Music Centre

Music as part of your degree

Making Music

MU1004

2018/19
This module is designed for students who have already studied an instrument or singing and would like to continue making music at high level while at university. It supports students in improving their performance abilities while developing an understanding of the historical, analytical and aesthetic ideas related to musical performance. The module also offers the chance to study composition and to perform as part of an ensemble. Students are required to present a short recital for examination and to complete related written work.

**Aims:**
- to improve individual performance (voice or instrumental);
- to encourage a wider and more reflective understanding of the concept of performance and practice;
- to develop and extend existing ensemble skills **OR** to encourage the development of music compositional skills;

**Transferable skills:**
- developing independent, self-directed learning habits;
- developing skills in collaborative performance environments that contribute to your effectiveness in group working;
- developing skills in workload scheduling and project management necessary to planning and delivering a project (your final recital).

**KEY TEXTS FOR THE MODULE**


**Module convener:** Dr Bede Williams (bw23)

**Tutors:** Dr Michael Ferguson (mcjf), Dr Bede Williams (bw23), Mr Walter Blair, Ms Jessica Leary, Mr Jonathan May (jhm22), Mr Feargus Hetherington, Ms Ancuta Nite, Mr Richard Michael

**Semester:** 2  
**Credits:** 20

**Teaching:**
- One performance tutorial per week
- One ‘topic’ tutorial per week
- One ensemble tutorial per week **OR** one composition tutorial per week

**First meeting:**
All students must attend the first meeting of the module at **3pm on Tuesday 29th of January** at **3pm in the Rehearsal Room of the Younger Hall**.

**Class hour:**
The class hour is 3pm.  
Performance Tutorial:  
- Monday 3pm (string players)  
- Tuesday 3pm (other instrumentalists)  
- Friday 3pm (singers)  

Performance studies tutorial: Thursday 3pm or Thursday 4pm  
Ensemble tutorial: At times to be arranged on Thursday of week 1  
Composition tutorial: Monday at 3pm in the tutorial room, Beethoven Lodge. Any additional times TBC
Repetiteur hour: Friday 5pm from week 5 in the Seminar Room, Beethoven Lodge

This booklet should be read in conjunction with the Music Department’s general handbook which is available on MMS.

Course assessment:

1. A 12-15 minute solo performance which will have been approved by the course convener before the Spring break = 33.3% (marking criteria as per p.27 of the Departmental Handbook).

2. A reflective diary = 33.3% (marking criteria as per p.29 of the Departmental Handbook).

3. A 10 minute performance as part of an ensemble OR a composition portfolio = 33.3%. For this strand of the module you will be given an average of two marks, both will be out of 20. The first mark will be awarded by your ensemble or composition tutor: this mark will be based on your attainment in class each week, your effort in class each week as well as your contribution to tutorial work (which will include constructive interaction with the work of others in the group). Your tutor will keep a record of weekly comments and use these to write a summative piece of feedback at the end of the semester. If you are taking the ensemble option the second mark is based on your final recital, the examiners will give your whole group a single mark based on the marking criteria on p.27 of the Departmental Handbook. If you are taking the composition option the second mark is based on your final free composition, marking criteria is on p.28 of the Departmental Handbook.

Students should note that they must achieve an average of 7 in order to pass the module and that all three pieces of work must be completed.

Re-assessment:

1. A 15 minute solo performance (50%)

2. A 2000 word essay (50%)
MODULE FORMAT

The module is made up of three strands, all of which are compulsory. Strand C consists of two options – students must choose one option from Strand C.

Performance Class – Strand A (all students)

During the performance tutorials students will have opportunities to rehearse aspects of their solo performance. Students should note that when they give their recital as part of the end of term assessment, they are expected to provide programmes that include: a full list of pieces, the order of performance, programme notes and full texts and translations (if appropriate). The timing of your performance should include pauses between pieces: if you wish to give spoken introductions between pieces these contribute to the total programme time. Should students have a total programme time of less than 12 minutes, or more than 15 minutes, penalties will occur.

Students are responsible for sourcing their own solo repertoire and accompaniments (if required)

Performance Studies tutorial – Strand B (all students)

This series of tutorials is designed to introduce students to the field of Performance Studies. Most tutorials are interactive and students should come prepared to sing/play. Skills in improvisation and interpretation will be developed, with the view of students transferring new insights to their recitals and/or compositions.

Strand C - Students may choose one of the two options.

OPTION 1

Ensemble

This strand aims to develop performance skills in an ensemble setting. As far as practicable candidates selecting this option will be placed in ensembles to work together over the course of the semester. Occasionally the mix of performers will result in our having to turn down applicants for this option, but every effort will be made to accommodate those wishing to participate. Because this option requires working as a group rather than as an individual, it is stressed that attendance at all scheduled sessions is expected (please see p.18 of the Department Handbook). Assessment will be a combination of continuous assessment and final examination. The ensemble tutorials will be held weekly throughout the semester. Times of the classes will be arranged in consultation with the module co-ordinator during the first week of the semester.

OPTION 2

Composition

This strand aims to develop skills in creative music composition, and to explore the role of a composer. Through creative tasks and practical workshops, students will develop their understanding of the creative process, and explore strategies for developing and communicating their musical ideas. Practical work will include improvisation, writing for solo instruments, and composing for ensembles. Classes will be on a Monday at 3pm, with any additional times TBC in week one of the semester.
<table>
<thead>
<tr>
<th>Week</th>
<th>Monday</th>
<th>Tuesday</th>
<th>Thursday</th>
<th>Friday</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>No classes</td>
<td>Welcome. All students in Rehearsal Room of Younger Hall</td>
<td>Writing your programme notes and learning journal (BW)</td>
<td>Stage Craft and Performance Anxiety (JM). <strong>All students attend.</strong></td>
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<tr>
<td>2</td>
<td>Performance class – string players</td>
<td>Performance class – other instrumentalists</td>
<td>What is improvisation and why study it? (BW)</td>
<td>Performance class – singers</td>
</tr>
<tr>
<td>3</td>
<td>Performance class – string players</td>
<td>Performance class – other instrumentalists</td>
<td>Beginning the Blues (RM)</td>
<td>Performance class – singers</td>
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<td>4</td>
<td>Performance class – string players</td>
<td>Performance class – other instrumentalists</td>
<td>Beginning the Blues (RM)</td>
<td>Performance class – singers</td>
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<tr>
<td>5</td>
<td>Performance class – string players</td>
<td>Performance class – other instrumentalists</td>
<td>Beginning the Blues (RM)</td>
<td>Performance class – singers</td>
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<tr>
<td>6</td>
<td>Performance class – string players</td>
<td>Performance class – other instrumentalists</td>
<td>Free improvisation (BW)</td>
<td>Performance class – singers</td>
</tr>
<tr>
<td>7</td>
<td>Performance class – string players</td>
<td>Performance class – other instrumentalists</td>
<td>Free improvisation (BW)</td>
<td>Performance class – singers</td>
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<tr>
<td><strong>Spring Break</strong></td>
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<tr>
<td>8</td>
<td>Performance class – string players</td>
<td>Performance class – other instrumentalists</td>
<td>Conducting and interpretation (BW) <strong>Arts Seminar Room 8</strong></td>
<td>Performance class – singers <strong>St Leonard’s Chapel</strong></td>
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<td>9</td>
<td>Performance class – string players</td>
<td>Performance class – other instrumentalists</td>
<td>Directing (RM)</td>
<td>Performance class – singers (Beethoven Lodge)</td>
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<tr>
<td>10</td>
<td>Performance class – string players</td>
<td>Performance class – other instrumentalists</td>
<td>Improvisation (RM)</td>
<td>Performance class – singers</td>
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<tr>
<td>11</td>
<td>Performance class – string players</td>
<td>Performance class – other instrumentalists</td>
<td>Music and Technique (BW)</td>
<td>Performance class – singers</td>
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**IMPORTANT DEADLINES**

1. A copy of your Grade 8 certificate (or equivalent) should be given to the course convener before the end of week 1 of the semester.

2. Your solo performance validation form (which provides details of your programme) must be completed and signed off by the module conveners and yourself and submitted before the Spring Break.

3. Piano accompaniments (if required) must be submitted to Dr Bede Williams or your class accompanist before the Spring Break. If accompaniments are not submitted by this date, you will be responsible for providing your own accompanist.

**PRACTICE AND PRACTICE FACILITIES**

Students will need to practise between 5 and 10 hours per week to give themselves a chance of realising their musical potential. To use the practice facilities in Younger Hall and Beethoven Lodge you will need to be a member of the Music Centre: [https://www.st-andrews.ac.uk/music/membership/](https://www.st-andrews.ac.uk/music/membership/)

**CORE COMPETENCIES AND ATTENDANCE REQUIREMENTS**

**Performance Tutorials: COMPULSORY.**
Core competence: Making Music requires you to play to your peers and your performance class tutor on a regular basis. This is a competence standard requirement and will be assessed in the final recital.

**Performance Studies Tutorials: COMPULSORY.**
Core competence: weekly seminars include a combination of essential class briefings on requirements for assessed work, and interactive input from staff and visiting practitioners that should feed into your assessed reflective diaries. Reflective practice is an area of core competence for practical musicians.

**Composition Tutorials OR Ensemble Tutorials: COMPULSORY.**
The grade here is the average of the grade for the final assignment and a tutor-assigned grade based on:
- attainment in class each week
- effort in class each week (which will include preparation)
- contribution to the tutorial work (which will include constructive interaction with the work of others in the group)

**Core competence (composition):** preparation of a new piece under tutor supervision ensures that the work emerges from group discussion and exercises and is not a re-submission of a composition previously written eg for school.

**Core competence (ensemble):** productive group work is core to this exercise.
Repeated absence from an ensemble tutorial may impact on the attainment of other students in the ensemble. For this reason, if you miss 4 ensemble tutorials for whatever reason, the MU1004 module coordinator may decide to rearrange the group so it can operate without you. Where a student has personal mitigating circumstances, we will endeavour to put suitable alternative arrangements in place. Please speak to the module coordinator and Student Services as soon as possible about any issues that are affecting your progress on this module.

*Repeated absence from any single strand of teaching must be under the limits for consecutive and non-consecutive absence noted in the Department Handbook.*
ASSIGNMENTS

Recitals
Students will sign up for a recital time before the spring break. Recitals (both solo and ensemble) will be during the week commencing 29 April.

Reflective Diary
All students must write a reflective diary. Please see the separate document in MMS for guidance on this assignment. This must be submitted using the MMS system.

Entries for weeks 1-4 are due on Friday 1 March at 11.59pm
Entries for weeks 5-8 are due on Friday 12 April at 11.59pm
Entries for weeks 9-11 are due on Friday 3 May at 11.59pm

If either of the two formative submissions are late, the final mark will be reduced by 1 mark

If the final submission is late, the normal late penalties will apply i.e. 1 mark deducted for every 24 hours late (see Departmental Handbook)

Strand C, Free Composition
A completed composition must be submitted to the Music Centre Office by 4pm, Friday 3 May. There will be a concert in the Younger Hall during the week beginning 29 April in which all compositions will be performed.

Penalties for late assignments
The Music Department follows the procedures which are set out in the Departmental Handbook

COMMUNICATION

The department uses the MMS system to provide lecture notes, power point presentations and general communication. Please check the MU1004 page regularly in order to keep up with any notices.

BOOKLIST

The Library’s online reading list service enables you to find and access the books, journal articles, and other resources you are expected to use for your module. By clicking links in online reading lists you can see straight away the location and availability of books in the Library and get direct access to online resources. By logging in you can use the features which allow you to record what resources you’ve used, plan ahead, and create personal study notes. You can also export citations to Endnote from reading lists.

http://www.st-andrews.ac.uk/library/information/subjectguides/readinglists/


Cope, David. *New music composition* (Schirmer 1977)

Cope, David. *Techniques of the contemporary composer* (Schirmer 1997)


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


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

There are also many web-based resources available via the University Library. These include: Grove on-line, Naxos and JSTOR.