

DEPARTMENT OF MUSIC



University of
St Andrews

600
YEARS

MUSIC

as part of your degree

Advanced Performance

MU2001

20011/12

Please read in conjunction with the Departmental Handbook

PERFORMANCE EXAMINATION

Thirty minute recital:

The recital is the main focus of the module.

Viva voce:

The viva voce (approx. 10 minutes) aims to establish the breadth of the student's knowledge of their instrument, issues of style and interpretation, and the place of relevant composers in music history.

Sight-reading:

You will have five minutes to peruse and, if you wish, practise the sight-reading, which will be of music approximately of ABRSM Grade 7 standard. The examiners will not mark your any practising that you do during the five-minute period.

COURSEWORK

The **historical essay** is an opportunity to display your knowledge of a composer or musical period relevant to your chosen recital programme. Possible focal points are:

- A composer's place in music history
- The development of a composer's individual style, including information on any important influences

The essay will be agreed with the module convenor by Reading Week in Semester 1.

The **programme notes** should include the following information:

- Biographical information on relevant composers
- Information on the compositional process of the works in your programme
- Historical context

IMPORTANT DEADLINES

Submission of recital programme
and historical essay *title*

Assignment 1: Historical essay (1000 – 1200 words)

Assignment 2: Programme notes (1000 – 1200 words)

5pm on Friday 4 November 2011

5pm on Friday 9 December 2011

5pm on Friday 23 March 2012

LECTURES

Whilst there are no lectures aimed primarily at MU2001, the following series may be useful:

- Lecture series on the History of Music (part of MU1003 Understanding Music)
- Seminar series on Aspects of Performance (part of MU1004 Making Music)

INDIVIDUAL TUITION

In addition to the topics named below, all tutorials will include time on keyboard skills including figured bass realisation, harmonisation of a melody and sight-reading.

Instrumental/vocal lessons:

Enrolment on MU2001 entitles students to one half-hour lesson per fortnight (usually with a University Music Centre teacher). However, it is hoped that these lessons will form only part of a student's instrumental or vocal tuition. It is expected that most students on the module will be having weekly lessons.

Masterclasses:

Masterclasses will be given by professional musicians. The module convenor will book appropriate specialists as appropriate to the students on the module.

Tutorials:

The fortnightly tutorials will include preparation for the following areas of the module:

- Historical essay
- Programme notes
- Viva voce
- Sight-reading
- Any other skills needed for a diploma undertaken (where appropriate and if time allows).

READING LIST

The full reading list for the course can be found under: <http://resourcelists.st-andrews.ac.uk>

Although MU2001 is a performance-based course, reading is required for the coursework elements and, in many cases, will provide useful background information for the viva voce and practical elements. It will be necessary to move beyond the reading list below, especially with regard to the coursework elements; the module convenor will provide guidance in this area.

Butt, John, *Playing with History*: Cambridge University Press, 2008

Coelho (ed), *The Cambridge Companion to the Guitar*: CUP, 2003

Donington, Robert, *The Interpretation of Early Music*, revised edition: Norton, 1992

Goehr, Lydia, *The Imaginary Museum of Musical Works*: Clarendon Press, 1994

Herbert and Wallace (eds), *The Cambridge Companion to Brass Instrument*: CUP, 2008

Herbert, *Music in Words: A Guide to Researching and Writing About Music*: New York, Oxford University Press, 2009

Hudson, Richard, *Stolen Time: The History of Tempo Rubato*: Clarendon Press, 1994

Ingham (ed), *The Cambridge Companion to the Saxophone*: CUP, 2003

Kenyson, Nicholas (ed.), *Authenticity and Early Music: A Symposium*: OUP, 1989

Lawson (ed), *The Cambridge Companion to the Clarinet*: CUP, 1995

Lawson, Colin and Stowell, Robin, *The Historical Performance of Music: An Introduction*: CUP 1999

Rink, John (ed.), *Musical Performance: A Guide to Understanding*: CUP, 2002

Rowland, David (ed.), *The Cambridge Companion to the Piano*: CUP, 1998

Stowell (ed), *The Cambridge Companion to the Violin*: CUP, 1992

Taruskin, Richard, *Text and Act: Essays on Performance*, USA: OUP, 1996

Thistelwhaite and Webber (eds), *The Cambridge Companion to the Organ*: CUP, 1999

There are also many web-based resources available through the University Library including Grove Online, and JSTOR. Also see <http://resourcelists.st-andrews.ac.uk>