<table>
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<th>Class title</th>
<th>Music in London</th>
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<tr>
<td>Course number(s)</td>
<td>MUS 14160</td>
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<td>Semester</td>
<td>Fall 2015</td>
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<tr>
<td>Teacher(s)</td>
<td>David and Avril Sutton Anderson</td>
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<td>We are happy to talk with students individually after classes.</td>
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### Course Overview:

The course examines pathways of thought and influences that have shaped music in Britain from the introduction of plainsong from Italy in AD 597 to the present day. Students will learn about classical and popular musics and how they relate to socio-political, cultural and global contexts.

The course is chronological and treats several tangential themes along the way. For example the unit *Music and Drama* incorporates opera, music for dance and oratorio, and the unit *Folk and Traditional Music*, explores the fertile cultural roots of popular music making in Britain, its influence on the classical music renaissance in the early twentieth century and its modern day fusion with other world musics.

Throughout, an important emphasis is the experience of live musical performance in London. Students will attend seven events in a variety of venues, from opera at ENO to Sung Evensong at Westminster Abbey, from ballet at Covent Garden to jazz at Ronnie Scott’s Club.

A key element of approach is the making of connections between seemingly disparate musical forms and expressions, and encouraging students, through assignments and class discussion, to find contrasts and links themselves as they attain the necessary tools for the critical evaluation of the music they hear, both during the course and beyond.

### Learning objectives

By the end of the class, students should

- have a basic understanding of the history of music in Britain
- be able to clearly express critical evaluations of a wide range of musical performance, and make connections between musical works

### Assessment structure:

- Final written examination (30%)
- 3 reviews of concerts attended (30%)
- 3 quizzes (30%)
- Participation in class (10%)

### Required resources

- Required reading (available from the Textbook Loan): *Music: a very short introduction* - Nicholas Cook (OUP)
# Required reading (extracts provided):

- BBC Proms Music Guide to Great Choral Works - Ed. Nicholas Kenyon (Faber and Faber)
- Opera Before Mozart - Michael Robinson (Hutchinson University Library)
- The Rest is Noise - Alex Ross (Harper Perennial)
- Romantic Music - Arnold Whittall (Thames and Hudson)
- Still Growing - Ed. Steve Roud, Eddie Upton and Malcolm Taylor (eds publication)
- Who needs Classical Music? - Julian Johnson (OUP)
- Minimalists - K. Robert Schwarz (Phaidon Press)

Attendance at evening performances is an integral part of the course.
Details of specific dates and events will be confirmed at the start of the semester.

Student accounts will be charged up to £45 for photocopying, performances, required field trips and/or travel for this course.

## Classroom policies

Standard London Undergraduate Program attendance policies apply.

## Class by class schedule

**Class 1 Beginnings**
Following a general introduction to the course, outlining learning aims and objectives, the class examines early music for the church, from the introduction of plainsong from Italy to the flowering of renaissance polyphony in the ‘Golden Age’ of Tudor music.

- Required listening for Class 2: Purcell *Funeral March for Queen Mary*  
  Handel *Coronation Anthem: Zadok the Priest*
- Required reading: Purcell (*Rough Guide to Classical Music*)  
  and Handel (*BBC Proms Guide to Great Choral Works*)

**Class 2 Baroque London**
The importance of the work of Purcell and Handel will be assessed with particular reference to their associations with the monarchy and Westminster Abbey, followed by a guided tour of other musical sights in Baroque London (including the Chapel Royal and the Handel House Museum).

**Class 3 Westminster Abbey Evensong**
The class will attend Choral Evensong preceded by a talk by Robert Quinney, sub-organist and choir director at the Abbey.

- Required listening for class 4: Haydn Symphony no. 101 *The Clock*
Class 4 Musical London in the 18th Century
An appraisal of eminent foreign visitors in the 18th century (J.C Bach, Mozart and Haydn) will form an examination of the ‘classical’ style popular in London, now a major hub for musical performance in London.

Required reading for class 5: Romantic Music Arnold Whittall (chapter 1)

Class 5 Musical London in the 19th Century
An evaluation of the musical climate in 19th century England (‘Das Land ohne Musik’) - a century of missed opportunities, subordination to foreign influences and unease between Victorian and Romantic ethics.

Quiz 1

Required reading for class 6: Cecil Sharp and English Folk Music (efdss publication)

Class 6 The English Folk Dance and Song Society
An animateur from edfss leads the class in a workshop. The practical session explores the roots of English folk music and traces the evolution of the tradition through the revivals spearheaded by Sharp and Vaughan Williams in the early 20th century and later fusions with other musics, eg Fairport Convention.

Required reading for class 7: Opera before Mozart Michael Robinson (chapter 1)

Class 7 Music and Drama 1
An introduction to music for the stage in London and ballet at Covent Garden.

Class 8 Music and Drama 2
Origins of opera from Italy in the baroque period and its development throughout Europe.

Class 9 The Royal Opera House
A back stage tour of the ROH, Covent Garden.

Quiz 2

Required listening for Class 10: Vaughan Williams The Lark Ascending
Fairport Convention The Lark in the morning and Fotheringay

Class 10 The Living Song
The class examines the influences of folk song in the English pastoral style of Vaughan Williams and Holst, folk settings by Britten and subsequent developments in the 1960s (Fairport Convention) and today (Laura Marling).
Classes 11 to 14 provide a pluralistic survey of influences and reactions in classical and popular musics, post World War II to the present, in relation to the London music scene. Classes 13 and 14 will also include a practical component designed to encourage creative responses to given stimuli.

Required reading for Class 11: Introduction to *Who needs Classical Music?* (Johnson)

Required listening: The Who *My Generation*

**Class 11 Towards defining ‘classical’ and ‘popular’ in contemporary music**

The sixties; modernism, John Tavener and The Beatles

Required reading for Class 12: *Minimalism defined* chapter from *Minimalists* (Schwarz)

Contemporary Classical concert at Kings Place

**Class 12 Seventies London**

Glam Rock to Punk Rock and the Minimalist invasion from the US

Required listening for Class 13: Ronnie Scott *May Day*

**Class 13 Eighties and Nineties London**

Towards post-modernism, the New Romantics, Brit Pop and British Jazz

Required reading for Class 14: article(s) from *NME* journal

Required listening: Amy Winehouse *Frank*

An evening at Ronnie Scott’s Jazz Club, Soho

**Class 14 Twenty first century London**

New perspectives on tradition: Thomas Ades, Amy Winehouse and Dizzee Rascal.

Quiz 3