Music Centre

MUSIC
as part of your degree

Advanced Performance

MU2001

2018/19

Please read in conjunction with the Music Undergraduate Handbook
MU2001
ADVANCED PERFORMANCE

This module caters for students aiming to develop their performing skills to diploma level. Alongside the primary focus of performance, students will have the opportunity to consider relevant music in its historical context. Teaching will include subsidised instrumental/vocal lessons at the University Music Centre (covering thirty minutes’ tuition every two weeks) as well as masterclasses with professional musicians. The marking standards for this module are similar to those of the DipABRSM (Diploma of the Associated Board of the Royal Schools of Music). The module may be especially attractive to a student preparing for such a diploma.

AIMS

• To develop performance skills and musicianship to diploma level.
• To develop historical awareness in such a way that it informs performance.

Module convener: TBC. Please address problems to the module convener.

Lecturers: TBC

Semester: Year Long Module Credits: 20

Prerequisite: In MU1004 Making Music:
• A mark of 16 or higher in Strand A (performance)
  AND
• An overall mark of 16 or higher

Teaching:
• One half-hour instrumental lesson per fortnight (attendance compulsory)
• Additional teaching in a variety of formats (minimum of 12 hours, at various times)
• One tutorial per fortnight, starting in week 2 in both semesters (attendance compulsory)
• Attendance is compulsory at both the fortnightly 1:1 lesson and the fortnightly group tutorial. Unless exceptional circumstances apply, missing three or more fortnightly lessons or tutorials in one semester will result in module failure; missing more than four non-consecutive fortnightly lessons or tutorials across BOTH semesters will also result in module failure.

Class hour: Time: 10am
  Day: TBC
  Venue: Rehearsal Room, Younger Hall (TBC)
Course assessment:

- Coursework:
  - Essay on interpretation (1400-1600 words) (10%)
  - Learning journal (c. 2500 words, but with no penalty for more than that) (10%)
- Performance examination
  - 30-minute recital (including a programme with programme notes (1400-1600 words)) +/- 3 mins (60%), Viva voce (10%), Quick study (10%)

Re-Assessment:

- One-hour written examination (20%)
- Performance examination
  - 30-minute recital (including a programme with programme notes) +/- 3 mins (60%), Viva voce (10%), Quick study (10%)

**Performance Examination**

**Thirty-minute recital:**
The recital is the focus of the module. Before 11.59pm on Friday of Week 8, Semester 1, students should submit, via MMS, a programme of around 45 minutes, from which they will choose a 30-minute programme to perform as their final recital. Notes:

- Students may not present any piece previously performed in a University music module performance examination.
- Players of woodwind and brass instruments may, without penalty, pause for one period of five minutes during their recital. This must be planned into the programme length: the total length of the programme, including the break of five minutes, should be 30 minutes.
- Students are encouraged to perform from memory where appropriate; the module coordinator will advise on this. Performance from memory often enables very good communication with the audience. It is emphasised that sheet music, if used, should be no more than a memory aid.

**Viva voce:**
The viva voce (approx. 10 minutes) is a ten-minute conversation between the student and the examiners. The student’s recital performance and programme notes will be discussed; questions are likely to be on some or all of the following topics:

- style and interpretation;
- challenges in the learning process;
- programme construction;
- historical issues (performance practice, music history).

Students should be ready to talk in detail about points made in their programme notes.

**Quick study:**
You will have **five minutes** to peruse and, if you wish, practise the quick study, which will be of music approximately of ABRSM Grade 7 standard. The examiners will not mark any practising that you do during the five-minute period.
Programme:
On the day of the performance exam, students must also provide three copies of a programme in booklet form, with programme notes. The standard of presentation of the programme and the quality of the programme notes will be taken into account by the examiners in their mark for the 30-minute recital (60%). 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

For important information on programme notes, especially concerning formatting and referencing, please read the ‘Guide to Writing Programme Notes’, available on MMS.

COURSEWORK

The Essay on interpretation is an opportunity to explore an interpretative issue that is directly relevant to your recital and feedback on the essay is intended to help shape your preparation for your recital. Topics should be chosen, therefore, thinking about how this research could support your programme development. Students are advised to discuss possible topics in the first few weeks of semester one, both with the module convener and with their individual teacher. The topic is subject to the approval of the module convener.

Sample titles:

- 'What is the aim of musical performance?'
- 'In preparing a performance, how important is it to study the composer's manuscript(s)?'
- 'A discussion of eighteenth-century vocal style, with a focus on Handel opera'
- 'How does poetic metre affect Schubert's vocal writing, and how should this influence interpretation?'
- 'Performing Mozart on the modern piano: style and technique'

The finalised essay title should be submitted by 11.59pm on Friday of Week 8, Semester 1, along with the recital programme.

One of the key challenges of this module is that it requires you to take charge of your own musical development over an entire academic year. The Learning journal is intended to help you with this process: it should enable you to identify short, medium and long-term goals for your musical development. Five entries are required on specific dates (see below); the final submission must include the previously submitted entries 1-4 along with the final, fifth entry. For the final submission, students are strongly encouraged to make changes to entries 1-4, based on previously given feedback. The fifth entry itself should a) assess progress across the year, perhaps by referring to previous entries, b) consider preparation for the final exam, and c) discuss plans for future plans (i.e. after the module). Credit will be given for relevant citations from academic literature, including but not limited to those on the reading list below. The format and tone of the document should be less formal than that of an academic essay. Note that non-attendance at any module teaching, including the non-compulsory one-off classes, is likely to result in the lowering of the learning journal mark, on the basis of non-engagement with the module. What the markers will be looking for, fundamentally, is evidence of your engagement with your own musical development. For more information on this assignment, see the document entitled 'Learning Journal' (available on MMS).

Five learning journal entries are required. The following inset details are not cast-iron requirements but should give you an idea of what to cover. As a rough guide, each entry
should be of approximately five hundred words, but there is no penalty for writing more than that.

1. Semester one, in advance of the tutorial in week 4
   • Your and your teacher’s assessment of your current strengths and weaknesses; goals for improvement; programme and ‘Essay on interpretation’ planning.

2. Semester one, in advance of the tutorial in week 11
   • Assessment of semester one; plan for the Christmas holiday. To what extent have the goals for improvement identified previously been achieved? Do these targets need refining or replacing?

3. Semester two, in advance of the tutorial in week 2
   • Assessment of practice over the Christmas holiday; plan for semester two; preparation for the practice recital in week 7.

4. Semester two, in advance of the tutorial in week 6
   • Are things progressing as planned? Is any change in work pattern appropriate at this stage?

5. Semester two, in advance of the tutorial in week 10
   • Assessment of the year; final preparation for recital; plans for the future.

All learning journal entries are to be submitted via MMS; please see below for deadlines.

Learning Journal entries 2, 3 and 4 must include short concert reports, each of c. 200 words. The approximate word count for entries 2, 3 and 4 should be 700: a 200-word report and a 500-word Learning Journal entry. The concert reports should be written in the style of a review in a newspaper or specialist magazine. Possible topics for discussion include interpretation, presentation, and programme planning. A concert report should be much more than merely a record of what occurred: credit will be given for detailed, perspicacious judgements on the success of the performance.

**NB.** The point of the exercise is for you to demonstrate a proactive and considered response to someone else’s performance. Therefore, **credit will be given for linking the concert reports with the learning journal.** For example, if you are a pianist, you could write about being impressed by the singing quality of another pianist’s playing, and go on to discuss the experience of working on this in your own practice.

**Practice Recital** (Younger Hall Rehearsal Room, Saturday 9 March 2019)
This is an opportunity to run your entire recital programme to the very best of your ability, in front of an audience. The period between the Practice Recital and the end-of-year performance exam should be spent refining your interpretations. Students are strongly encouraged to bring an audience of supporters for their Practice Recitals.
# Important Dates and Deadlines

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<tr>
<th><strong>Semester 1</strong></th>
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<tr>
<td><strong>Learning Journal entry 1</strong></td>
<td>11.59pm on Friday of week 3, 5 October 2018</td>
<td>via MMS</td>
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<tr>
<td><strong>Submission of recital programme and Essay on interpretation</strong></td>
<td>11.59pm on Friday of week 8, 9 November 2018</td>
<td>via MMS</td>
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<td><strong>Learning Journal entry 2 with Concert Report 1</strong></td>
<td>11.59pm on Friday of week 10, 23 November 2018</td>
<td>via MMS</td>
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<td><strong>Performance of one piece or movement, preferably from your final recital programme</strong></td>
<td>During the tutorial in week 11</td>
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<td><strong>Essay on interpretation</strong></td>
<td>11.59pm on Friday of week 11, 30 November 2018 OR* 11.59pm on Friday of week 11 of semester 2, 26 April 2019</td>
<td>via MMS</td>
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<th><strong>Semester 2</strong></th>
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<tr>
<td><strong>Learning Journal entry 3 with Concert Report 2</strong></td>
<td>11.59pm on Friday of week 1, 1 February 2019</td>
<td>via MMS</td>
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<td><strong>Learning Journal entry 4 with Concert Report 3</strong></td>
<td>11.59pm on Friday of week 5, 1 March 2019</td>
<td>via MMS</td>
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<td><strong>Programme notes</strong></td>
<td>11.59pm on Friday of week 6, 8 March 2019</td>
<td>via MMS</td>
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<td><strong>Practice recital (complete performance of final programme)</strong></td>
<td>Times to be arranged on Saturday of week 6, 9 March 2019</td>
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<tr>
<td><strong>Learning Journal entries 1-5</strong></td>
<td>11.59pm on Friday of week 9, 12 April 2019</td>
<td>via MMS</td>
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* Because many students will have a heavier workload in one or other semester as a result of taking this module, students are required to choose one of these deadlines in the first tutorial of the year.  
** Students are encouraged to bring friends and supporters to form an audience at the practice recital.
**TUITION**

**Instrumental/vocal lessons:**
Enrolment on MU2001 entitles students to one half-hour lesson per fortnight 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 anticipated that most students on the module will be having weekly lessons.

**Tutorials:**
The fortnightly tutorials will include preparation for the following areas of the module:
- Performance
- Essay on interpretation
- Programme notes
- Viva voce
- Quick study
- Any other skills needed for a diploma undertaken (where appropriate and if time allows).

*Tutorial Weeks:*

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<tr>
<th>Semester 1</th>
<th>Semester 2</th>
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<tr>
<td>Week</td>
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**Additional Teaching:**
There will be twelve additional hours of teaching in a variety of formats including masterclasses, professional development topic seminars and practical training in musicianship appropriate to both individual and group requirements, spread over the academic year. Delivery of these twelve hours will be flexible in order to take advantage of opportunities arising through the Music Centre, but will be agreed with students so that it lies sympathetically alongside their other timetabled commitments. Every effort will be made to give each student contact time with a specialist in their instrument/voice. However, it must be emphasised that some masterclasses may address more general issues, and that all MU2001 classes are intended to be useful and relevant, even if only peripherally, for all MU2001 students.
# Marking Criteria

Marking criteria for performance and written work (except the Learning Journal) can be found in the Music Department Handbook.

**Learning Journal Marking Criteria:**

<table>
<thead>
<tr>
<th>Documentation</th>
<th>Listening</th>
<th>Problem solving</th>
<th>Evaluation and receptiveness</th>
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<tr>
<td>17 and above (1st) [17 and above (1st)]</td>
<td>Record of listening demonstrates an ability to place schools, traditions and trends in context of own performance.</td>
<td>Areas for improvement are skilfully identified and developed. Diagnostic evidence demonstrates an awareness of how solutions/strategies will/can lead to short and long-term musical development.</td>
<td>A sustained effort to extract, apply and evaluate learning from all experiences and teaching associated with the module.</td>
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<td>14 – 16 (2:1) [14 – 16 (2:1)]</td>
<td>Complete documentation of all experiences and teaching related to the module with isolated exploration of concepts.</td>
<td>Areas for improvement are skilfully identified and developed. Diagnostic evidence demonstrates an awareness of how solutions/strategies will/can lead to short and long-term musical development.</td>
<td>Receptive to all experiences and teaching of the module; evaluation focuses on what is immediately relevant.</td>
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<td>11 - 13 (2:2) [11 - 13 (2:2)]</td>
<td>A thorough documentation of the module with some exploration of the teaching and experiences.</td>
<td>Areas for improvement are identified and developed though they are not always applied to practice.</td>
<td>Resistance to the experiences and teaching associated with the module is not always justified, though there is a general willingness to learn.</td>
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<td>7 – 10 (3rd and bare pass) [7 – 10 (3rd and bare pass)]</td>
<td>Some awareness of how listening can be beneficial though approaches are only inferred from within own performance area.</td>
<td>Some ability to recognise areas for improvement though solutions/strategies are not always appropriate or developed.</td>
<td>Evaluation of experiences and teaching of the module restricts learning and development.</td>
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<tr>
<td>1–6 (Fail) [1–6 (Fail)]</td>
<td>Little or no demonstration of how listening can help improvement as a musician.</td>
<td>Little or no demonstration of identifying areas that need improvement.</td>
<td>Evaluation of experiences and teaching of the module blocks learning and development.</td>
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<td>0 [0]</td>
<td>Not offered</td>
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READING LIST

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

Bent, Ian (ed.), *Source materials and the interpretation of music: a memorial volume to Thurston Dart* (London: Stainer & Bell, c1981)

Burton, Anthony (ed.), *A performer’s guide to music of the Baroque period* (ABRSM, 2002)

Burton, Anthony (ed.), *A performer’s guide to music of the Classical period* (ABRSM, 2002)

Burton, Anthony (ed.), *A performer’s guide to music of the Romantic period* (ABRSM, 2002)


Cook, Mervyn and Horn, David (eds), *The Cambridge Companion to Jazz*, (CUP 2011)


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


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 through the University Library including Grove Online, and JSTOR. Also see [http://resourcelists.st-andrews.ac.uk](http://resourcelists.st-andrews.ac.uk)