MUSC2804

Investigating Music

Session 1, 2015
Webster Building, G17
UNSW Course Outline

1. Location of the course
   Webster Building, G17

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3. **Staff Contact Details**

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<tr>
<th>Position</th>
<th>Name</th>
<th>Email</th>
<th>Availability; times and location</th>
<th>Phone</th>
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<tr>
<td>Course Convener</td>
<td>Dorottya Fabian</td>
<td><a href="mailto:d.fabian@unsw.edu.au">d.fabian@unsw.edu.au</a></td>
<td>Tuesday: 2-4, Room 103</td>
<td>(938)5 6954</td>
</tr>
<tr>
<td>Lecturer/tutor</td>
<td>Dorottya Fabian</td>
<td>As above</td>
<td>As above</td>
<td>As above</td>
</tr>
</tbody>
</table>

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

Room 312, level 3 Robert Webster Building
Phone: 9385 4856
Email: sam@unsw.edu.au

5. **Attendance Requirements**

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

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:

| 6 UOC |

Summary of the Course

This course offers a Gateway into the Music Inquiry Stream by using a range of approaches, methods and theories to examine music, including biographical study, manuscript study (editions, and editorial practices), primary source study, analysis, organology and iconography, criticism, aesthetics, hermeneutics, reception history, and performance studies. The course showcases these approaches and their underlying theoretical principles through a study of music in 19th-century Europe. Students will engage with key ideas, compositions, and examples of advanced methodology relevant to the musical repertoire in focus. Students will assess these approaches and develop an understanding of their appropriate use in further musical inquiries. This course is designed to enable students to master the acquisition and presentation of musicological evidence.

Aims of the Course

The course contributes to the program objectives in enabling students to gain an in-depth engagement with discipline-specific knowledge, such as score reading skills, inner hearing, music theory, and repertoire knowledge through class activities and assignments. It provides opportunity for engagement with music in its interdisciplinary context through the study of music history, aesthetics and philosophy, and for improving essential skills involved in scholarly enquiry, such as information literacy, critical analysis, and writing. Specifically,

1. This course will enable students to gain an understanding of conducting and reporting research relating to music through the investigation of various theories and approaches with a direct focus on 19th-century repertoire and musical practices.
2. The course will provide students with a good working knowledge of 19th-century European music, its historical and cultural context, stylistic features and reception.

Student learning outcomes

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

1. Select appropriate approaches to inquiry into specific musical topics
2. Apply method and theory to detailed studies, with rigour and initiative
3. Independently develop such studies linking specific musical topics to overarching ideas of the BMus
4. Critically evaluate established and new scholarship and writing
5. Have a good working knowledge of 19th-century European musical practices

Graduate Attributes

The students will be encouraged to develop the following Music 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 in-depth engagement with discipline-specific knowledge (Listening tests, Portfolio, Music GA 2) and capacity for analytical and critical thinking (Portfolio, Groupwork, Music GA 4).
2. Apply theory and method to engage with music in its interdisciplinary context through the study of music history, aesthetics and criticism (Portfolio, Groupwork, Music GA 3)
3. Undertake tasks that require skills involved in scholarly inquiry such as information literacy, critical analysis, and writing (Portfolio, Groupwork, Music GA1)
8. Rationale for the inclusion of content and teaching approach

This course is included to enable students to develop particular research and communications skills as well as essential knowledge expected of professional musicians. The content and activities will enhance their appreciation of diverse approaches and methods adopted in gaining a comprehensive understanding of how music is created and used by people. The content reflects my position that it is essential to be familiar with repertoire as this is all musicians’ primary resource. Listening and score study are the foundations upon which theory and interpretation (whether performativ, analytical, hermeneutical, biographical, historical or cultural, etc.) are built. Creativity and originality in music performance, composition and research stem from broad and detailed knowledge of all styles and genres as well as familiarity with their cultural contexts and people’s cognitive and perceptual capacities for appreciation.

The content is approached with diverse methods to introduce students to a wide range of approaches possible in music inquiry. The topics are organized around genres and performing media (orchestral, vocal, solo piano, and opera). This allows the recurring observation of typical Romantic ideas and creative practices as well as the repeated application of diverse approaches, fostering deep learning. Classes dedicated to the discussion of contemporary intellectual, social and scientific trends help place music within the broader history of the developing Western world and highlights links with earlier and later periods. The assignments expand on topics discussed in class and enable students to explore chosen aspects in more detail (e.g. portfolio) and demonstrate mastery of reasoning and critical thinking. In-class activities foster the practical application of newly gained theoretical knowledge in practice (e.g. discussions, listening tasks and score analysis).

9. Teaching strategies

Students are expected to take responsibility for their own learning and to demonstrate some independence and initiative for self-directed work through regular preparation (reading / listening), informed contribution to class discussions, locating relevant resources and preparing individual and/or group assignments.

The course is taught through lectures and seminars, with relevant assessment. The lectures (the first hour each week), which will provide information, stimulate questions, and give musical examples through the use of recordings and DVDs, will allow students to gain familiarity with the repertoire and its associated issues (including performance issues, use of primary/secondary sources, and defining/evaluating historical periods and their artistic manifestations). The seminars (the other 2 hours of class time, using set readings and other tasks) will enable students to further discuss these issues individually and in groups, increase their knowledge of 19th-century musical practices and ways of studying them. The seminars will also provide opportunity for in-depth analyses of 19th-century compositions, using appropriate musical terminology and a variety of approaches typical in music inquiry.

10. Assessment Summary

<table>
<thead>
<tr>
<th>Assessment task</th>
<th>Length</th>
<th>Weight</th>
<th>Learning outcomes assessed</th>
<th>Graduate attributes assessed</th>
<th>Due date</th>
</tr>
</thead>
<tbody>
<tr>
<td>4 Listening tests (in class)</td>
<td>4x 30 minutes</td>
<td>20%</td>
<td>1, 5</td>
<td>Music GA 2</td>
<td>Weeks 5, 7, 10, 13</td>
</tr>
<tr>
<td>Portfolio</td>
<td>See section 12.1 below</td>
<td>55%</td>
<td>2, 4, 5</td>
<td>Music GA 1 - 4</td>
<td>Weekly</td>
</tr>
<tr>
<td>Groupwork</td>
<td>15 minutes</td>
<td>25%</td>
<td>2, 3, 4, 5</td>
<td>Music GA 1, 3</td>
<td>Weeks 6-12</td>
</tr>
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In order to pass this course, you must make a serious attempt at ALL assessment tasks. This is a SAM requirement.
Details of Assessment Tasks and Marking Criteria:

**4 short Listening Tests on prescribed repertoire (4 x 5%): 20%**

Listening tests will be conducted during class on the following dates:
- 30 March (week 5) – orchestral works
- 20 April (week 7) – Lieder and orchestral works
- 11 May (week 10) – piano music, lieder and orchestral works
- 01 June (week 13) – opera, piano music, lieder and orchestral works

Students missing the class will miss the test (regardless of cause for non-attendance).

5-10 short excerpts from prescribed items will be played. Prescribed items are listed at the end of this course outline. Preparation for tests should be cumulative (i.e. previously tested items may feature in subsequent tests).

Students will have to identify the composer (0.5 point), the title and precise name of excerpt (1 point), and write a sentence regarding the musical significance of the piece; i.e. what is the musicological or aesthetic significance of the piece, what does it exemplify in terms of issues under study (1.5 point).

Criteria for assessing the Listening tests are:
- Ability to recognize compositions set for individual listening (and discussed/mentioned in class)
- Ability to explain the historical-musical significance of the played item

**Portfolio: 55% comprising of weekly reading and writing tasks (20%), 4 listening notes (10%), annotated score anthology (10%), critical review of 4 chapters on Romantic music (15%), and reflections on learning/course content (self-assessed). Students will receive timely qualitative feedback on all work submitted for a given week and 1 overall mark in each category that will take into account quantity and quality (as per criteria below) of submissions. All portfolio items must be uploaded to Moodle for electronic assessment. During the course, a minimum of 1 item in each category of the Portfolio must be submitted for assessment in order to meet SAM requirement stated at Section 10 above: “In order to pass this course, you must make a serious attempt at ALL assessment tasks. This is a SAM requirement.” Details of maximum weekly requirements are listed after Course Schedule, under Section 12.1.**

Criteria for assessing the Portfolio
- Fluency and coherence of language expression
- Demonstrated ability to convincingly argue a case, substantiated by evidence and/or solid reasoning
- Evidence of thorough comprehension of set text and depth of engagement with issues
- Precision and relevance of detail (e.g. analytical annotations, listening notes)
- Pertinence of critical observations
- Correct referencing of sources, as relevant. Each submitted item should contain appropriate bibliographical information.

**Groupwork: 25% comprising of aural presentation with written self-reflection (20%) and peer assessment (5%). Groups of 5 students will prepare presentations on set topics and recommended readings (see topics under Section 12.2). The presentations will take 15 minutes followed by questions and discussion. Before the presentation each student should submit his or her final notes in short essay form (ca. 800 words plus references). This should clearly indicate individual critical engagement with the sources consulted and be properly referenced. Students should also include a half-page commentary/reflection on their preparations and group-work dynamic. Based on the results of their preparation, each student should also formulate 1**
research question that would be worth pursuing and could be written up in a ca.4000-word essay (total worth: 20%).

During the presentation students can consult their notes but should refrain from reading. At the end of the class (but latest prior to the next meeting) class members listening to the group presentation have to submit a peer evaluation (max half a page) of the group’s performance. This should clearly identify the group’s topic and include the essential points learned. Recalling some of the sources the group used is welcome. Please write a few short evaluative paragraphs (not dot points) supported by specific examples of what was good about the presentation and what could have been improved. While preparing your evaluation think of the assessment criteria (see below) and relate the group's performance to the readings set for the given week. In total each student is to submit up to 6 evaluations. 5% of the Groupwork Assessment's total 25% is allocated for this. Each evaluation will have to be submitted BEFORE the next groupwork presentation to be considered for marking.

Criteria for assessing Groupwork
- Evidence of preparedness and collaborative work
- Correct timing of presentation
- Verbal expression, clarity of thought, selection of points to put across
- Depth of engagement with issues
- Creative and clever way of using sources and presenting information
- Quality of written submission (language expression, referencing, demonstrated critical reasoning)

Submission of Assessment Tasks
All assignments (except the listening tests) will have to be submitted via the Moodle course interface PRIOR to class. Should there be any issues with uploading annotated scores, these will be collected in class and returned with comments the following week. Students should keep these in a folder for future reference.

Missed listening tests will not be rescheduled however extensions can be sought for some other items in certain cases. As most Portfolio items are preparations for class discussion only students who are unable to attend the class for genuinely acceptable reasons will be allowed late submission and only if requested prior to or immediately following the missed class. If a student is unsure it is always better to ask the lecturer for confirmation of what is or is not possible.

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

Students can seek an extension of **up to five days** for submission of their work **without any supporting documentation** as stated in the Faculty guidelines for extension of time for submission of student work. It has been decided that all such requests should be submitted through the UNSW Special Consideration online system at myUNSW PRIOR to due date. Students should apply in the usual manner but in this instance do not need to attach any documentation.

This will help us develop a better understanding of where there may be student support needs. It also helps us better address student appeals and complaints regarding extensions and late penalties.

- The Course Authority should respond to the request within two working days.
- 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.


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.

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

*The Location of classes is ALWAYS Webster G17*

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<th>Topic / Week</th>
<th>Date</th>
<th>Lecture/Seminar Content</th>
<th>Activities</th>
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<tbody>
<tr>
<td>1. Intro to music in the 19thC</td>
<td>2/03</td>
<td>Historical background; Romanticism in Music; Genres &amp; Stylistic characteristics</td>
<td>Listening &amp; discussing music (Weber, Schubert, Mahler), people and events of the period</td>
</tr>
<tr>
<td>2. Historical approaches Orchestral music I</td>
<td>9/03</td>
<td>Beethoven’s “revolution” Orchestrations and orchestration The “meaning” of instruments and timbre</td>
<td>Score study Discussion of readings - Writing music history</td>
</tr>
<tr>
<td>3. Orchestral music II</td>
<td>16/03</td>
<td>Program music and program symphony</td>
<td>Discussing Berlioz’s Symphony Fantastique (Cone’s Critical Edition and commentary)</td>
</tr>
<tr>
<td>4. No Class</td>
<td>23/03</td>
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<tr>
<td>5. Analytical approaches</td>
<td>30/03</td>
<td>Listening test The purposes and ways of analyzing music(al scores)</td>
<td>Discussion of score analysis and analytical articles (Webster on Schubert)</td>
</tr>
<tr>
<td><strong>EASTER RECESS</strong></td>
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<td>6. Poets, ballads and romantic outpourings</td>
<td>13/04</td>
<td>The Lieder of Schubert, Schumann and Brahms</td>
<td>Group 1 presentation: Analytical &amp; hermeneutical approaches to music (Dichterliebe)</td>
</tr>
<tr>
<td>7. Historical Performance Practice</td>
<td>20/04</td>
<td>Listening test Performers and Instruments, Historical sources</td>
<td>Group 2 presentation: Challenges of researching HIP: Resources, Problems and Questions</td>
</tr>
<tr>
<td>8. Piano music 1</td>
<td>27/04</td>
<td>Miniature genres (Chopin, Schumann, Liszt et al)</td>
<td>Group 3 presentation: Biographical, pedagogical, and manuscript studies</td>
</tr>
<tr>
<td>9. Piano music 2</td>
<td>04/05</td>
<td>Large-scale works</td>
<td>Group 4 presentation: Historical, analytical &amp; hermeneutical approaches revisited</td>
</tr>
<tr>
<td>10. Music and Society</td>
<td>11/05</td>
<td>Listening test Music criticism, historicism, aesthetics and philosophy of music Nationalism and Opera</td>
<td>Group 5 presentation: Aesthetics and critical theory, the “meaning” of music</td>
</tr>
<tr>
<td>11. Opera 1</td>
<td>18/05</td>
<td>Verdi &amp; his predecessors (Opera in the early 19th century)</td>
<td>Group 6 presentation: Opera studies – operas, singers, audiences, productions and performances</td>
</tr>
<tr>
<td>12. Opera 2</td>
<td>25/05</td>
<td>Wagner &amp; the Total Work of Art</td>
<td>Group 7 presentation: Wagner’s contribution and legacy</td>
</tr>
<tr>
<td>13. Revision &amp; Summary</td>
<td>01/06</td>
<td>Listening test The legacy of the 19th Century Course reflection</td>
<td></td>
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</tbody>
</table>

12.1 Detail on Homework / Portfolio tasks (all Portfolio items to be uploaded to Moodle). The below list is the maximum requirements. Students may elect not to submit certain items. Only items submitted for the specified week will receive feedback and will contribute towards the overall mark in each category (weekly reading 20%, Listening notes 10%, annotated scores 10% and critical review of 4 chapters on Romantic music 15%) in the Portfolio. As stated earlier, the overall mark in each category will take into consideration the quantity
and quality of submissions. **Students must submit at least 1 item in each category of the Portfolio** to fulfil the SAM requirement of “making a serious attempt at each assessment”.

**For week 2:** Upload 2 entries to Moodle as specified below.

- Start preparing for the task due on week 3 by bringing to class questions regarding the readings, noting unfamiliar names and concepts. Notes to be uploaded to Moodle.
- As a background, read Chapter 1 from *An Introduction to Music Studies* (Background Textbook 1). Then read “Introduction: The History of What?” (pp. xi-xx) and “Preface” (pp. xxi-xxii) from Taruskin, *Music in the Nineteenth Century* (Background Textbook 2) and contemplate the problems and questions an author faces when writing a history of music. List and upload Taruskin’s answers / decisions and consider his rationale for them.

**For week 3:** Critical summary of ca. 1500 words uploaded to Moodle

- How have musicologists approached the study of 19th-century music? Read provided texts by Ringer, Longyear, Plantinga and Ratner and prepare a fully referenced, critical and comparative summary that explains the differences in focus and emphasis and evaluates what is gained or lost by these approaches. You may wish to link your findings to our discussion of Taruskin on week 2. Complete your summary with a statement regarding the clarity and accessibility of each text and what you found of particular interest and of value.

**For week 5:** 3 items to be uploaded to Moodle

Prepare for listening test (orchestral works). Your preparation should include score study and listening notes. These should include both aural and visual observations regarding compositional features, including techniques of orchestration – characteristic differences between composers as exemplified in the prescribed works or particular choice of instrumentation for specific themes – form/structure and thematic or rhythmic material. You should copy pages of scores and annotate them, marking up noteworthy matters. In your notes you may also wish to include your own musical notation to remind yourself of the main themes. Sing or hum these from time to time to see if you can remember. Such intimate familiarity will assist recognition even if the theme is played only in fragments. Make sure you are able to recognize the timbre of various instruments alone and in combination with others. Pay special attention to the sound of each composer’s music and develop a sense of compositional style so that you could guess or recognize a composer’s music even if you do not know the specific work played. Always note whose performances you have listened to and try to listen to a variety of interpretations (i.e. different conductors and/or orchestras). Aim to develop an ear for interpretative differences and draft sentences that express well your critical observations and evaluations, using formal language and appropriate terminology, as relevant.

In preparation for class discussion on week 5, read through 1 analytical article (Webster on Schubert) and answer specific questions that will be distributed in class on week 3 and made available on Moodle.

- Upload 1 of your *listening notes* to Moodle
- Upload 3-5 interesting and/or typical pages of the orchestral scores you studied and annotated to demonstrate your understanding of the issues and characteristics discussed in class. These pages should be from different works. They will form part of your *annotated score anthology* of orchestral, vocal, piano and operatic scores.
- Upload your answers to the questions on set the analytical reading (Webster on Schubert)

**For week 6:** **Lieder** & Group Presentation 1: Analytical & hermeneutical approaches to music

*Background reading* for everybody (not assessed): Chapter 2 of *An Introduction to Music Studies*. Read either Dichterliebe analysis in Norton Authoritative Score [780/SCH/H-2] OR pp. 294-316 of Taruskin’s *Music in the Nineteenth Century* and write a short statement on analytical approaches and
their function in musicological writing on canonic compositions exemplifying and justifying your argument/position with appropriate references to the set reading.

- Upload your position statement unless you are one of the group presenters.

For week 7: HIP & GP 2: Researching 19th-century performance practice
Prepare for Listening test as outlined under “For week 5” above, but applying the suggestions to Lieder repertoire.
- Upload 1 listening note (Lieder)
- Upload a Lied score (or excerpt of it) each of Schubert, Schumann and Brahms that contains annotations indicating stylistic features typical of the named composer
- Upload (unless you are one of the group presenters) your notes and critical summary of either Chapter 7 (Chopin) from Hudson, Stolen Time: The history of Rubato (175-205) OR Will Crutchfield, ‘Voices,’ in Brown and Sadie (eds). Performance Practice (Vol. 2): Music after 1600: 424-458.
- Upload your evaluation of the group presentation held the previous week (Unless you were one of the presenters). This should clearly identify the group's topic and include the essential points learned. Recalling some of the sources the group used is welcome. Please write a few short evaluative paragraphs (not dot points) supported by specific examples of what was good about the presentation and what could have been improved (max 1/2 page). While preparing your evaluation think of the assessment criteria (listed under assessment summary above) and relate the group's performance to the readings set for the given week.

For week 8: Miniature piano music & GP 3: Biographical, pedagogical, and philological approaches
- Upload (unless you are one of the group presenters) your notes and critical summary of your chosen chapter from Rosen: The Romantic Generation (choose from chapters 1, 2 or 7).
- Upload your evaluation of the group presentation held the previous week (Unless you were one of the presenters). This should clearly identify the group's topic and include the essential points learned. Recalling some of the sources the group used is welcome. Please write a few short evaluative paragraphs (not dot points) supported by specific examples of what was good about the presentation and what could have been improved (max 1/2 page). While preparing your evaluation think of the assessment criteria (listed under assessment summary above) and relate the group's performance to the readings set for the given week.

For week 9: Large-scale piano music & GP 4: Historical, analytical & hermeneutical approaches revisited
- Upload (unless you are one of the group presenters) your notes and critical summary of either chapter 8 from Rosen: The Romantic Generation, OR Longyear: “Liszt's B minor Sonata: Precedents for a structural analysis.”
- Upload your evaluation of the group presentation held the previous week (Unless you were one of the presenters). This should clearly identify the group's topic and include the essential points learned. Recalling some of the sources the group used is welcome. Please write a few short evaluative paragraphs (not dot points) supported by specific examples of what was good about the presentation and what could have been improved (max 1/2 page). While preparing your evaluation think of the assessment criteria (listed under assessment summary above) and relate the group's performance to the readings set for the given week.

For week 10: Music and Society & GP 5: Reception history, aesthetics and critical theory (The “meaning” of music)
Prepare for listening test as outlined under “For week 5” above, but applying the recommendations to piano music.
- Upload 1 listening note (piano music)
- Upload 3-5 excerpts from piano scores you studied with annotations showing the different composers’
stylistic characteristics (as discussed in class), whether compositional or pianistic.
- Upload (unless you are one of the group presenters) your notes and critically combined summary of
Chapter 5 of An Introduction to Music Studies AND pp. 289-294 from Taruskin: Music in the Nineteenth
Century.
- Upload your evaluation of the group presentation held the previous week (Unless you were one of the
presenters). This should clearly identify the group's topic and include the essential points learned.
Recalling some of the sources the group used is welcome. Please write a few short evaluative paragraphs
(not dot points) supported by specific examples of what was good about the presentation and what could
have been improved (max 1/2 page). While preparing your evaluation think of the assessment criteria
(listed under assessment summary above) and relate the group's performance to the readings set for the
given week.

For week 11: Opera 1, Verdi & GP 6: Opera studies – operas, singers, audiences, productions and
performances
- Upload (unless you are one of the group presenters) your notes and critical summary of Chapter 8 from
An Introduction to Music Studies.
- Upload your evaluation of the group presentation held the previous week (Unless you were one of the
presenters). This should clearly identify the group's topic and include the essential points learned.
Recalling some of the sources the group used is welcome. Please write a few short evaluative paragraphs
(not dot points) supported by specific examples of what was good about the presentation and what could
have been improved (max 1/2 page). While preparing your evaluation think of the assessment criteria
(listed under assessment summary above) and relate the group's performance to the readings set for the
given week.

For Week 12: Opera 2, Wagner & GP 7: The Total Work of Art and Wagner-reception
Prepare for final listening test as outlined under “For week 5” this time focusing on opera (but also revise
earlier material). When studying opera it is very important to be aware of the text sung as it provides
clues regarding dramatic situation and makes you appreciate more the expressive power of the music and
the composer’s dramatic flair (how the text or situation is set to / expressed by music). Watching DVDs
/ videos is useful to gain a sense of how everything unfolds on stage and develop some understanding of
what staging adds to (or distracts from) this ultimate multimedia art form. However, without surtitles or
translation in the score (or ability to understand the sung text), you will find it much harder to remember
and appreciate the works. So get a CD with a libretto booklet and listen to the set excerpts while reading
the text.
- Upload (unless you are one of the group presenters) your notes and critical summary of Chapter 10 from
Taruskin, Music in the Nineteenth century
- Upload your evaluation of the group presentation held the previous week (Unless you were one of the
presenters). This should clearly identify the group's topic and include the essential points learned.
Recalling some of the sources the group used is welcome. Please write a few short evaluative paragraphs
(not dot points) supported by specific examples of what was good about the presentation and what could
have been improved (max 1/2 page). While preparing your evaluation think of the assessment criteria
(listed under assessment summary above) and relate the group's performance to the readings set for the
given week.

For Week 13: (Listening test, Summary, impact, evaluation).
- Upload 1 listening note (opera)
- Upload 2-4 annotated operatic score excerpts that exemplify issues studied (e.g. vocal fioritura, parlando-arioso or declamatory styles, supportive orchestration, textures and/or vocal styles typical of earlier or later Italian opera) and at least 1 page from Wagner that illustrates one prominent aspect of his style.

- Upload your evaluation of the group presentation held the previous week (Unless you were one of the presenters). This should clearly identify the group's topic and include the essential points learned. Recalling some of the sources the group used is welcome. Please write a few short evaluative paragraphs (not dot points) supported by specific examples of what was good about the presentation and what could have been improved (max 1/2 page). While preparing your evaluation think of the assessment criteria (listed under assessment summary above) and relate the group's performance to the readings set for the given week.

- Upload a self-assessed short reflection (1-2 pages) on what you have learned and what you would like to explore further and why, listing at least 3 useful resources. Based on your reading, listening, score study and the overall course content formulate 1 research question that you might be interested in pursuing should the opportunity arise. Add a paragraph on your main interest in music and how this course may (or may not) have helped you to develop ways of learning more and thinking deeper about that, possible additional approaches you haven’t considered before, awareness of potential pitfalls and correctives, etc.

  This item is essential to upload and forms part of the course evaluation / student feedback collection process. It also assists students to take stock and review their own learning. Importantly it fosters the ability to formulate topics and identify areas of interest which are essential problem solving and leadership skills.
12.2 Groupwork Topics and Related Classwork Tasks for weeks 6-13

**Group Presentation 1, Lieder:** Analytical & hermeneutical approaches to music.
Background reading for everybody: Chapter 2 of *An Introduction to Music Studies.*
Choice of set reading for everybody except group presenters: (Dichterliebe analysis from Taruskin OR analysis from Norton critical score). The notes and critical summary of one of these should be uploaded to Moodle by all students who are not presenting on the day.
Groupwork members’ task: Provide a 15 minute presentation that outlines the strengths and weaknesses of formalist versus interpretative (hermeneutical) analytical approaches using all three set readings and additional texts located by the group that analyze examples of 19th-century Lieder. The format of the presentation is decided by the group (debate, round table, Q&A, role play, etc.)

**Group Presentation 2, HIP: Researching 19th-c performance practice:** Issues and Resources
Groupwork members’ task: Research, discuss and illustrate in a 15 minute presentation the key issues of and resources for historically informed performance of 19th-century music. The format of the presentation is decided by the group (debate, round table, Q&A, role play, etc.). Use the 3 set texts as your starting point and conduct further research into useful sources. The presentation should include specific information on stylistic matters and the type of primary sources an interested person should consult.

**Group Presentation 3, Miniature piano pieces:** Biographical, pedagogical, and philological approaches.
Choice of set reading for everyone: Rosen, C., *The Romantic Generation*, chapters 1, 2 or 7. The notes and critical summary of one of these should be uploaded to Moodle by all students who are not presenting on the day.
Groupwork members’ task: Starting with the three set readings as counter examples, search for additional material that showcases approaches to 19th-century piano music through composer biography, piano performance (pedagogy) and manuscript study (philology, editing). You may wish to focus on a single composer, e.g. Chopin, Schumann, Liszt or different ones to discuss/exemplify the different approaches. The 15-minute presentation should demonstrate good understanding of the method and repertoire under discussion. The format of the presentation is decided by the group (debate, round table, Q&A, role play, etc.).

**Group Presentation 4, Large-scale piano:** Historical, analytical & hermeneutical approaches revisited
Choice of set reading for everyone: Rosen, C., *The Romantic Generation*, chapter 8 OR Longyear, R.M. “Liszt's B minor Sonata: Precedents for a structural analysis.” The notes and critical summary of one of these should be uploaded to Moodle by all students who are not presenting on the day.
Groupwork members’ task: Starting with the two set readings, search for and carefully select additional material that showcases historical, analytical and interpretative/hermeneutical approaches to large-scale 19th-century piano music. You may wish to focus on a single composer/work or different ones to discuss/exemplify the different approaches. The 15-minute presentation should demonstrate good understanding of the method and repertoire under discussion. The format of the presentation is decided by the group (debate, round table, Q&A, role play, etc.).

**Group Presentation 5, Reception history, aesthetics and critical theory:** The “meaning” of music
Set reading for everybody: Chapter 5 of *An Introduction to Music Studies* AND pp. 289-294 from Taruskin: *Music in the Nineteenth Century* (the rest of the chapter is also strongly recommended). The critically combined summary of these should be uploaded to Moodle by all students who are not presenting on the day.
Groupwork members’ task: Collect relevant primary sources (e.g. Hanslick, Liszt) from Source Readings in Music History and other relevant anthologies to discuss 19th century aesthetic ideas about music (formalist and expressive). Use secondary sources (starting with the two set readings) to help explain their significance, relationship to Romantic ideologies and ongoing impact on analytical and hermeneutical approaches. Consider how these issues relate to the formation of the canon of classical compositions. The 15-minute presentation should demonstrate good understanding of the sources and their implication and should exhibit critical awareness of how these matters relate to several issues (and compositions) examined earlier during the course. The format of the presentation is decided by the group (debate, round table, Q&A, role play, etc.).

**Group Presentation 6, Verdi:** Opera studies – operas, singers, audiences, productions and performances

**Set reading** for everybody: Chapter 8 from An Introduction to Music Studies. The notes and critical summary of should be uploaded to Moodle by all students who are not presenting on the day.

**Groupwork members’ task:** Prepare a presentation on a chosen 19th-century opera covering general stylistic characteristics (e.g. French grand or lyric opera, Italian comic or serious opera) and features that exemplify specific traits of romanticism. Research the opera’s reception and performance history and discuss how particular productions may emphasize certain elements or assist (or not) in creating a contemporary appeal. Rigoletto might be a reasonably easy target but other works (e.g. Carmen, Aida, The Masked Ball, Tosca, La Boheme, Lucia di Lammermoor, etc.) are also possible. The 15-minute presentation should demonstrate good understanding of opera in the 19th century and should exhibit excellent familiarity with the work chosen. The format of the presentation is decided by the group (debate, round table, Q&A, role play, etc.).

**Group Presentation 7, Wagner and the Total Work of Art (Gesamtkunstwerk)**

**Set reading** for everyone: Chapter 10 from Taruskin, Music in the Nineteenth century. The notes and critical summary of one of these should be uploaded to Moodle by all students who are not presenting on the day.

**Groupwork members’ task:** Study the final scene of Götterdämmerung (Twilight of the gods: Brünnhilde’s Immolation scene, from her line: “Starke Scheite schichtet mir dort” [Stack stout logs for me in piles there…]) to provide an account of and illustrate Wagner’s 3 main contributions to music and aesthetics (Gesamtkunstwerk, Leitmotif system, and Orchestration). Give some consideration to the reception and impact of Wagner’s theories and musical practice. Apart from the set reading from Taruskin, group members may wish to consult Shaw’s The Perfect Wagnerite among other sources listed among “Expected Resources / Additional Recommended Readings”. The 15-minute presentation should demonstrate intimate familiarity with the set excerpt and a good understanding of Wagner as composer, ideologue, and “artist of the future.” Note that you will need to have some general familiarity with the Ring Cycle (Der Ring des Nibelungen), but at least this final work, Götterdämmerung, to be well positioned for an informed presentation of issue. The format of the presentation is decided by the group (debate, round table, Q&A, role play, etc.). It might be possible to play the entire excerpt to class prior to (or after) the presentation but as this scene is set as a music listening test item all students should be familiar with it.

13. **Expected Resources for students**

**Background Textbooks:**


The Recommended Referencing Style for all written work is the Author-Date (or Harvard) system. A full guide can be found by going to the UNSW Australia homepage, and typing referencing in the search box or
by searching in Google for “Chicago Style Manual” and then choosing “Quick Guide” (directly link: http://www.chicagomanualofstyle.org/tools_citationguide.html)

Additional Recommended Readings (esp. those marked by *):


Burkholder, J. Peter, Grout, Donald J. and Palisca, Claude V.: *A history of western music*, Part 5: The Nineteenth Century


Carre, A.: *The Orchestra from Beethoven to Berlioz*. Cambridge: Heffer, 1948


* *Daverio, J.: Nineteenth-century Music and the German Romantic Ideology* (chapters 1, 5-6) [S 780.94309034/1]


*Eigeldinger, J-J.: *Chopin: pianist and teacher as seen by his pupils* Cambridge: CUP, 1986 (pp. 23-4 or 42-64; and/or any other selections of comments on 2-3 different pieces by Chopin) [S 780/CHO/B-5]


*Goehr, L.: The Imaginary museum of musical works* Oxford: OUP, 2007 (Rev. ed.; 1st publ. 1994 which is also available on-line)

Goldman & Sprincho (eds.): *Wagner on Music and Drama: a compendium of Richard Wagner’s prose work* New York: Da capo, 1988


*Hudson, R. Stolen Time: The history of tempo rubato. Oxford: Clarendon Press, 1994 (esp. the chapters 7 [Chopin] and 9 are recommended) [S 781.46/2]


practice information
text.

Additional and specific readings and scores are assigned for weekly class preparation. The final list and most items will be made available via Moodle on week 1. Other items will have to be located by students to practice information retrieval skills and finding resources.
14. Course evaluation and development

Student feedback via CATEI evaluations of course content and learning and teaching methodology will be completed each semester. The aggregate results and trends over time will inform continuous improvement to course delivery, which is routinely discussed with staff and updated on the Course Outline by the Course Convenor each semester.

As part of their Portfolio, student will also submit a short non-assessed self-reflection on what they have learnt, addressing specific questions regarding the aims and objectives of the course and forecasted learning outcomes. This component is included in response to students’ request in earlier years (in other courses) to have a final revision / exam.

Informal feedback will be gathered throughout the semester to improve and adjust content and pace of delivery and activities. Students should feel welcome to approach the lecturer/course convenor if they have any concerns.

Appendix

Listening test items

Orchestral
Beethoven: Symphony 3 AND 4th movement of Symphony No. 6
Berlioz: 1st and 5th movements of Symphonie Fantastique
Brahms: Symphony No. 4 AND 4th movement of Symphony No. 1
Schubert: Symphony in B minor (“Unfinished”) AND 1st movement of C Major (“Great”)
Mahler: 4th movement of Symphony No. 4 AND 3rd movement of Symphony No. 5
Mendelssohn: Overture to A mid-summer night’s dream

Lieder
Schubert: Gretchen am Spinnrade AND Erlkönig
________: Der Lindenbaum, Irrlicht, Frühlingstraum, Die Post, Der Leiermann (i.e. Nos. 5, 9, 11, 13, 24 from Winterreise)
Schumann: Waldesgespräch AND Mondnacht (i.e. Nos. 3 and 5 from Liederkreis op. 39)
________: Im wunderschönen Monat Mai, Aus meinen Tränen, Ich grolle nicht, Am leuchtenden Sommermorgen, Die alten, bösen Lieder (i.e. Nos. 1, 2, 7, 12, 16 from Dichterliebe)
Brahms: Die Mainacht
Strauss: Beim Schlafengehn (from 4 Last Songs)

Solo piano
Liszt: B minor Sonata AND Gnomenreigen
Chopin: Nocturne Op. 9/2 AND Mazurka Op. 33/3 AND Preludes op. 28/4-7
Schumann: Aufschwung AND Warum? from Fantasiestücke
________: 4 excerpts from *Carnaval*: Eusebius, Florestan, Coquette, March of the Davidsbund against the Philistines
Brahms: E-flat Major Intermezzo Op. 117/1

**Opera**
Weber: Der Freischütz, Overture
Rossini: Rosina’s cavatina from *The Barber of Seville* (Una voce poco fa)
Verdi: Violetta’s scena ed aria in Act 1 **AND** Violetta and Giorgio Germont’s duet from Act 2 of *La Traviata*
_____ : Quartet (Act 3) from *Rigoletto*
_____ : Scene and Quartet from *Don Carlos* (Act 4 in French version)
Wagner: Lohengrin: Prelude to Act 1
_____ : Wotan’s Farewell to Brünnhilde and Magic Fire Music from (end of) *Die Walküre* (from Wotan’s line: “Leb wohl, du kühnes, herliches Kind” [Farewell, you bold, wonderful child]) **AND** Immolation (final) scene from *Götterdämmerung* (from Brünnhilde’s line: “Starke Scheite schichtet mir dort” [Stack stout logs for me in piles there…])