



Faculty of Arts  
& Social Sciences

---

**School of the Arts and Media**

**MUSC2801**

**Music Performance Styles and Interpretation**

**Session 1, 2015**

## UNSW Course Outline

### 1. Location of the course

FACULTY	Arts and Social Sciences
SCHOOL	School of the Arts and Media
COURSE CODE	MUSC2801
COURSE NAME	Music Performance Styles and Interpretation
SESSION	1
YEAR	2015
LOCATION	Webster G16 Fridays 9-11am, Weeks 1-12 Webster G17 Fridays 11-12, Weeks 1-12

### 2. Table of Contents

Location of the course
Table of contents
Staff Contact details
School of the Arts and Media contact information
Attendance requirements
Essential information for FASS/SAM Students
Course details
Rationale for the inclusion of content and teaching approach
Teaching strategies
Assessment
Academic honesty and plagiarism
Course schedule
Expected resources for students
Course evaluation and development

### 3. Staff Contact Details

Position	Name	Email	Availability; times and location	Phone
Course Convener and lecturer	Christine Logan	c.logan@unsw.edu.au	Webster 104 Tuesdays 1-2pm and by email appointment	93854873
Guest lecturer	Associate Professor Dorottya Fabian	d.fabian@unsw.edu.au		

### 4. School of the Arts and Media Contact Information

Room 312, level 3 Robert Webster Building

Phone: 9385 4856

Email: [sam@unsw.edu.au](mailto:sam@unsw.edu.au)

### 5. Attendance Requirements

- A student is expected to attend all class contact hours.

Course Code

Session 1, 2015

CRICOS Provider Code: 00098G

- A student who attends less than 80% of class contact hours without justification may be awarded a final grade of UF (Unsatisfactory Fail).
- A student who arrives more than 15 minutes late may be penalised for non-attendance.
- If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, they should seek permission from the Course Authority. The application should be accompanied by an original or certified copy of a medical certificate or other form of appropriate evidence.
- A Course Authority may excuse a student from classes for up to one month. A student seeking approval to be absent for more than one month must apply in writing to the Dean.
- A student who has submitted the appropriate documentation but attends less than 66% of the classes/activities will be asked by the Course Authority to apply to discontinue the course without failure.
- For more information about the FASS attendance protocols, see the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>
- Attendance at lectures and tutorials will be recorded. If you are more than 15 minutes late, you are deemed not to have attended. It is your responsibility to ensure your name has been marked off at each class.

## 6. Essential Information For FASS/SAM Students

For essential student information relating to: attendance requirements; requests for extension; review of marks; occupational health and safety; examination procedures; special consideration in the event of illness or misadventure; student equity and disability; and other essential matters, see the SAM Policies and Guidelines webpage: <https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

## 7. Course details

### Credit Points:

MUSC2801 Music Performance Styles and Interpretation is a 6 unit of credit course
---

### Summary of the Course

This course develops specialized 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 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 historical and interpretation issues.
--

### Aims of the Course

- |  |
|--|
| <ol style="list-style-type: none"> <li>1. This course will enable students to develop the capacity to formulate and realize artistic objectives in a selected range of styles;</li> <li>2. Develop specialized knowledge of a wide range of music repertoire;</li> <li>3. Engage with scholarly literature on performance styles;</li> </ol> |
|--|

4. Refine technical and artistic skills through experience in advanced workshop and concert situations.

### Student learning outcomes

At the conclusion of this course the student will be able to:

1. Demonstrate the capability to formulate artistic objectives and realize them in selected styles;
2. Demonstrate scholarly engagement with literature on performance styles, interpretation and music analysis for performance;
3. Demonstrate specialized knowledge of a selected range of music repertoire.

### Graduate Attributes

The students will be encouraged to develop the following Graduate Attributes by undertaking the selected activities and knowledge content. These attributes will be assessed within the prescribed assessment tasks.

At the conclusion of this course the student will be able to:

1. Demonstrate an in-depth engagement with discipline specific knowledge such as instrumental or vocal performance, composition, score reading and writing skills, inner hearing, repertoire knowledge and performance practice. (GA2)
2. Demonstrate capacity for analytical and critical thinking and for creative problem-solving through practical music studies. (GA4)
3. Demonstrate an appreciation of and respect for, diversity through participation in and study of diverse musical practices and values. (GA7)
4. Illustrate high levels of oral and written communication, supported with discipline-based forms of communication such as score and music performance. (GA8)

## 8. Rationale for the inclusion of content and teaching approach

This is a Gateway course for the Music Creative Practice Stream in the BMus. The rationale for this course is primarily that graduates will require a very high level of performance skill and complementary reportorial and interpretive knowledge in a selected area of music making.

## 9. Teaching strategies

A series of lectures will introduce key resources and approaches in analysis for performers and expand knowledge of a wide range of repertoire. 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.

## 10. Assessment

Assessment task	Assessment type, due date	Weight	Feedback	Learning outcome assessed	Graduate attributes assessed
1. Performance in a masterclass or concert	Examination (supported by 12 one-to-one private instrumental or vocal or	35%	Direct feedback following	1	1, 2

	composition lessons)		performance		
2. Test on repertoire, styles and performance	One hour Test on lecture material including repertoire, styles and performance – 8 May	20%	Test papers will be marked and returned to students	2	1, 3, 4
3 Presentation	Students will present a performance of a complete work (approximately 10 minutes) and provide an applied analysis (as relevant to decisions taken in work performed) in written form, with a summary for the class. Presentations as scheduled in class.	45%	Written report from the lecturer	1, 2, 3	1,2,4

In order to pass this course, you must make a serious attempt at ALL assessment tasks. This is a SAM requirement.

### Detailed description of assessment items

Further details of assessment tasks will be provided during the Week 1 class.

1. Performance in a masterclass or concert.  
There will be a number of opportunities to perform in a concert or masterclass. Students will identify the performance/masterclass that will be assessed for this component. Performances will be planned and scheduled by Week 2.
2. A one hour test on listening list with questions on style and performance based on lecture material will be held on 8 May during class.
3. Presentations to include the performance of a complete work (approximately 10 minutes' duration) together with an analytical commentary of approximately 1000 words (to be submitted at the time of the presentation) will be given in the final weeks of the session as scheduled by ballot in class.

### Submission of Assessment Tasks

Please provide a copy of written work to the lecturer at the time of your presentation. In addition, submit a copy of all written work through Turnitin.

### Late Submission

PLEASE NOTE THAT THESE RULES APPLY FOR ALL COURSES IN FASS.

If your assignment is submitted after the due date, a penalty of 3% per day (including Saturday, Sunday and public holidays) will be imposed for up to 2 weeks. For example, if you are given a mark of 72 out of 100 for an essay, and your essay were handed in two days late, it would attract a penalty of 6% and the mark would be reduced to 66%. If the same essay were handed in seven days late (i.e. a penalty of 21%) it would receive a mark of 51%. If your assignment is not submitted within 2 weeks of its due date, it will receive a mark of 0. For more information on submission of late work, consult the FASS assessment protocols at <https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

## Extension Procedure

- A student seeking an extension should apply through the Faculty's online extension tool available in LMS before the due time/date for the assessment task.
- The Course Authority should respond to the request within two working days.
- The Course Authority can only approve an extension of up to five days. A student requesting an extension of more than five days should complete an application for Special Consideration.
- The Course Authority advises their decision through the online extension tool.
- If a student is granted an extension, failure to comply will result in a penalty. The penalty will be invoked one minute past the approved extension time.
- A student who missed an assessed activity held within class contact hours should apply for Special Consideration via myUNSW.
- This procedure does not apply to assessment tasks that take place during regular class hours or any task specifically identified by the Course Authority as not subject to extension requests.
- For more information, see the FASS extension protocols on the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

## Special Consideration

In the case of more serious or ongoing illness or misadventure, you will need to apply for Special Consideration. For information on Special Consideration please go to this URL:

<https://student.unsw.edu.au/special-consideration>

Students who are prevented from attending a substantial amount of the course may be advised to apply to withdraw without penalty. This will only be approved in the most extreme and properly documented cases.

## 11. 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 information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit. It also applies to piecing together quotes and paraphrases into a new whole, without referencing and a student's own analysis to bring the material together.
- **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.

- **Duplication:** 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.

Details of what plagiarism is can be found on the Student Information website (<https://student.unsw.edu.au/plagiarism>), in the myUNSW student A-Z: Guide <https://my.unsw.edu.au/student/atoz/Plagiarism.html> and in Appendix A of the Student Misconduct Procedure (pdf- <https://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf>).

The Learning Centre also provides substantial education written materials, workshops, and tutorials to aid students, for example:

- 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.

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.

It is also recommended that you include a statement about Turnitin. Eg UNSW makes use of the similarity detection tool Turnitin. For this course you are required to submit an electronic version of your written assignments so they may be reviewed using this procedure.

## 12. Course schedule

Week, Date	Topics	Workshop/Tutorial
1 6/3	Knowing the score: interpreting Baroque works: Dorottya Fabian	Introduction, Overview of the course; repertoire development and resources for performance study  Discussion and preliminary work on Listening list, performance styles
2 12/3	Vocal workshop with Fiona Campbell 1.10pm – 1.50 pm Leighton Hall	
2 13/3	Knowing the score: Interpreting 19 <sup>th</sup> century works: Dorottya Fabian	Listening list, performance styles Discussion and student participation
3 20/3	Knowing the score: Interpreting works of the Classic era	Listening list, performance styles Discussion and student participation
4 27/3	Review and discussion of texts, extracts from treatises	Listening list, performance styles Discussion and student participation

5 3/4	Public Holiday	
6 17/4	Knowing the score: Interpreting 20-21 <sup>st</sup> century works for voice, with guest British soprano, Ellen Winhall, 10-11.	Workshop on contemporary instrumental music performance and interpretation (1 hour)/ Geoff Collins, 11-12
7	Twilight Concert, Io Myers, 5.30pm TBC	
24/4	Empirical studies in performance 1 (2 hours) Dorottya Fabian	Masterclass (jazz) (1 hour) Sandy Evans
8 30/4	Music Showcase Concert 7.30pm Io Myers	
1/5	Empirical studies in performance 2 (1 hour) Dorottya Fabian	Voice Masterclass Robyn Wells (10-12)
9 8/5	Test on listening lists, performance styles and analysis	Rehearsal, discussion, consultation in preparation for performances and presentations
10 15/5	Performances, Presentations and discussion x 5	Performances, Presentations and discussion
21/5	Concert, G17, TBC, 5 or 7pm	
11 22/5	Performances, Presentations and discussion x 4	Performances, Presentations and discussion
12 29/5	Performances, Presentations and discussion x 5	Performances, Presentations and discussion

### 13. Expected Resources for students

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

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.



- 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*. 2<sup>nd</sup> 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.

Rosenblum, S. (1991). *Performance Practices in Classic Piano Music*. Bloomington: Indiana University Press. UNSW Library Level 9 (786.2143/2 B)

Treitler, L., Strunk, W. (1998). *Source readings in music history*. Rev Ed. New York: Norton.

Turk, Daniel. (1982). *School of Clavier Playing*. Ed. Raymond Haagh. Lincoln: University of Nebraska Press. UNSW Library Level 9 (786.3041/7)

Please see the library website:

<http://info.library.unsw.edu.au/web/services/services.html>

### Listening List

Bach, J.S.: D minor Partita for Solo Violin (BWV 1004)

Bach, J.S.: *Presto* from Sonata in g minor for Violin solo

Bach, J.S.: Soprano aria 'Zerfließe, mein Herze' and alto aria 'Von den Stricken' from *St John's Passion*

Bach, J.S.: Bass aria 'Komm, süßes Kreuz' from *St Matthew Passion*

Bach, J.S.: Aria and Variations 15 & 25 from *Goldberg Variations*

Beethoven, L. van: Sonata in d minor, Op. 31 no. 2 "Tempest"

Beethoven, L. van: *Grosse fuge*, String Quartet in B flat, Op. 133

Beethoven, L. van: *Grosse fuge*, Op. 134 for piano four hands

Bellini, V.: Casta Diva, Norma's solo scene from *Norma*

Chick Corea: Starlight, *Elektric Band*, 1987

<https://www.youtube.com/watch?v=fVyUfjQrUDw>

Chopin, F.: Prelude in c sharp minor, Op. 45

Chopin, F.: Mazurka in A-flat major, Op. 59, no. 2

Chopin, F.: Nocturne in E flat, Op. 9 No. 2 and in D flat, Op. 27 No. 2

Faure, G. *Ballade op. 19*

Haydn, J.: Sonata no. 46 in A-flat, *Adagio*

Handel, G.F.: Lascia ch'io panga – aria from Act 2 of *Rinaldo* (Cecilia Bartoli on youtube:

<https://www.youtube.com/watch?v=peJxkzPSQFg>; comparing it to many others, e.g. from film Farinelli:

<https://www.youtube.com/watch?v=WuSiuMuBLhM>

Mozart, W.A.: Rondo in D major, K. 485

Mozart, W.A.: Sonata in D major, K. 311, 1<sup>st</sup> movt.

Course Code

Session 1, 2015

CRICOS Provider Code: 00098G

Mozart, W.A.: Sonata in F major, K. 332, 1<sup>st</sup> movt.

Mozart, W.A.: Cinque-dieci-venti-trenta..., *The Marriage of Figaro*, Act 1, opening duet between Figaro and Susanna

Charlie Parker: Honeysuckle Rose

Rossini, G.: Una voce poco fa, Rosina's cavatina from *The barber of Seville*

Schoenberg, A.: Nacht from *Pierrot lunaire*, Op. 21, no. 8

Schubert, F. Der Jüngling an der Quelle, D.300

Schubert, F. Dass Sie Hier Gewesen, D.775

Schubert, F. Der Tod und das Madchen, D.531

Schubert, F. Nacht und Träume, D.827

Schumann, R.: Träumerei, *Kinderszenen* Op. 15 No. 7

Schumann, R.: Warum?, *Fantasistücke* Op. 12 No. 3

Verdi, G.: Ah forse lui ... Sempre libera, Violetta's scena from Act 1, *La Traviata*

#### **14. Course evaluation and development**

MUSC 2801 is a new course. 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.
--