K Ramnarine)
Russia is a vast country with diverse musical traditions. This course provides an in-depth exploration of Russian cultural life, focusing on a wide range of musical practices from the 20th century onwards. It considers the establishment of conservatoires and the politics informing compositional practices. It examines musicological debates about the construction of 'Russian' music and ethnographic approaches to, for example, Nenets and Kola Peninsula creative practices. It also adopts interdisciplinary perspectives in looking at music alongside literature and film. The course will highlight music in various political contexts from imperialism, border territories, communism and indigeneity to glasnost and the new economies emerging from current political alliances.

MU3403 Late Beethoven (Julian Johnson)
After writing the major works of his so-called middle period, Beethoven all but stopped composing for about five years. But this creative silence was followed by a set of major works, written in the last decade of his life, that seem so individual and unlike anything written before that they are now referred to as a separate 'late style'. This course focuses on this repertoire – the last five piano sonatas, last five string quartets, the Missa Solemnis, 9th Symphony and Diabelli Variations – to explore why Beethoven's late works were at first considered to be the work of a madman but, ever since, have been held up as some of the most profound, complex and important music of the European tradition. We will be exploring individual works in some depth, but also trying to understand the context for them in terms of Beethoven’s own life and the political, cultural and musical times in which they were written. Central to the course is the question of how this music has been received and by what means we might make sense of it now.

MU3408 Music and Politics in Tudor England (Katherine Butler - Visiting Teacher)
This course introduces you to the complex history of the Tudor monarchs (Henry VII, Henry VIII, Edward VI, Mary I and Elizabeth I) and explores the relationships between this history and musical life in contemporary England. You will study the careers of the principal Tudor composers, such as Byrd, Tallis and Tavener, and consider the ways in which their lives and works intersected with the most significant political currents of the Tudor dynasty,
including the English Reformation, the rise of printing and England’s connections with her Continental neighbours. You will learn to analyse and contextualise the principal genres of Tudor music, such as motets, masses, anthems, services, madrigals and music for instrumental consort.

THE FOLLOWING COURSES ARE FOR FINALISTS ONLY:

MU3407 Practical Performance II - finalists only (Peter Tregear, Mary Dullea)
This course provides an opportunity for students to study an instrument/voice and work on performance through taking individual lessons, performing and giving feedback to other students in class seminars, writing programme notes and concert reviews, and giving an end of year solo recital. This course offers you 16 instrumental/vocal lessons of 45 mins duration, culminating in a 25-minute recital at the end of term 2.

MU3417 Composing with Technology 2 - finalists only (Chris Whiter)
(Pre-requisite MU2335 Composing with Technology 1)
The course will carry on with all the technological and compositional techniques and methods introduced in MU2335 Composing with Technology 1 but take a more in-depth look at them and delve much deeper into the software. We will study compositional and technological techniques from the experimental and electronica fields and from the music to moving-image repertoire, including film, tv, adverts and games etc., and build up knowledge of up-to-date practices and trends to inform work with a view to making it concordant with current music industry practices. You will be encouraged to start trying to develop your own voice in these styles of music. There will be some study of the issues in and repertory of electronically mediated music. There will be an opportunity in this course to write a portion of a film score consisting of several cues. The course will contain sections on mixing and music production. This course will be highly relevant to those who want to undertake further study in the fields of music technology, composition for moving image, computer, commercial and pop music composition and those who wish to pursue employment in broadcasting, production, the media, film and creative industries, commercial composition, the technology sector and advertising and publishing. Assessment: 100% coursework. Admittance to this course will be limited to the nine students achieving the highest mark in MU2335 Composing with Technology 1.

SPECIAL STUDIES (FINALISTS ONLY):

MU3391 Dissertation (Julian Johnson)
To write a detailed essay of 10,000–11,000 words (including footnotes or endnotes and excluding appendices and bibliography) on a topic of a critical, aesthetic, technical, historical, cultural, analytical or theoretical nature relating to music; or on a topic of an ethnomusicological nature; or to make a transcription of one or more historical sources relating to music and to write a detailed accompanying commentary of 5000-5500 words (including footnotes or endnotes and excluding appendices and bibliography). Assessment: By dissertation as described above (80%); and a 5-minute presentation at the start of term 2 (10%), along with presentation notes and an annotated bibliography (10%).

MU3392 Theory & Analysis (Julian Johnson)
To write a detailed essay of 10,000–11,000 words (or the equivalent in analytical material, including footnotes or endnotes and excluding appendices and bibliography) on a topic of a technical, analytical or theoretical nature relating to music; or to make an edition of
one or more theoretical sources relating to music and to write a detailed accompanying commentary of 5000-5500 words (including footnotes or endnotes and appendices but excluding bibliography). Assessment: By dissertation, as described above (80%); and a 5-minute presentation at the start of term 2 (10%), along with presentation notes and an annotated bibliography (10%).

MU3393 Special Study Performance (Mary Dullea)
The class is divided into two groups, each of which meets regularly throughout the term on a fortnightly basis. This course offers you 22 instrumental/vocal lessons of 1-hour duration, culminating in a 45-minute public recital at the end of term 3. **Places on this course will be limited and priority will be given to students achieving the highest marks in their recital for MU2210 Solo Performance or MU2205 Practical Performance I or MU2211 Ensemble Performance.**

MU3394 Special Study Composition (Helen Grime)
Developing on areas covered in MU2213 and MU2001 this course will provide a framework for you to further explore the possibilities in your own compositional method. You will complete a structured portfolio of compositions to include a work for solo unaccompanied instrument, a work for large ensemble and a work for orchestra, that will properly demonstrate your increased awareness, knowledge and understanding of contemporary art music and related compositional issues. The course is based primarily around lectures and small-group tutorial sessions. Lectures will draw on a wide variety of contemporary music to illustrate the techniques being explored. The purpose of the tutorial is for in-depth help, advice and feedback on the composition in progress. Other weeks will be given to seminar presentations by students and practical workshops. During the workshops you will be given the opportunity to have two of your works rehearsed and recorded by visiting professional musicians. It is hoped that through these workshops you will discover more about the possibilities of instrumentation and the many practical compositional issues facing composers today. You should also seek to develop your own opportunities for the performance of your music in order to develop your confidence and professional activity. **Places on this course will be limited and priority will be given to students achieving the highest marks in MU2213 Composition Portfolio.**