Entry diagnostic testing: Students enrolling for MU1013 Understanding Music B must take a diagnostic test in orientation week to ensure that they have a level of prior knowledge of music theory that equips them to attempt this module. If the test indicates significant gaps, we will recommend you change to an alternative module during the re-advising period in week 1. This test will normally be taken online but in exceptional circumstances e.g. late enrolment during the re-advising period, the module coordinator may be able to make alternative on-site arrangements. Please note that passing the test does not guarantee a high grade for the course. It should, however, help to ensure that the workload is not disproportionate to pass the module. Information about the diagnostic test will be given at the orientation week briefing session. It can be self-accessed using your university email id. and password on the url below: press ‘enrol me’ in the course, and then select MU1013: https://moody.st-andrews.ac.uk/moodle/mod/quiz/view.php?id=431134
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1. **Module Description**

This module is aimed specifically at students who lack skills in reading music scores but who enjoy listening to music, and who are therefore interested in exploring the subject at university level and in developing more advanced music literacy skills. It aims to develop skills and knowledge that will help students to get more out of the experience of listening to music. Focusing particularly on Western classical music, the module includes components on music history, acoustics and aesthetics. Some basic formal music education including familiarity with standard Western musical notation is expected. In week 1 there will be a short diagnostic test to confirm the level of knowledge and this information will be used to ensure that students are correctly enrolled for MU1013 rather than MU1003, which moves through the theory and analysis topics at a more ambitious pace. Lectures on music history and set pieces are taught in common with MU1003 while lectures and tutorials on music theory are particular to this module.

1.1. Aims of MU1013

- To assist students to develop a broad understanding of the different eras of western music history and how they relate to each other;
- To develop skills in musical analysis and score reading (topics include the conditions for and development of classical tonality and meters, functional harmony and common musical forms) and to apply this technical knowledge and its associated terminology accurately using conventional musical notation;
- To use the study of set pieces taken from a variety of different historical periods to explore the ideas and material conditions that shaped the production and performance of western classical music.
- To begin to develop competence in linking these enhanced skills in music literacy with a listening experience of music, as students will be expected to listen to and write about recorded and live music.

1.2. Transferrable Skills Include:

- Active listening skills.
- Improved competence in using a musical score as an analytical aid (*useful for practical musicianship).
- Skills in precise, analytical writing, with clear, logical explanation of ideas based on primary evidence, and competent presentation (e.g. written to a given word length, and competently referenced).
- Oral skills gained from tutorial and seminar group participation.

1.3. Communication

The department uses the MMS system to provide lecture notes, power point presentations, handbooks and guidance notes, and also for general communication. Please check the MU1013 page regularly in order to keep up with any notices.
2. Teaching and Assessment Overview

Module co-ordinator: Dr Jane Pettegree (jkp1). Please address problems to her.

Lecturers: Claire Innes-Hopkins (***)
Dr Jane Pettegree (jkp1), Mr Bede Williams (bw23)

Semester: 1 Credits: 20

Teaching: 2 lectures, 1 seminar and one tutorial per week.

Attendance at both the weekly seminar and tutorial is compulsory. The ability to apply analytical knowledge to a standard musical score is a core area of assessed competence. This requires sustained, sequential exposure to interactive teaching on these concepts and skills.

Class hour: Lectures will be held on Monday and Thursday at 3pm in the Arts Building, Seminar Room 7.
The weekly theory seminar will be held on Tuesday 3pm in the Arts Building, Seminar Room 9.
Nb see schedule for additional sessions in orientation week.

Tutorials: These are held weekly starting in week 1 in Beethoven Lodge, 65 North Street: signup asap using MMS.

Office Hour: Dr Pettegree is also available for consultation on Mondays at 11am and Fridays at 12 noon in her office in Beethoven Lodge, 65 North Street. Other tutors will have office hours by appointment (see emails).

Course assessment: Continuous Assessment 75% (two music analysis worksheets = 25%, i.e. 12.5% each worksheet; one essay = 25%; one listening diary = 25%). One hour final written examination = 25%

Re-assessment: 3 hour written examination

In order to pass this module students must:

1. Submit all pieces of continuously assessed written work (2 worksheets, 1 essay and the listening diary).
2. Sit the module exam.
3. The final grade will be the weighted average of all elements of assessment. 7 or above is needed to pass.
4. Achieve a satisfactory level of attendance at tutorials and seminars – please note attendance will be formally monitored at the weekly tutorial and the Tuesday seminars, and is strongly advised for lectures. See the Music UG handbook for departmental regulations about attendance requirements.
3. **SCHEDULE**

3.1. Lectures and Seminars

**Orientation week:**
Thurs. 13th Sept 3pm – Arts Building Seminar Room 7 – briefing and music resources
Fri. 14th Sept 3pm – Arts Building Seminar Room 7 – diagnostic & further Q&A

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<th>Week 1 (Mon 17th Sept)</th>
<th>Monday</th>
<th>Tuesday</th>
<th>Thursday</th>
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<td>History lecture</td>
<td>Theory seminar</td>
<td>Set Pieces lecture</td>
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**Online signup for:** tutorials starting on Friday week 1. Venue: Seminar Room, Beethoven Lodge, 65 North Street.

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<th>Week 2 (Mon 24th Sept)</th>
<th>Monday</th>
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<tr>
<td></td>
<td>The Middle Ages (BW)</td>
<td>Theory and Analysis (JP)</td>
<td>Set piece: Set piece: Perotinus Viderunt Omnes (CIH)</td>
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<tr>
<td>Week 5 (Mon 15th Oct)</td>
<td>Baroque 2 (BW)</td>
<td>Theory and Analysis (JP)</td>
<td>Set piece: J. S. Bach, Prelude and Fugue in D minor BMW 875 (CIH)</td>
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<tr>
<td>Week 6 (Mon 22nd Oct)</td>
<td>No classes – Independent Learning Week. See Music Centre brochure for concerts relevant to listening diary.</td>
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<td>Week 7 (Mon 29th Oct)</td>
<td>Classical 1 (BW)</td>
<td>Theory and Analysis (JP)</td>
<td>Set piece: Haydn, String Quartet in E flat Major Opus 33, The Joke (CIH)</td>
</tr>
<tr>
<td>Week 8 (Mon 5th Nov)</td>
<td>Classical 2 (BW)</td>
<td>Theory and Analysis (JP)</td>
<td>Set piece: Mozart, Symphony no.41 in C Major, Jupiter (MF)</td>
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<td>Week 10 (Mon 19th Nov)</td>
<td>Romantic 2 (BW)</td>
<td>Theory and Analysis (JP)</td>
<td>Set piece: Berlioz, Symphonie Fantastique (CIH)</td>
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<tr>
<td>Week 11 (Mon 26th Nov)</td>
<td>Twentieth Century (BW)</td>
<td>Theory and Analysis (JP)</td>
<td>Set piece: Stravinsky, The Rite of Spring (CIH)</td>
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<td>Week 12 (Mon 3rd Dec)</td>
<td>3-5pm: OPTIONAL Revision session: theory and analysis followed by short exam essays (history &amp; set pieces) (JP)</td>
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The lectures and seminars comprise:

**Monday – History of Music (lecture)**

The lectures aim to provide a chronological overview of the history of western art music from the Middle Ages to the end of the twentieth century.

**Tuesday – Theory and Analysis (seminar)**

These seminars provide the theoretical skills required for analysing and understanding the technical aspects of music, including basic music literacy skills.

**Thursday – Set Works (lecture)**

These lectures provide an introduction to set works illustrative of different performance contexts and musical genres (see next page). Please take time each week to listen to the recommended works. Scores for works not subject to copyright legislation will be available through MMS; however, a good listening familiarity is the key to understanding these works better. The essay assignment and final examination will be set against these specific pieces, and it is expected that your listening diary will also make reference to them.

### 3.2. Tutorials

Tutorials start in week 1, with a discussion of some basic concepts. Thereafter, preparation tasks set for tutorials weekly will be formative (ie not formally graded) and will mirror the topics covered in the lectures with a particular emphasis on reinforcing the material covered in the Tuesday seminar. Preparation and discussion of these tasks will give you the opportunity to develop, practise and polish the analytical skills required in the course assignments and will reflect the skills and knowledge needed for the final exam.
4. SET WORKS

The University Library website has links under electronic resources to the Naxos Music Library, where you will be able to find (multiple) recordings of all of the following, along with useful program notes. You can often find interesting recordings on Youtube but this is a less stable platform for reference purposes in essays: use Naxos. Pdf formatted scores for most of these pieces will be made available through MMS, except where the piece is still in copyright (multiple copies of Stravinsky’s *Rite of Spring* are in the library, and copies of short excerpts will be made available in lectures).


5. ASSESSMENT DETAILS

5.1. Continuous assessment overview & deadlines

Students must complete 4 graded assignments for the module, and a 1 hour final exam sat during the December examination diet.

The worksheet and essay assignment questions will be posted on MMS.

The deadlines are as follows:

- Assignment 1 (worksheet) 4pm, Friday of week 4 (Friday 12\textsuperscript{th} October) (Worth 12.5% of overall grade.) Paper hand-in.

- Assignment 2 (worksheet) 4pm, Friday of week 8 (Friday 9\textsuperscript{th} November) (Worth 12.5% of overall grade.) Paper hand-in.

- Assignment 3 (1500 word discursive essay) – 11.59pm, Friday of week 10 (Friday 23\textsuperscript{th} November) (Worth 25% of overall grade.) Electronic submission.

- Assignment 4 (listening diary) – 11.59pm, Friday of week 11 (Friday 30\textsuperscript{th} November) (Worth 25% of overall grade) Electronic submission.

Assignments 1 and 2 (worksheets) are paper hand-ins and must be handed into the Music Centre Secretary, Younger Hall, North Street.

Assignments 3 (essay) and 4 (listening diary) should be submitted electronically via the MMS system, using Turnitin.

\textit{Nb The listening diary exercise has been designed so that you can complete it in sections at points convenient to you throughout the semester, submitting the final copy in week 11. If you manage your time sensibly you should not find yourself trying to write all of this at the end of term.}

Penalties for late assignments are set out in the Departmental Handbook.
5.2. Listening Diary Task Brief

Marked out 20
Weighted: 25% of overall grade
Due: Friday of week 11

This task requires you to write a short reflective review of 3 live music events you have attended this semester.

The total submission should not exceed 2000 words.

Pace yourself; try not to leave it all to the last frantic week of term, but make listening to live music part of your leisure time this semester.

What is a live music event?

A live music event is one that involves one or more live performers, an audience, and some sort of formalised listening context.
This might include: concerts, open rehearsals, master-classes, religious services, and (if you can make a case) even busking, if you take time to stand and listen.
This does not include: digital streaming into your earphones of mp3, radio, TV, or cinema (unless in this last case e.g. a silent film accompanied by a live performer) i.e. anything where the audience (in this case, you) and the performer do not come together in the same acoustic space.
You should review events at which you have been in the audience i.e. do not review your own shows/concerts. You are welcome to reflect on the difference between listening to music ‘from the inside’ (i.e. from a performer’s point of view) and ‘from the outside’ (i.e. as the audience), but the event should allow you to pay attention to the whole and not be disproportionately attentive to your particular role in a performance.

Your journal should contain:

A short introduction that explains why you have selected the 3 musical events you have chosen to write up and signposting how the 3 events compare/contrast with each other. Intelligent and reflective selection is key to success.

For each event, overview details of the date and venue of performance and the performers involved. This may be used to verify that the event you describe actually took place!

For each event, an detailed analytical commentary that describes some aspects that you found particularly interesting about your chosen event, and then analyses how and why this was effective. Again, be selective: do not just list all the pieces performed. You should look for appropriate opportunities to link your learning appropriately with your concert experience. Don’t use theory/facts as a tick-list: this is boring and doesn’t help you to enjoy or even to understand music. Ask youself: what do I think was interesting about this music? Or perhaps, what didn’t I like? How can I describe my listening experience accurately? Can I reflect upon ‘why did / didn’t this work’? Did it work/not work because of something in the music, something in the performance of the music, or because of something I bring to my listening on this occasion that impeded my ability to enjoy it? What might help me to listen to music using all my capacities – senses, expressive and rational? You should
try to be open to the listening experience and be prepared to explore unfamiliar
territory.
Unlike normal academic essays, your commentary can be personal, i.e. written from
a first-person perspective. If you reference secondary sources, however, please do
cite these properly.
A short conclusion explaining what you think you have gained from this exercise:
ideally, this should articulate a ‘learning journey’ that makes an attempt to suggest
how you might have improved as a listener. Any compare/contrast framework
established in your introduction and discussed in your detailed review should be
referenced in your conclusion.

Case Study 1: (with apologies – many trumpeters are sensitive souls and some
string players are brutes). Mavis has played in brass bands. She finds it difficult to
keep her attention on the first performance she has chosen to attend, which features
a string quartet. Before she starts writing up her first reflective commentary, she sits
down to think about why she didn’t much enjoy this first event. Importantly, Mavis is
beginning to ask questions that will open up opportunities to learn and grow as an
active listener of music.

Q: Why didn’t I like that piece?
A: Because it used only violins. I find violins boring.

Q: Why do I find violins boring?
A: Because I play the trumpet and I like loud, assertive tunes with clear rhythms.

Q: Why do volume and rhythm need to be so extreme for me to respond to music?
A: Maybe my involvement with brass bands means that I find it easier to listen to
music that delivers a powerful sensory punch. This may mean that I find it difficult to
sit still in quiet concert halls; I like moving and using my body to explore rhythm, pitch
and volume.

Q: Can I find a concert environment that allows me to move? If not, can I find any
chamber music next time that involves brass instruments alongside violins so I can
make some sympathetic connections?

Mavis’s first concert entry briefly describes the string quartet music, but she also
reflects on the reasons she found it difficult to engage with this, and includes her
thoughts about what she might do to help her engage with new repertoire.

For her next concert, Mavis goes to a concert of new music involving a mixed
ensemble of brass, strings and percussion. This time, she finds herself surprised by
the contrasting timbres of the music. Mavis thinks: “that second piece involved the
tuba soloist and a double bass was really interesting. The bass player gave a really
strong rhythmic lead while the tuba played a slow-moving oscillating tune that was
more about exploring the vibration of the note than it was a conventional ‘melody’. Maybe
I need to think more about the potential sounds different instruments can
make…..” Mavis’s second concert entry describes this piece and concentrates on the
contrasting yet complementary sounds made by these two solo bass instruments.
She uses technically precise words to describe the piece (‘a set of variations on a
theme’) and how this particular variation was played (‘pizzicato bass’, syncopated
rhythms, ostinato, etc) but also reflects on how her enjoyment of these unfamiliar
sounds has made her rethink her assumptions about the all-importance of top-line melodies.

For her third concert, she decides to get on a bus to Dundee to hear the Dundee Symphony Orchestra play a concert of classical music. This is an amateur group, and the performance is lively but not always very accurate. However, the cellos are particularly skilful and are able to use pizzicato and marcato articulation techniques to keep the rhythm of the whole orchestra in focus. Some skilful conducting exploits this rhythmic drive: the conductor chooses good tempi which keep listeners engaged. This is particularly useful in the final, lively rondo-form piece, which has a well-controlled acceleration towards the final cadence. Mavis’s final review describes this particular piece and highlights the contribution made by the cellos. She observes that she has learnt over the three concerts that music relies on factors other than the top line melody, and that musical forms that use repetition – like the theme and variation encountered in concert 2, and the rondo movement in concert 3, allow the listener to listen out for subtle changes in instrumental colour, which she now finds interest her. She also manages to put in some footnotes showing evidence of secondary reading relevant to these ideas.

Case Study 2: Three students attend an a cappella group competition which they review with various levels of success. The winning group of the evening is of a mixed SATB group performing an arrangement of *Moon River*.

**POOR:** ‘The piece had a lot of different types of voice movement in it. I could hear parallel, oblique and contrary motion. The arrangers must have worked hard to get so many different types of motion into their arrangement: this was very interesting. The beginning of the piece was very soft and then it gradually got much louder. The women were very pretty and they used their choreography to engage the audience.’

*Why:* because the list of technical terms is too vague to tell a reader much about this particular piece of music or its performance or the audience’s engagement with it; the description of a movement from soft to loud is at least accurate but neither precise or engaging; and the final sentence brings in factors that are not musical without explaining or justifying this.

**BETTER:** ‘This arrangement relied on alternating sections of parallel movement singing, which meant the paired singers needed to be perfectly in tune with each other. This they mostly were, except for the occasional slip in the central fast-moving section. Towards the end, when the tune was partially reprised in a coda, everyone sang in oblique motion against the bass section, whose firm control of the home note pulled the whole choir towards a rich and full-voiced final cadence’.

*Why:* this uses the technical terms to *describe* what actually happened with this specific piece of music with a degree of precision. It shows an awareness of the formal structure of this piece of music as well as noticing details. It also connects with the listening experience – the description of the end of the piece implies the reviewer found this compositional technique, and its performance, delivered an effective conclusion.

**BETTER STILL:** ‘Effective a cappella performance requires all the singers in a group to be both skilful individually and closely connected with each other: this is central to the enjoyment of those who sing in such groups, and to the experience of those who
Such close connection makes it possible to create exciting, well-coordinated music, and when a piece of music is familiar from a famous romantic film, it is even more important that the audience be encouraged to share and enjoy the sight and sound of performers with highly developed ensemble skills. The winning group in this competition had the best ensemble control, which came out particularly in the group's arrangement of *Moon River*. This required paired voices to sing in parallel thirds, supported by other voices' syncopated rhythms. In the central, fast-moving section, control slipped momentarily when the rhythm voices fudged one of the pickups. But this recovered quickly, and in the coda the bass section used their warm-toned voices to provide firm support for the women's voices. The group also used a carefully considered dynamic arc: the piece opened with pianissimo humming which suggested the shimmering of moonlight; the central section used echo effects in the call-and-answer paired voice exchanges, and the end crescendo over the bass pedal stirred the audience to enthusiastic applause. This group really knew how to work the crowd: their lively singing was reinforced by exciting choreography, particularly well-executed by the sopranos. If you can't yourself dance to music, then watching someone else dance is the next best thing!

**Why:** the description is precise. It also moves beyond description to analysis: why is ensemble coordination important for this genre? How did this piece demonstrate this (voicing, dynamics, choreography). This allows the writer to suggest how non-musical elements appropriately support the music. The final sentence is reflective, and acknowledged what excites this particular listener. The footnote shows that the writer is thinking more deeply about what interests him/her and is doing some supporting secondary reading; the overall journal may be attempting to connect these reviews into a larger narrative.

**Learning points:**

**Description** needs good attentive answers to the questions 'WHAT' 'WHERE' and 'WHEN': but these shouldn’t be reduced to a technical tick-list for the event.

**Analysis** needs you to think about HOW and WHY: these both open up opportunities for deeper reflection. WHY is a particularly useful word: one ‘why’ often opens up another.

A concert diary that takes the reader on a listening journey is much more interesting than one that reads like a dictionary of technical terms. Even if you have been bored, don’t be boring!

**Finding live music without busting your budget**

There are many concerts in St Andrews that you can attend free of charge. Many of these are promoted by the Music Centre: see their brochure. You will be given a ‘pass’ that will get you into SOME (not all) of the Music Centre concerts, particularly the Wednesday and Tuesday lunchtime concerts. Don’t lose it.

Other concerts available locally are very, very cheap to students e.g. the Scottish Chamber Orchestra season of concerts are available at student rates.

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1 *Better still* footnote example: See Stephen A Paparo, 'The Accafellows: exploring the music making and culture of a collegiate a capella, in *Music Education Research* 15.1 (2013), pp.18-38. Paparo’s study looked at an all-male group and connected the group experience to the US fraternity: his findings might be broadened to look at wider cultural and gender contexts.
5.3. Marking Criteria

- Marking Criteria for the assessed worksheets will be shown on the worksheet as marks allocated to each right/wrong question.
- Marking criteria for the discursive essay: see the general essay criteria in the Department Handbook.
- Criteria for the listening diary are as follows.

Listening Diary Marking Criteria

17 and above (1st class / distinction level work)

The following characteristics will be in evidence for a distinction level grade:

1. Thoughtful selection of listening material from live concert programs. You won’t be able to describe everything you hear: what you chose to describe should be thoughtful and illuminating.
2. Thoughtful and original use of secondary reading and/or other secondary material / information to elucidate aspects of the concert program and/or set works encountered on the module. This should be significantly greater than the bare minimum required for the module and should reflect openness to the use of experiential evidence.
3. The student shows an excellent understanding of how musical examples can be used to support or undermine particular theoretical points.
4. The diary may be presented using non-conventional academic prose BUT the writing must at all times communicate to the reader clearly and without error. The one significant area in which it is expected that the diary must recognise academic convention is in citations: you must demonstrate good academic practice in referencing primary and secondary works, including the details of any live music performances discussed.
5. The diary should reflect a personal and sincere engagement with the musical material both at the detailed and summative level. A distinction level mark shows work that is informative not just at the detail level, but which is also able to show how active listening and/or performance over the course of the semester has been cumulatively enriched. Detailed entries may therefore be framed by an introduction and conclusion that shows understanding of this journey.

14-16 (2.1. level work)

A 2.1. mark may be awarded to work that shows SOME of the above qualities but is underdeveloped in some respects (individual feedback will provide details). The following points are core:

1. Evidence of thoughtful selection, framed by a thoughtful introduction and conclusion.
2. Evidence of use of secondary material/information beyond the bare minimum required for the module.
3. The student shows a good understanding of how musical examples can be used to support or undermine particular theoretical points.
4. Writing that is clear and well referenced.
5. Writing that reflects a personal and sincere engagement with the musical material, but which may not have demonstrated a deep understanding of the processes required to make listening fully active and productive.

11-13 (2.2. level work)

A 2.2. mark may be awarded to work with the following characteristics.

1. Some evidence of thoughtful selection of material (e.g. informative comparisons between pieces) but overall, overly reliant on material that is obvious and unadventurous.
2. Work that may make some use of secondary material but which in general fails to move beyond lecture notes and basic set texts.
3. There may be a few insightful moments but these are not fully integrated within a reflective whole; the writing may also contain a few errors of musical fact or analysis.
4. Writing may contain errors of grammar, spelling or some citation weaknesses that compromise its clarity to the reader.
5. A low 2.2. may also be awarded to a diary that contains informative sections but which is not convincingly written as a narrative of personal engagement with the material (i.e. the task requires a listening diary, which is a personal journey, not an analytical essay)

8-10 (3<sup>rd</sup> class work)

A 3<sup>rd</sup> class mark may be awarded to work with the following characteristics.

1. The diary is limited in its selection of material.
2. The diary shows little engagement with anything other than lecture notes.
3. The diary shows poor understanding of musical content and evidence; e.g. although there may be some factual description of a program content, the writing does not move from fact to analysis.
4. The writing may be persistently hard to understand due to errors in grammar or narrative structure, or where citation practice is poor.
5. A low 3<sup>rd</sup> class mark may be awarded to a diary that shows some musical understanding but which fails to engage with the question of active listening and personal engagement.

7 (pass)

A 7 may be awarded to work which in many respects shares the characteristics of 3<sup>rd</sup> class work but in which one or more elements is particularly weak. A 7 may be awarded to a diary which shows very little command of musical material and poor understanding of the reflective process, but which does nevertheless provide some evidence of personal and sincere engagement with music over the course of the term.

4 to 6 (fail with right to resit)

This level of mark may be awarded if any of the following characteristics are present:

1. The diary may be very short and superficial
2. The diary shows almost no command of musical knowledge and fails to engage with either listening or performance as an active process.

3. A mark in this category may also be given to work that has significant citation or referencing errors, or where the comprehensibility of the writing is extremely limited.

0 to 3 (fail with no right to resit)

This level of mark may be awarded if more than one of the above fail characteristics is present, or any one of the fail characteristics to an extreme degree.

5.4. Examination

The end of course assessment consists of a 1-hour examination; this is worth 25% of the overall grade of the module. Students will be expected to complete 2 equally weighted sections containing excerpts from set pieces. Each section will be marked out of 20. Section 1 will be on music composed prior to 1750, and section 2 on music composed after 1750. Within each section there will be a variety of short questions on music theory, historical context and knowledge of the set pieces, and one more extended, open-ended question that will require you to write a paragraph about the musical contexts and/or forms of one or two of the set pieces. Each section will have 14 marks worth of short questions, and a final 6-mark question.

The marks for each question will be shown alongside the rubric: questions with few marks require only a short answer, and answers here will normally be right or wrong, complete or incomplete. Questions with more marks will require slightly longer responses; you may lay these longer answers out as bullet points but you must ensure that the answer is expressed in clear and formal English.

The assessment criteria for the longer, open ended answers is based on your ability to:
1. show detailed knowledge of a relevant body of information;
2. orientate factual information so that it addresses the question posed, using your ability to analyse material to make this connection significant and precise.

Your ability to analyse material in an insightful way rather than merely listing facts is of particular importance in addressing open-ended questions. This involves your acquiring a thorough knowledge not just of facts but also how music responds to different performance contexts, historical pressures and instrumental technologies. The difference between a good answer and a great answer to a more complex question often relates to differences in the level of insight and evidence in support of your proposals.

5.5. Re-assessment Examination

The 3-hour re-assessment examination will comprise 3 equally weighted sections.

Section one will require you to write a reflective essay that discusses the various parameters that shaped the music studied on the course, and will require close illustration from set pieces. The essay will be similar in type to the kind of essay you will complete for
the final piece of continuous assessment. You will have a choice of questions, each of which will be framed against one or more specified pieces of music. Your answer will demonstrate your ability to combine material and insights gained from historical and set piece lectures.

Sections two and three will be in the same format as the May exam, i.e. questions of varying length and complexity referencing excerpts drawn from the set works studied on the course. Section two will look at excerpts composed prior to 1750, and section three will look at excerpts composed after 1750.
BOOKLIST AND RESOURCES

There is an electronic reading list for this module – see link on MMS and below.

Core texts are:

- Oxford Online Music Dictionaries – see [http://libguides.st-andrews.ac.uk/music](http://libguides.st-andrews.ac.uk/music)

You will need to use the core texts listed above to support your learning about music history, theory and set works, alongside weekly lectures and seminars.

The essay and listening diary assignments will also require you to do some additional, self-driven research.

Some students think they can use Google as their only research tool. This is not a good idea. Google is an amazing engine, but it is not going to help you to achieve high marks at University as the data returned is of very variable quality. Use reading lists to help you select potentially richer sources; staff have put time into pre-screening what we think you will find useful.

- USE THE LIBRARY ELECTRONIC READING LIST FOR MU1013. This will allow you both to see recommended texts and give you direct links to electronic versions and digital scans. See: [http://resourcelists.st-andrews.ac.uk/index.html](http://resourcelists.st-andrews.ac.uk/index.html)
- The University Library subject guide music webpage is also an invaluable portal to many core online resources. This webpage has links to core online dictionaries such as Oxford Music Online, to music libraries such as the Naxos Music Library, and to RILM, a database containing abstracts of longer articles, which you can use to fine-tune your research. See: [http://libguides.st-andrews.ac.uk/music?hs=a](http://libguides.st-andrews.ac.uk/music?hs=a)
- Finally, the University website also has links to databases of peer-reviewed academic journal articles. JSTOR is the one most often used by Music undergraduates. You will still need to think carefully about the keywords you type into searches; learning how to do this effectively is a useful research skill. See [http://www.st-andrews.ac.uk/library/resources/electronic/](http://www.st-andrews.ac.uk/library/resources/electronic/)