

BMus (Hons) Pre-enrolment Reading and Course Preparation 2019

Reading lists for individual modules can be found in individual module guides, which are issued to students during the first lecture of each module. You are not expected to purchase all texts on the reading lists, which are often extensive. All texts are available in City's library and many of the texts will be made available in electronic form on Moodle, our online learning environment.

Prior to arrival at City we strongly recommend that you read the following texts in order to prepare you for the course. The hyperlinks will take you to amazon.co.uk.

Essential reading pre-enrolment:

Cook, N. (2000). [*Music: A Very Short Introduction*](#), Oxford: Oxford University Press.

Griffiths, P. (2009). [*A Concise History of Western Music*](#), Cambridge: Cambridge University Press.

Harper-Scott, J.P.E & Samson, J., eds. (2009). [*An Introduction to Music Studies*](#), Cambridge: Cambridge University Press.

Herbert, T. (2012). [*Music in Words*](#) (2nd edition), Oxford: Oxford University Press.

Rice, T. (2014). [*Ethnomusicology: A Very Short Introduction*](#), New York: Oxford University Press.

Taylor, E. (2002). [*The AB Guide to Music Theory Part I*](#), London: ABRSM.

There is also a core text used extensively in Music In Culture. You are not expected to read this before the course, but purchase is recommended:

Weiss, P. and Taruskin, R. (2007) [*Music in the Western World*](#) (2nd edition), Belmont, California: Thomson Schirmer.

Other pre-enrolment preparation:

Listening: We recommend that you listen to a wide variety of recorded and live music, as any musician should. It is recommended that, alongside reading, you listen to a few of the pieces mentioned in each chapter of Paul Griffiths' *A Concise History of Western Music* (listed above). Most can be easily and freely accessible via You Tube. If you are unable to access live music, then the [BBC Proms broadcasts](#) are a useful alternative.

Performance: If you intend to pursue advanced solo performance then you should ensure that you arrive in September with at least one or two works prepared on your principal instrument/voice. In some cases, we may require pianists and vocalists to sit placement auditions during induction week in order to match students with suitable teachers.

Musicianship: applicants are expected to read music fluently in the treble and bass clefs in the first instance. A good familiarity with the alto (C) clef is recommended. If some clefs are less familiar make sure you practice reading them. Likewise, it is recommended to familiarise yourself with all 24 major and minor keys. Singers and those playing melodic instruments should practise reading chords.

Theory/Scoring: All new BMus students are required to sit short diagnostic tests in music theory and Sibelius software during Induction Week. The results of these tests are used to assign you to particular classes. Those with little or no experience with Sibelius will be given extra help to catch up during the first term. To prepare, you might want to go through:

Joseph N. Strauss, *Elements of Music* (Pearson, 2012).

<http://www.dolmetsch.com/theoryintro.htm> is also useful for improving specific areas of musical literacy.

Further recommended texts

Bohman, P.V. (2002). *World Music: A Very Short Introduction*

Shuker, R. (2012). *Understanding popular music culture (3rd edition)*

Taylor, E. (2002). *The AB Guide to Music Theory Part II*

Induction Week timetables will be published in early September 2019.

If you have any questions before then please contact the Music Course Office via music@city.ac.uk