

Sustainability Learning and Teaching at the University of St Andrews

Case Study - Music

Module Title: MU2002 Scottish Music

School and Discipline: Music Centre (Music) - Elective module

Background of Staff:

Dr Jonathan Kemp (module coordinator): core teaching on Scottish folk and traditional music repertoires and instruments. Background in the physics of music, acoustics (<http://www.kempacoustics.com>), and involvement in projects researching bioacoustics in various natural environments, and in “Music Planet” concert projects linking images of the natural world with music referencing environmental themes (e.g. Vivaldi’s *Four Seasons*) and planned collaborations to make music based on the analysis of core samples of rock formations using geological time series. Bass guitarist in established Scottish folk band Teannaich (<http://teannaich.com>).

Dr Jane Pettegree: core teaching on Scottish history and classical music. Research publications relating to performance and identity in the Renaissance and Early Modern periods, and research interests continue to look at music-making as a social activity. Opera projects include production of Handel’s *Acis and Galatea* (2013) by St Andrews Opera using designs reflecting annual seasonal change. (Knowledge Exchange activities include a Music Planet workshop connecting current botanical and environmental research with issues raised by Byre Opera production *Xerxes* (2018). Career history includes a 2-year period as Programme Coordinator for the Centre for Business and the Environment in Scotland (CEBIS) and the Institute of Environmental Management (IEM) in the early 1990s.

Dr Michael Ferguson: lecture on Scottish music in film. Masters degree in composition, and PhD in music in contemporary Scottish catholic communities.

Student profile: approximately 40 students take this module each year, which is available both in first and second semester. Up to 80% of these students are normally on study abroad programmes, particularly from North America, with the remainder enrolled for other degree programmes in the Faculties of Arts and Divinity, and Science.

Module Descriptor:

- The module explores a wide range of music in Scotland, examining Highland and Lowland folk music and more recent pop music as well as classical music composed from the mediaeval era onwards. It aims to build up an understanding of the relationship between Scottish music and the society in which it is produced, looking at how this responds to different circumstances at different times and places. No prior knowledge of musical notation is assumed. This module is intended to interest all those who wish to understand the country in which they are living through its musical heritage.
- Assessment uses standard humanities essay-based skills, and requires the evaluation of historical case studies alongside the aural contributions of visiting musicians specialising in bagpiping, fiddling, folk singing and clarsach playing. The

combination of text sources and aural material makes this course a useful extension of the baseline skillset. Module content also invites students to challenge assumptions about musical repertoires. Although there are differences in cultural and performance conventions that justify the separate labelling of ‘classical’ and ‘traditional’ music, the course also provides opportunities to consider how these have been formed by common ‘Scottish’ characteristics and concerns.

- **Relationship to sustainability in learning and teaching:** music is a powerful emotive mobiliser, and can help students to take notice of and value ideas and phenomena in a way that promotes wellbeing. An examination of common themes in Scottish music demonstrates that the natural landscape of Scotland, along with its flora and fauna, forms a common referential strand in both folk music and classical music. Folk song collection in particular is an attempt to preserve existing culture for future generations. While Scottish identity is also frequently explored through an historical lens, this alone might risk producing an inward- and past-orientated view of the country’s identity and place in the world. Musical responses to the natural world, on the other hand, connect Scotland’s rural past and rich natural resources with present concerns to curate this environmental, not just for Scottish citizens, but as something of global value. We feel this responds to the definition of sustainability: ‘education for sustainable development is the process of equipping students with the knowledge and understanding skills and attributes needed to work and live in a way that safeguards environmental, social and economic wellbeing, both in the present and for future generations’ (*QAA, Education for Sustainable Development Guidance*, 2014), p.5.

Context and Description:

- MU2002 uses the study of set pieces of musical repertoire to teach students to listen and describe music in detail. As with environmental study, close attention to detail, based on familiarity with sensory data, is an important first step to recognising and valuing phenomena. Set pieces have been chosen for the 18th, 19th and 20th centuries that demonstrate both environmental referentiality and changing human attitudes to the natural world over time. Eighteenth century composers such as James Oswald, composers and performers of fiddle music such as Neil Gow, and song lyricists and collectors such as Robert Burns used music in social contexts to evoke sentimental connections with particular local places and natural life cycles, associating these with human activities such as courting, dancing, marriage, and loss. In the 19th century, romantic interest in the primitive and in wildernesses influenced programmatic classical pieces such as Hamish MacCunn’s *Land of the Mountain and the Flood*, which programmatically described an impressive but depopulated landscape. In contrast, modern classical compositions and folk songs from the 19th, 20th and 21st centuries are sampled that put human activity back into a landscape: e.g. Peter Maxwell Davis’s *Orkney Wedding with Sunrise*; Gaelic worksongs and Bothy Ballads. We also look at the way that international film music has used the ‘Scottish’ sound to link evocatively to different landscapes. These demonstrate both a pride in local environments, and awareness of their unique qualities for human societies.
- Most students enter this module with a particular interest in finding out more about ‘folk’ music. This repertoire in Scotland can be seen as a product of geography, particularly as applied to rural communities. The module discusses how folk songs have been viewed by past anthologists as springing like wild flowers from an

appropriate environments, this being reflected both in the word ‘anthology’, and its direct translation into the titles of folk song collections e.g. James Hogg’s *A Border Garland* (1819). Other themes discussed include how folk song collectors and the organisers of traditional music competitions have both responded to concerns that aural tradition was being lost, and how both these enterprises have worked to preserve a body of tradition for the benefit of future generations. Challenges to tradition include the encroachment of foreign language, culture (English, European and North American), entertainment broadcasting, and the increase in literacy and mechanisation removing the conditions required for the sustainability of existing aural traditions.

- The lecturers divide up content between them along ‘folk’ and ‘classical’ repertoire lines, and tutorials are also led by each of them alternately. However, essay questions allow connections to be made between the repertoires and specific themes based on social and economic contexts.
- The module has been running for approximately 10 years, but the interest in environmental themes has been emerging more strongly over the last 3 years, and this has been reflected in amendments to lectures, essay and exam question options.

How do students develop their capabilities on this module?

- Students are asked to research and deliver short presentations in tutorials for formative feedback. Topics set include questions that ask them to think about the connections between music and cultural contexts.
- Cross-period questions in essays and in the final exam ask students to reflect both on the contribution made by European and North American music to Scottish music, and by Scottish music to global repertoires. We think this encourages students to consider culture as part of a network of reciprocal exchanges. Questions also allow students to reflect on the environment as a cross-boundary theme connecting Scottish citizens with both the wider Scottish diaspora and the wider world.

MU2002 Scottish Music is unusual in its high concentration of study abroad students. Most of the students on the course are encountering for the first time the experience of living abroad in a foreign culture, and this provides them with a particularly strong sense of the unique markers of their own and the host nation’s culture. We think that this awareness yet respect for cultural difference is an important contributor to these students’ awareness of themselves as global citizens, and for St Andrews degree students studying alongside these visitors, the opportunity to explore issues of identity and culture using a vehicle – music – that has its own intrinsic rewards. It is helpful, we believe, to have a space where human responses to the environment can be explored in ways that highlight a positive and pleasurable response, rather than simply one that highlights areas for concern and anxiety.

Ethnomusicology research has shown that sound is an important way of knowing and understanding the world, and of constituting oneself as a citizen placed in a particularly valued space. This has been particularly used by western studies of non-western cultures, exploring how humans understand themselves to be situated in particular ecologies (e.g. the work of Steven Feld and R. Murray Schaer in Papua New Guinea). MU2002 Scottish Music moves the field of study from remote places and peoples to an area and population immediate to students’ own experience. Although we don’t require them to read advanced ethnomusicology theory,

the immersion required in a particular culture and repertoire, which includes a fortnight of tuition on the penny whistle, replicates in a small way the immersive participant-observation techniques used by ethnomusicologists. Encounters with professional musicians add depth to this experience. We hope that this encounter helps these students to move on from us with an appreciation of the worth and interest in a particular society and landscape, and that this awareness will transfer to their wider dealings with the world.

The conventional separation of the two Scottish musical repertoires into ‘classical’ and ‘folk and traditional’ also raises important social issues of class and entitlement. We ask students to think about how these contexts have been driven by different contexts of musical patronage (church, court, aristocratic, commercial and state), and what implications this might have when using music to define our identities as citizens. Changing ideas of social justice and the relationships between performers, dancers, competitors, collectors, composers, tradition bearers and audiences should all factor into students’ thinking.

Finally, QAA guidelines for Education for Sustainability (June 2014) emphasise that education should look forward and not back. Although we examine a ‘tradition’ of music, we emphasise that this has been a changing, living tradition, and one that has been and continues to be open to cross-currents from a variety of musical practices. It is emphasized that this openness is a necessary part of the creative process, and that the most interesting works often show qualities that cross boundaries. The willingness of Scottish musicians in all periods to travel, to listen and to learn underlines a musical practice that values the input of other creative artists and traditions as well as preserving a ‘native’ body of past work.

Assessment:

- For many of our students, writing about music is already a new and challenging skill, so this is placed within a framework of familiar essay writing skills (continuous assessment and exam). Formative feedback on tutorial presentations helps to orientate thinking, reading and listening. Marking criteria puts a high value on using primary data – music – to validate arguments.

Innovative approaches:

- The main areas of innovation are a) applying ethnomusicology concepts in an intuitive, experiential manner; and b) bringing musicians into the lecture theatre so that students can encounter their music and their reflections on their art in a live performance environment.

Challenges:

- Study Abroad students may be very anxious about the new learning environment they are encountering – they often have a very short time in which to adjust. They and St Andrews 4 year students may also be anxious about writing about music for the first time. We have made a package of information with model essays available to help with this, and the formative presentations in tutorials also help to scaffold development and skills acquisition.

Student and staff feedback:

- Staff teaching on the module have become much more sensitised to the value of music in helping listeners to value the environment.
- Visiting lecturer Margaret Bennett, a national authority on Scottish Music and folklore, has held the module syllabus up as an example of good practice.
- MEQ comments for 2017-18 included: ‘presentations for the tutorials every week were a good way of understanding and getting comfortable with both primary and secondary material’; ‘the visiting lecturers reinforced what was taught in regular lectures’; ‘really enjoyed learning the penny whistle’; visiting musicians ‘have been really helpful! And it’s been amazing to see so many of the instruments in person as it give a much better understanding of them’; ‘all of the visiting lecturers were fun, engaging and informative. Having a performance/demonstration of the musical instruments and songs that we were learning about was insightful and meaningful’; ‘this is a fantastic module that covered a lot about Scottish musical history’.

Future Development (Potential)

- Introduction to a new first year module on Ethnomusicology in 2018-19 (S2) that will explicitly teach some ethnomusicology theory, so that St Andrews degree students taking MU2002 will have some prior theoretical training in the discipline that can be deepened by encountering the specific repertoire handled by MU2002 Scottish Music.
- Consider briefing the visiting lecturers about the main headings of sustainability in the curriculum, which might allow them to contribute something more explicitly to this area.

Sustainability learning and teaching resource recommendations for other staff:

- If you are interested in listening to both historic recordings of Scottish songs and many others from cultures round the world, look at the Association for Cultural Equity’s online resource, <https://theglobaljukebox.org> and the ACE homepage <http://www.culturalequity.org/index.php>

Handbook & Reading List

Handbook – see Appendix 1.

Reading List – see Appendix 2.

See also: archive of past exam papers on i-Saint.

Case study image.



Appendix 1 - Handbook S2 2017-18.

MU2002 Scottish Music

Module Overview

The module explores a wide range of music in Scotland, examining Highland and Lowland folk music and more recent pop music as well as classical music composed from the mediaeval era onwards. In doing so, it aims to build up an understanding of the relationship between Scottish music and the society in which it is produced. No prior knowledge of musical notation is necessary: this module will interest all those interested in the rich and varied musical culture of the country in which they are living.

Aims

- To develop a clear understanding of the relationship between music and society in Scotland;
- To achieve fluency in the discussion of the defining characteristics of folk and classical music;
- To develop listening skills relating to musical idioms, genres, forms and ornamentation through demonstrations by visiting specialists and in (non-assessed) classroom music-making;
- To develop the ability to discuss in detail the significance of events and figures involved in the history of Scottish Music.

Transferable Skills

- Practical listening skills
- Precise, analytical writing, with clear, logical structure of complex ideas, and competent presentation (e.g. written to a given word length, and competently referenced)
- Presentational skills gained from tutorial and group participation.

Key Readings for the Module:

McKerrell, Simon (2016) *Focus: Scottish Traditional Music* (Focus on World Music Series), New York: Routledge.

Purser, John (1st edition 1992 and 2nd edition 2007) *Scotland's music: a history of the traditional and classical music of Scotland from earliest times to the present day*. Edinburgh: Mainstream in conjunction with BBC Scotland.

Module conveners: Dr Jonathan Kemp (jk50). Please address problems to Dr Jonathan Kemp (jk50).

Lecturers: Dr Jonathan Kemp (jk50), Dr Jane Pettegree (jpk1), Dr Michael Ferguson (mcjf)
and visiting specialists.

Semester: 2

Credits: 20

Teaching: Three lectures per week (School 2, St Salvator's Quadrangle) and weekly tutorials (Beethoven Lodge, 65 North Street, ground floor seminar room).

Class hour: 9am Tuesday, Wednesday and Thursday.

Tutorials: One tutorial per week starting in week 2 (Beethoven Lodge, 65 North Street, ground floor seminar room). Please sign up for a time via MMS in week 1.

Course assessment: 2 Course Essays = 50%, 2 Hour Examination = 50%

Re-Assessment: 3 Hour Examination = 100%

This handbook should be read in conjunction with the Music Centre undergraduate handbook which is also available in MMS.

Lectures

Strand 1: Art Music in Scotland

Class hour: 9am Tuesday.

In this strand of lectures we explore music composed in Scotland for the church and the concert hall. We start by discussing music for the church before going on to give a chronological overview of art music in Scotland from the 17th century to the present day. The lectures will be interspersed with set works sessions. These sessions feature works by Robert Carver, James Oswald, Hamish MacCunn and Peter Maxwell Davies.

Strand 2: Folk & Popular Music

Class hour: 9am Wednesday and Thursday

In this strand of lectures we examine the history of folk instruments and folk song in Scotland. Topics covered will include: Burns, folk melodies, folk instruments, National songs, Highland music and Lowland songs. This strand will also look at rock and pop in a Scottish context. Set works feature in this strand beginning with a song written by Robert Burns. A further set work lecture features tunes associated with the 18th century fiddler/composer Niel Gow. Contrasting uses of military bagpipe melodies are investigated in Hamish Henderson's song Freedom Come-All-Ye and a set of tunes performed by the contemporary folk-rock band Wolfstone, which are both featured as set works. The strand concludes with a set work session on contemporary singer/songwriter Dougie MacLean.

	Tuesday (Classical)	Wednesday (Folk and Popular)	Thursday (Folk and Popular)
Week 1 29/1/18	Welcome (JK)	Intro to folk instruments (JK)	Library (SN)
Week 2 5/2/18	15th, 16th and 17th Century (JKP)	Characteristics of folk melodies (JK)	Instrumental Forms (JK)
Week 3 12/2/18	Carver – set work (JKP)	Dance and the fiddle (JK)	Harp (SC)
Week 4 19/2/18	Instrumental Collections (JKP)	Bagpipes (JD)	Gaelic Song (MB)
Week 5 26/2/18	18th Century (JKP)	Niel Gow and the fiddle (PC)	Niel Gow – set work (JK)
Week 6 5/3/18 (essay 1 due 9/3/18)	Oswald – set work (JKP)	Burns (JKP)	Burns – set work (JK)
Week 7 12/3/18	19th Century (JKP)	Jacobite Songs (JK)	Wolfstone – set work (JK)
Week 8 2/4/18	MacCunn – set work (JKP)	National Songs (JK)	Bothy Ballads (JK)
Week 9 9/4/18	20th Century (JKP)	Music Hall (JK)	Hamish Henderson – set work (JK)
Week 10 16/4/18 (essay 2 due 20/4/18)	Peter Maxwell Davies – set work (JKP)	Piobaireachd (JK)	Dougie MacLean – set work (JK)
Week 11 23/4/18	Scottish Film Music (MCJF)	Rock and Pop in Scotland (JK)	Folk Revival (MB)

Tutorials

Week 1 – No Tutorial

There are no tutorials for the module during week 1 but during this week students must sign up for a tutorial slot (using the MMS system) so that they will attend tutorials in weeks 2-11.

Week 2 - Whistle

In their week 2 tutorial students will be instructed in using the penny whistle to play traditional melodies. Penny whistles, fingering charts and sheet music will be provided.

Week 3 - Whistle

In their week 3 tutorial students play an example of a melody they have learned outside class. Techniques such as ornamentation and breathing will be demonstrated and utilized in order to illustrate essential differences between classical and folk performance styles.

Week 4 - Classical

Tutorial tasks related to the classical strand (strand 1 lectures) will be posted on MMS. Students are expected to use these tasks to prepare for the tutorial.

Week 5 - Folk and Popular

Tutorial tasks related to the folk and popular strand (strand 2 lectures) will be posted on MMS. Students are expected to use these tasks to prepare for the tutorial.

Week 6 - Classical

Tutorial tasks related to the classical strand (strand 1 lectures) will be posted on MMS. Students are expected to use these tasks to prepare for the tutorial.

Week 7 – Folk and Popular

Tutorial tasks related to the folk and popular strand (strand 2 lectures) will be posted on MMS. Students are expected to use these tasks to prepare for the tutorial.

Week 8 - Classical

Tutorial tasks related to the classical strand (strand 1 lectures) will be posted on MMS. Students are expected to use these tasks to prepare for the tutorial.

Week 9 – Folk and Popular

Tutorial tasks related to the folk and popular strand (strand 2 lectures) will be posted on MMS. Students are expected to use these tasks to prepare for the tutorial.

Week 10 – Classical Set Works

This provides a revision session on the set works lectures from strand 1.

Week 11 – Folk and Popular Set Works

This provides a revision session on the set works lectures from strand 2.

Assignments

Students must write two assignments for the module, each of which contributes 25% to the final mark for the course.

The assessment criteria for the coursework essay are based on your ability to:

1. Gather detailed knowledge of a relevant body of information using both primary and secondary sources.
2. Develop and argue in favour of your own hypotheses concerning Scottish Music.
3. Discuss compositions in relation to their historical, technological and musical contexts.

Your ability to analyse material in an insightful way rather than merely listing events in chronological order is of particular importance. This involves your acquiring a thorough knowledge of the area and careful preparation of arguments. The difference between a good essay and a great essay often relates to areas where there are no right and wrong arguments, but rather to differences in the level of insight and evidence in support of those arguments. Always give references to appropriate sources and give a full bibliography. All work should be submitted as a word file (.doc or .docx format) and will automatically be checked for similarity to books, journals, web articles and other students past and current work. Plagiarism will not be tolerated.

For marking criteria for essays and details of penalties for late submissions please refer to the Music Centre Undergraduate Handbook which can be accessed in the MMS system.

Assignment 1

Deadline 11:59pm, Friday the 9th of March, 2018

Write a 1500 word essay on one of the six topics given on the Assignment 1 pdf in the MMS page for the module under Content>Assignments.

Assignment 2

Deadline 11:59pm, Friday the 20th of April, 2018

Write a 1500 word essay on one of the six topics given on the Assignment 2 pdf in the MMS page for the module under Content>Assignments.

Exam

You will select one question from each of three sections. The two-hour exam contributes 50% towards the final mark for the course.

One section of the examination will be based on the material covered in the strand 1 (art music) lectures and one section of the examination will be based on the strand 2 (folk and popular) lectures. A further section will involve questions relating to set works.

The assessment criteria for the exam are based on your ability to:

1. Show detailed knowledge of a relevant body of information.
2. Develop and argue in favour of your own hypotheses using your ability to analyse material in order to support your argument.

Reading And Listening

Main Texts:

McKerrell, Simon (2016) *Focus: Scottish Traditional Music* (Focus on World Music Series), New York: Routledge.

Purser, John (1st edition 1992 and 2nd edition 2007) *Scotland's music: a history of the traditional and classical music of Scotland from earliest times to the present day*. Edinburgh: Mainstream in conjunction with BBC Scotland.

Full Resource List:

<http://resourcelists.st-andrews.ac.uk/lists/5917FB52-7144-4EB3-7869-7D41D208493E.html>

Recommended Reading:

A pdf listing recommended readings for each week will be made available in MMS.

Appendix 2 - Reading List.