MUSC2801

Music Performance Styles and Interpretation

Term Three // 2020

Course Overview

Staff Contact Details

Convenors

Name	Email	Availability	Location	Phone
Sonya Lifschitz	s.lifschitz@unsw.edu.au	please email for appointment.	Robert Webster 104	

School Contact Information

School of the Arts and Media

Room 312, Level 3, Robert Webster Building (G14)

Phone: (02) 9385 4856

Email: sam@unsw.edu.au

Website: www.arts.unsw.edu.au/sam

The School of the Arts and Media would like to Respectfully Acknowledge the Traditional Custodians, the Bedegal (Kensington campus), Gadigal (City and Art & Design Campuses) and the Ngunnawal people (Australian Defence Force Academy in Canberra) of the lands where each campus of UNSW is located.

Course Details

Credit Points 6

Summary of the Course

This course develops specialised knowledge of a range of music styles including those derived from particular historical periods, genres and approaches to music interpretation. This knowledge will be acquired through a close study of musical scores, a wide range of selected repertoire, recordings, DVDs and musical scholarship supporting performance. Students will be expected to demonstrate an ability to present a stylistically informed performance with careful consideration of relevant technical and interpretative issues.

Course Learning Outcomes

1. Demonstrate solid technical skills, informed musical judgement and conviction in performance.
2. Display professionalism and originality in fashioning and realising a performance project.
3. Articulate sophisticated ideas relating to a broad range of musical and performance styles.

Teaching Strategies

The rationale for this course is primarily that graduates will require a very high level of performance skill and complementary repertorial and interpretive knowledge in a self-selected area of music making. Therefore, a series of specialist masterclasses conducted by expert instrumental and vocal practitioners will be deployed to complement workshops that examine and reflect on issues arising from the masterclasses through class discussion and student performance-based demonstrations. A series of lectures will introduce key resources and approaches to analysis for performers and expand knowledge of a wide range of repertoire.

Assessment

Further detail pertaining to assessment for this course will be discussed in class in Week 1 of T3.

Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
In-class Lecture-Recital	40%	Week 5	1,2,3
Research paper on selected topic	20%	End of week 8	3
Public performance	40%	Weeks 9/10/11	1,2

Assessment Details

Assessment 1: In-class Lecture-Recital

Start date: Not Applicable

Length: 10-12 minutes, including performance and spoken presentation

Details:

10 minutes.

Feedback: Written report.

Additional details:

This 10-12 minutes-long presentation will include both a performance of repertorie selection and a spoken presentation which will contextualise the repertoire chosen. Students are advised to use PowerPoint, animated slides, podcast techniques or any other creative formats of their chosing to deliver their presentations.

Submission notes:live or online presentation, depending on COVID-19 situation

Assessment 2: Research paper on selected topic

Start date: Not Applicable

Details:

1000-1500 words.

Feedback provided via LMS.

Additional details:

Research Paper Summary:

In the research paper (1000-1500 words) you will explore and investigate a non-traditional arts/performance project created and realised by an established/professional artist or arts organisation in the community, Australia-wide or Internationally.

You will research a project involving non-traditional and original presentation format, such as, for instance, multimedia or interdisciplinary approach to performance; unique and inventive use of non-traditional performance venues or staging approaches; original, creative and unorthodox concept; non-orthodox audience engagement and participation; active community engagement or engagement with social/political issues through performance; or an original adaptation to an online performance medium in recent times.

Once you have identified the project that speaks to you and your particular creative aspirations, a project that inspires you and models for you artistic values you'd like to emulate, you will learn as much as you can about the project through your own research and will subsequently contact the key creative/s involved in the project for an interview.

You will devise a set of interview questions that best target the information you would like to glean from the interviewee. The possible interview questions will be workshopped in class once the projects have been identified and the artists contacted.

Your paper will detail the aspects of the project and what appealed to you about it; elucidate ways in which researching this project has impacted on your own creative trajectory in realising and delivering your creative project in this course; and discuss the learnings from interviewing the 'maker' of the project.

Submission notes: written assignment or podcast submitted via Moodle

Assessment 3: Public performance

Start date: Not Applicable

Length: Approx 15-18 minutes

Details:

15 minutes.

Direct feedback following performance.

Additional details:

The public performance project will be an original, conceptualised and thematically curated program which may take the form of a solo performance, installation, interdisciplinary collaboration, or other approved format. Conventional recital programs in conventional performance settings will not be accepted. To excel in this assessment task, the performance project will be a genuinely creative undertaking demonstrating artistic, intellectual and aesthetic curiosity, imagination and risk. Composers are encouraged to write a new work for the group if possible and viable.

Submission notes:public performance project delivered live or online depending on COVID-related public health restrictions.

Attendance Requirements

Please note that lecture recordings are not available for this course. Students are strongly encouraged to attend all classes and contact the Course Authority to make alternative arrangements for classes missed.

Course Schedule

[View class timetable](#)

Timetable

Date	Type	Content
Week 1: 14 September - 18 September	Seminar	Introductions; Goal setting; Assessment break-down; Group task.
Week 2: 21 September - 25 September	Seminar	Project Design and Development - In-class workshop and discussion.
Week 3: 28 September - 2 October	Seminar	Student in-class performances, group discussion and feedback.
Week 4: 5 October - 9 October	Seminar	Interviewing techniques; Student in-class performances, group discussion and feedback.
Week 5: 12 October - 16 October	Assessment	In-class lecture-recital presentation assessment week.
Week 6: 19 October - 23 October	Reading	Reading/Flexi Week: Students will allocate extra time to personal practice, reflection and project development.
Week 7: 26 October - 30 October	Seminar	Individual student consultations with Sonya on developing and refining final creative performance project. In-class performances and feedback.
Week 8: 2 November - 6 November	Seminar	In-Class workshops - finalising project presentations; in-class performances. Research Paper due!
Week 9: 9 November - 13 November	Seminar	In-Class workshops - finalising remaining project presentations; Public performance assessments begin.
Week 10: 16 November - 20 November	Assessment	Public performance assessments continue. Class debrief.

Resources

Prescribed Resources

Textbook Stein, Deborah. (2005). Engaging Music. New York, Oxford: Oxford University Press.

AND:

1. Everything is Connected: The Power of Music by Daniel Barenboim
2. Motion, Emotion, and Love: The Nature of Artistic Performance by Thomas Carson Mark
3. Letters to a Young Poet by Rainer Rilke
4. The Rest is Noise by Alex Ross

Recommended Resources

Other resources

Bach, C.P.E. (1949). Essay on the true art of playing Keyboard Instruments. Ed. W. Mitchell. New York: Norton. UNSW Library S 780/BAC1/A-1 B

Berkowitz, Aaron F. (2010). The Improvising Mind: Cognition and Creativity in the Musical Moment. (Oxford: Oxford University Press.

Berliner, Paul F. (1994). Thinking in jazz: The infinite art of improvisation. Chicago: University of Chicago Press

Clarke, Eric. (2004). Empirical studies in music performance. Empirical Musicology.

Cook, Nicholas and Eric Clarke (eds.), chapter 5. New York: Oxford University Press (available as eBook via UNSW library) Cook, Nicholas. (2013). Beyond the Score: Music as performance. New York: Oxford University Press.

Crutchfield, Will. (1990). Voices. Performance Practice Vol. 2: Music after 1600 Brown, H.M. and Stanley Sadie (eds.), pp. 424-458. New York: Norton. 9 Course Code Session 1, 2015 CRICOS Provider Code: 00098G

Crutchfield, Will. (1983). Vocal Ornamentation in Verdi: The Phonographic Evidence. 19th-Century Music, 7/1 (Summer, 1983), pp. 3-54

Dogantan-Dack, Mine. (2012). The art of research in live music performance. Music Performance Research Vol. 5, 34-48.

Fabian, D., Timmers, R., Schubert, E. (Eds), (2014). Expressiveness in music performance. Oxford: Oxford University Press.

Fabian, D. (2003). Bach Performance Practice 1945-1975, a comprehensive review of sound recordings and literature. Aldershot, Hants, England; Burlington, Vermont: Ashgate. UNSW Library Level 2 Help Zone (V 780/BAC/C-69)

Garcia, Manuel. (1984). A complete treatise on the art of singing. Ed. Donald Paschke. New York: Da

Capo Press. UNSW Library Level 9 (SQ 784.932/4 A)

Hellaby, Julian. (2009). Reading musical interpretation: Case studies in solo piano performance. Farnham: Ashgate.

Hudson, Richard. (1994). Stolen time: the history of tempo rubato. Oxford: Clarendon Press.

Lawson, C., Stowell, R. (2012). The Cambridge history of musical performance. Cambridge: Cambridge University Press.

Lawson, C., Stowell, R. (1999). The historical performance of music: an introduction. Cambridge: Cambridge University Press.

Monson, Ingrid. (1996). Saying something: Jazz improvisation and interaction. Chicago: University of Chicago Press.

Howat, R. (2009). The art of French piano music. New Haven: Yale University Press.

Martin, Henry. Charlie Parker and "Honeysuckle Rose": Voice leading, formula and motive. Journal of the society for Music Theory Vol. 18 no. 3 Accessed February 12, 2015: http://www.mtosmt.org/issues/mto.12.18.3/mto.12.18.3.martin.html

Mozart, Leopold. A treatise on the fundamental principles of violin playing. 2nd ed. Oxford, Oxfordshire; New York: Oxford University Press.

Neumann, Frederick. (1993). Performance Practices of the Seventeenth and Eighteenth Centuries. (UNSW Library S 781.4309032/1) New York: Schirmer Books.

Peres Da Costa, Neal. (2012). Off the record: performing practices in romantic piano playing. New York: Oxford University Press.

Potter, John. (2000). The Cambridge companion to singing. Cambridge: Cambridge University Press.

Rink, J. (Ed) (1995). The practice of performance: studies in musical interpretation. Cambridge: Cambridge University Press.

Course Evaluation and Development

Feedback from students will be gathered through CATEI and the results will be carefully considered by the Course Convenor and other music staff in order to make changes to enhance the student learning experience. Students are most welcome to discuss any matter related to this course with the Course Convenor by email or in person.

Submission of Assessment Tasks

Turnitin Submission

If you encounter a problem when attempting to submit your assignment through Turnitin, please telephone External Support on 9385 3331 or email them on externalteltsupport@unsw.edu.au . Support hours are 8:00am – 10:00pm on weekdays and 9:00am – 5:00pm on weekends (365 days a year). If you are unable to submit your assignment due to a fault with Turnitin you may apply for an extension, but you must retain your ticket number from External Support (along with any other relevant documents) to include as evidence to support your extension application. If you email External Support you will automatically receive a ticket number, but if you telephone you will need to specifically ask for one. Turnitin also provides updates on their system status on Twitter.

Generally, assessment tasks must be submitted electronically via either Turnitin or a Moodle assignment. In instances where this is not possible, it will be stated on your course's Moodle site with alternative submission details.

For information on how to submit assignments online via Moodle: https://student.unsw.edu.au/how-submit-assignment-moodle

Academic Honesty and Plagiarism

Plagiarism is using the words or ideas of others and presenting them as your own. It can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgement.

UNSW groups plagiarism into the following categories:

Copying: using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This also applies to images, art and design projects, as well as presentations where someone presents another's ideas or words without credit.

Inappropriate paraphrasing: Changing a few words and phrases while mostly retaining the original structure and/or progression of ideas of the original, and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit and to piecing together quotes and paraphrases into a new whole, without appropriate referencing.

Collusion: working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student before the due date, or for the purpose of them plagiarising at any time, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.

Inappropriate citation: Citing sources which have not been read, without acknowledging the "secondary" source from which knowledge of them has been obtained.

Duplication ("self-plagiarism"): submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another university.

Correct referencing practices:

- Paraphrasing, summarising, essay writing and time management
- Appropriate use of and attribution for a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre (http://www.lc.unsw.edu.au/). Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting and proper referencing of sources in preparing all assessment items.

UNSW Library also has the ELISE tool available to assist you with your study at UNSW. ELISE is designed to introduce new students to studying at UNSW but it can also be a great refresher during your study.

Completing the ELISE tutorial and quiz will enable you to:

- analyse topics, plan responses and organise research for academic writing and other assessment tasks
- effectively and efficiently find appropriate information sources and evaluate relevance to your needs
- use and manage information effectively to accomplish a specific purpose
- better manage your time

- understand your rights and responsibilities as a student at UNSW
- be aware of plagiarism, copyright, UNSW Student Code of Conduct and Acceptable Use of UNSW ICT Resources Policy
- be aware of the standards of behaviour expected of everyone in the UNSW community
- locate services and information about UNSW and UNSW Library

Some of these areas will be familiar to you, others will be new. Gaining a solid understanding of all the related aspects of ELISE will help you make the most of your studies at UNSW.
http://subjectguides.library.unsw.edu.au/elise/aboutelise

Academic Information

For essential student information relating to:

- requests for extension;
- late submissions guidelines;
- review of marks;
- UNSW Health and Safety policies;
- examination procedures;
- special consideration in the event of illness or misadventure;
- student equity and disability;
- and other essential academic information, see

https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/

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Acknowledgement of Country

We acknowledge the Bedegal people who are the traditional custodians of the lands on which UNSW Kensington campus is located.