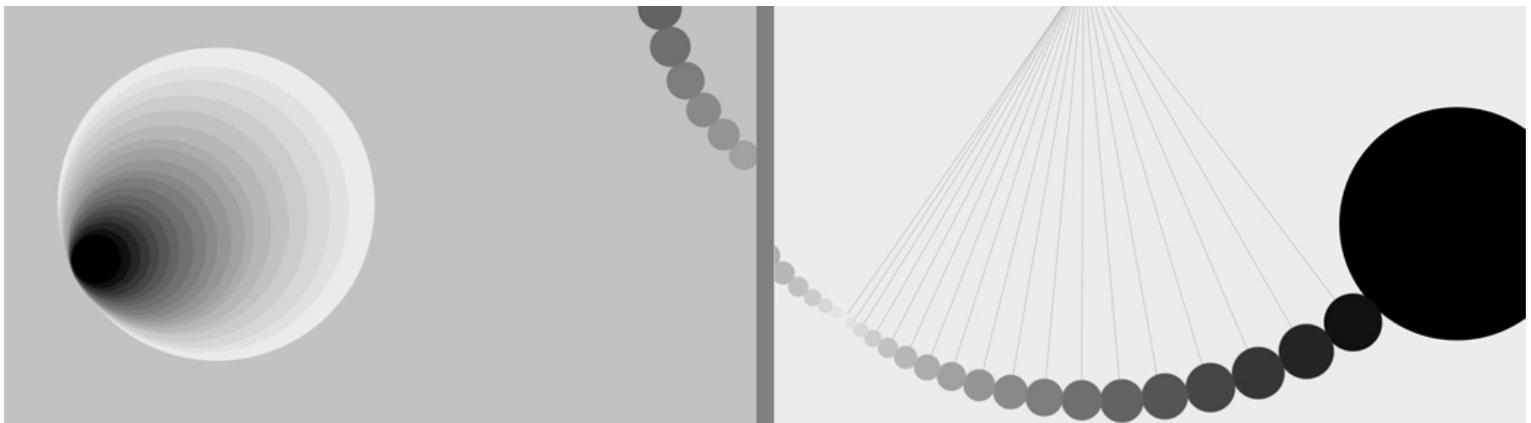




**UNSW**  
SYDNEY

**School of the Arts and Media**

**Faculty of Arts and Social Sciences**



**MUSC4103**

**Advanced Studies in Music History and Culture 1**

**Session 1, 2017**

# Course Outline

## Staff Contact Details

### Conveners

Name	Email	Availability	Location	Phone
Dorottya Fabian	d.fabian@unsw.edu.au	by appointment	Webster 103	9385 6954

### Lecturers

Name	Email	Availability	Location	Phone
Christine Logan	c.logan@unsw.edu.au	Thursdays 1-2 or by email appointment	Webster 104	9385 4873

## School Contact Information

Room 312, level 3 Robert Webster Building

Phone: (02) 9385 4856

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

Website: <https://sam.arts.unsw.edu.au>

## Attendance Requirements

A student is expected to attend all class contact hours for a face-to-face (F2F) or blended course and complete all activities for a blended or fully online course.

A student who arrives more than 15 minutes late may be penalised for non-attendance. If such a penalty is imposed, the student must be informed verbally at the end of class and advised in writing within 24 hours.

If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, or expects to be absent from a forthcoming class/activity, they should seek permission from the Course Authority, and where applicable, their request 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 or activities for up to one month. However, they may assign additional and/or alternative tasks to ensure compliance. A Course Authority considering the granting of absence must be satisfied a student will still be able to meet the course's learning outcomes and/or volume of learning. A student seeking approval to be absent for more than one month must apply in writing to the Dean and provide all original or certified supporting documentation.

For more information about the SAM attendance protocols, see the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

## Essential Information

All SAM students must make a valid attempt at all assessments in order to pass the course.

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://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

## Course Details

### Credit Points 6

### Summary of the Course

Subject Area: *Music*

This course examines Western Classical music performance in its cultural and historical contexts. Studying the aesthetic outlook, role and function of composers, performers and audiences from the Baroque period up to the 20th Century provides a forum for you to explore how performance styles change in tandem with shifting social norms, compositional prerogatives, and technological developments in instrument construction and more generally.

Being a Level 4 core course, it deepens knowledge gained and refines skills developed at Levels 1-3 musicology and performance lab courses. In particular, it builds on Music: A Panorama by revisiting some of the concepts, repertoire, and historical periods studied. It also complements Performance Lab courses by focusing on historical performing practices and styles of interpretation.

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

1. Show an enhanced ability to analyze and evaluate cultural constructs as applicable to the practice of music
2. Demonstrate well developed communications skills that rely on advanced disciplinary knowledge and familiarity with critical theory and its uses in order to build coherent and convincing arguments
3. Convey a broader knowledge of repertoire and deeper understanding of its relationship to social, historical and cultural trends.

### Teaching Strategies

The course enables students to further develop skills and knowledge expected of musicians performing, composing or writing about music. The focus is on deep reflection on a variety of social, cultural and historical developments pertaining to music and thus to foster the habit of critical inquiry and engagement. Discussion of compositions (genres and forms), intellectual and social trends helps to place music performance within the broader history of ideas and creative practices and highlights links between various eras and periods. The assignments expand on topics discussed in class (e.g. short paper, group work presentation) and provide opportunities to obtain deeper disciplinary knowledge (quiz) and critical engagement with primary sources and other texts (group work presentation); a better understanding of the relationship between broader cultural trends and musical practice (e.g. group work presentation, major project); and to refine research and academic reading/writing skills by exploring a chosen area in more detail (major project).

The course is taught through lectures and tutorials, with relevant assessment. The lectures (2 hours each week), will provide information, discuss selected readings, stimulate questions, and give musical examples through the use of audio-visual resources. While discussing a wide range of repertoire in its cultural-historical context, the lectures will introduce students to key authors on performance, instrumental techniques, and musical aesthetics as well as relevant disciplinary debates. The tutorials will enable students to deepen their understanding of these issues through debates and discussions

(including group work), examination of audio-visual examples and critical engagement with set readings. Individual and self-directed learning is developed by encouraging students to select their own examples for study in the short writing task and also by requiring them to devise their own major project in consultation with the lecturer.

## Assessment

Except for the in class quiz **all assignments** are to be **submitted to Turnitin** on the course Moodle site. Once you have submitted you will receive a **receipt** to confirm that you have successfully submitted. **Keep this receipt as proof of the date and time that you lodged your assignment.** If you do not receive such notification, you must ask your Convener, by email, to check whether your upload was successful.

You must submit written work in 12-point font, double spaced and paginated. All written submissions must include references properly formatted according to Author-Date (Harvard) or APA style.

Do keep an electronic and hard copy yourself.

## Assessment Tasks

Assessment task	Weight	Length	Due Date	Submission
Short paper	20%	1000 words	31/03/2017	
Group work	30%			
Major project	40%			
Listening and knowledge quiz	10%			

## Assessment Details

### Assessment 1: Short paper

**Details:** 1000 words. This assessment builds on lecture material and tutorial discussions and serves as preparation for Major project. Students will receive a numerical grade and written feedback.

**Turnitin setting:** This assignment is submitted through Turnitin, students do not see Turnitin similarity reports

### Learning outcomes:

- Show an enhanced ability to analyze and evaluate cultural constructs as applicable to the practice of music
- Demonstrate well developed communications skills that rely on advanced disciplinary knowledge and familiarity with critical theory and its uses in order to build coherent and convincing arguments

### Assessment 2: Group work

**Details:** In groups of 3 students debate position statements from the course schedule. Each student speaks for 3 minutes. Students will submit their script prior to class, along with a summary of the group's process of preparation (<300 words) and an evaluation of members' contributions (<200 words). Students will receive written and verbal feedback. Students receive an individual mark.

**Learning outcomes:**

- Show an enhanced ability to analyze and evaluate cultural constructs as applicable to the practice of music
- Demonstrate well developed communications skills that rely on advanced disciplinary knowledge and familiarity with critical theory and its uses in order to build coherent and convincing arguments

**Assessment 3: Major project**

**Details:** 2500 words. Students will receive a numerical grade and written feedback.

**Learning outcomes:**

- Show an enhanced ability to analyze and evaluate cultural constructs as applicable to the practice of music
- Demonstrate well developed communications skills that rely on advanced disciplinary knowledge and familiarity with critical theory and its uses in order to build coherent and convincing arguments
- Convey a broader knowledge of repertoire and deeper understanding of its relationship to social, historical and cultural trends.

**Assessment 4: Listening and knowledge quiz**

**Details:** Test duration: 45 minutes This is the final assessment task. Student will receive a numerical grade along with model answers.

**Learning outcomes:**

- Convey a broader knowledge of repertoire and deeper understanding of its relationship to social, historical and cultural trends.

## Submission of Assessment Tasks

Students are expected to put their names and student numbers on every page of their assignments.

## 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](mailto: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 in SAM there will no longer be any hard-copy submission; assessments 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.

## Late Assessment Penalties

An assessed task is deemed late if it is submitted after the specified time and date as set out in the course Learning Management System (LMS).

The late penalty is the loss of 5% of the total possible marks for the task for each day or part thereof the work is late. Lateness will include weekends and public holidays. This does not apply to a task that is assessed but no mark is awarded.

Work submitted fourteen days after the due date will be marked and feedback provided but no mark will be recorded. If the work would have received a pass mark but for the lateness and the work is a compulsory course component a student will be deemed to have met that requirement. This does not apply to a task that is assessed but no mark is awarded.

Work submitted twenty-one days after the due date will not be accepted for marking or feedback and will receive no mark or grade. If the assessment task is a compulsory component of the course a student will automatically fail the course.

## Special Consideration Applications

You can apply for special consideration when illness or other circumstances interfere with your assessment performance.

Sickness, misadventure or other circumstances beyond your control may:

- \* Prevent you from completing a course requirement,
- \* Keep you from attending an assessable activity,
- \* Stop you submitting assessable work for a course,

\* Significantly affect your performance in assessable work, be it a formal end-of-semester examination, a class test, a laboratory test, a seminar presentation or any other form of assessment.

For further details in relation to Special Consideration including 'When to Apply', 'How to Apply' and 'Supporting Documentation' please refer to the Special Consideration website:  
<https://student.unsw.edu.au/special-consideration>

## 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.

**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. 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.

# Course Schedule

## Timetable

Date	Type	Content
Week 1: 27 February - 5 March	Lecture	<p><i>Historical performance practice - an overview</i></p> <p><b>Suggested reading for discussion in 1st tutorial:</b></p> <p>Fabian 2003 (Chapters 1-2)</p> <p>Taruskin 1995 (Chapter 4)</p> <p>Haynes 2007</p>
Week 2: 6 - 12 March	Tutorial	<p><i>Discussion of (theoretical) issues based on suggested readings</i></p> <p>Fabian 2003 (Chapters 1-2)</p> <p>Taruskin 1995 (Chapter 4)</p> <p>Haynes 2007</p>
	Lecture	<p><i>Reading/Interpreting scores -- Stylistic characteristics: baroque, classical, romantic, modern</i></p> <p><b>Suggested reading:</b></p> <p>Lawson &amp; Stowell 1999</p> <p>Fabian 2015 (Chapter 2)</p>
Week 3: 13 - 19 March	Tutorial	<p><i>Discussion of set readings: Expression, ornamentation</i></p> <p>(Lawson &amp; Stowell 1999; Haynes 2007; Fabian 2013)</p> <p><b>1st Group Presentation</b></p>
	Lecture	<p><i>Rhetorical performance: Articulation, pulse, gesture</i></p> <p><b>Suggested readings</b> (selected pages from):</p> <p>Houle 1986, Haynes 2007, Fabian</p>

Date	Type	Content
		2003, Rosenblum 1988  (Kirnberger, CPE Bach, Quantz, L. Mozart, Turk)
Week 4: 20 - 26 March	Tutorial	<i>Discussion of set readings: Rhythm, articulation</i>  Houle 1986, Rosenblum 1988  (Kirnberger, CPE Bach, L. Mozart, Quantz, Turk)  <b>Group Presentation</b>
	Lecture	<i>19th century: Early recordings and their lessons for the standard repertoire</i>  <b>Suggested background reading:</b>  Peres Da Costa 2012; Leech-Wilkinson 2009; Milsom 2003; Potter 2006; Cook 2013; Hamilton 2007; Philip 1992, 2004  Lussy, Baillot, Garcia
Week 5: 27 March - 2 April	Tutorial	<i>Discussion of set readings: Expression / interpretation (19th-century repertoire)</i>  Selection from readings as per Lecture 4 (Peres Da Costa 2012; Leech-Wilkinson 2009; Milsom 2003; Potter 2006; Cook 2013; Hamilton 2007; Philip 1992, 2004)  <b>Group Presentation</b>
	Lecture	<i>Context and performance (late 18th century repertoire) Case Studies - Mozart's last three symphonies</i>  Suggested background reading and listening:  Mozart: Symphonies K. 543,

Date	Type	Content
		K550, K551  Lawson, C., Stowell, R. (eds) 2012. Ch 12, Ch 23 Zaslav, N. 1991. Mozart's symphonies Ch.12, p. 445
Week 6: 3 - 9 April	Tutorial	<b>Group Presentation</b>  <b>Selection of readings as per lecture</b>  Lawson, C., Stowell, R. (eds) 2012. Ch 12, Ch 23 Zaslav, N. 1991. Mozart's symphonies Ch.12, p. 445
	Lecture	<i>Revisiting Classical Forms in Context - Case studies: Beethoven Piano Sonatas and Grosse Fuge</i>  Suggested background reading  Rosen, C. (1988); Rosenblum, S. (1991)
Week 7: 10 - 16 April	Tutorial	<b>Group presentation</b>  Structure, performance practices in Beethoven  Selection of readings as per lecture  Rosen, C. (1988); Rosenblum, S. (1991)
	Lecture	Good Friday, no class
Week 8: 24 - 30 April	Tutorial	<b>Group presentation</b>  Discussion of readings - performing Mozart's Requiem  See Wolff, C. (1994)  <a href="http://www.classicfm.com/composers/mozart/guides/requiem-best-performance/#toecMU5FLxof8iCZ.97">http://www.classicfm.com/composers/mozart/guides/requiem-best-performance/#toecMU5FLxof8iCZ.97</a>

Date	Type	Content
	Lecture	<p><i>Context and performance in late nineteenth and early 20th century music: case studies: Faure, Debussy and Ravel</i></p> <p>Suggested background reading: Howat, R. (2009) <i>The Art of French Piano Music</i></p>
Week 9: 1 - 7 May	Tutorial	<p><b>Group Presentation</b></p> <p>Historical context, editions and recordings as evidence for performance decisions in selected works (TBA) by Faure/Debussy/Ravel</p> <p>Selected reading as per lecture: Howat, R. (2009) Ch. 15 and 16</p>
	Lecture	<p><i>Debussy: Preludes and Pelleas et Melisande - historical context, reception and interpretation</i></p> <p>Suggested background resources</p> <p>Nichols and Langham Smith (1989)</p> <p>(Listening: Pelleas et Melisande, complete opera video on youtube - Gardiner)</p>
Week 10: 8 - 14 May	Tutorial	<p>Discussion of major project in progress</p> <p>Discussion about readings and performance of Pelleas et Melisande as per lecture - Nichols and Langham Smith (1989)</p>
	Lecture	<p>Music of the mid-twentieth century in context: room for the performer's interpretation?</p> <p>Suggested background reading:</p>

Date	Type	Content
		Lawson and Stowell, 2012, Ch 28, Ch 30 - Heaton, R. "Instrumental music in the twentieth century and beyond."
Week 11: 15 - 21 May	Tutorial	<p>Music of the mid-twentieth century - With selected musical examples from 2nd Viennese school, Martin, Messiaen (TBA)</p> <p>Discussion of suggested reading from lecture: Lawson and Stowell (2012) Ch. 29, 30 - Heaton</p>
	Lecture	<p><i>Historical context and performer's role in music of the later twentieth century - with examples drawn from selected works including by Ligeti, Gorecki, Lutoslawski</i></p> <p>Suggested background reading: Lawson and Stowell, Ch. 29, 30, 32</p>
Week 12: 22 - 28 May	Tutorial	<p>Interpreting music of the late twentieth century - case study of selected example.</p> <p>Discussion of reading: Lawson and Stowell, Ch 32</p> <p>Review in preparation for quiz.</p>
	Lecture	<i>Course Summary and <b>quiz</b></i>
Week 13: 29 May - 4 June	Tutorial	<b>Course evaluation and overview</b>

## Resources

### Prescribed Resources

Fabian, D. 2015. *A Musicology of Performance* (chapter 2). Cambridge: Open Book Publishers. <http://www.openbookpublishers.com/product/346/>

Hamilton, K. 2007: *After the Golden Age*. New York: Oxford University Press.

**Haynes, B. 2007.** *The End of Early Music*. New York: Oxford University Press.

**Lawson, C. and Stowell, R. 1999.** *Historical Performance: An Introduction*. Cambridge: Cambridge University Press.

**Lawson, C and Stowell, R. 2012.** *The Cambridge History of Musical Performance*. Cambridge: Cambridge University Press.

Leech-Wilkinson, D. 2009. *The Changing Sound of Music: Approaches to Studying Recorded Musical Performance*. London: CHARM. <http://www.charm.rhul.ac.uk/studies/chapters/intro.html>

Philip, R. 2004: *Performing Music in the Age of Recording*. New Haven: Yale University Press.

Weber, W. 2008. *The Great Transformation of Musical Taste: Concert programming from Haydn to Brahms* (chapter 3). Cambridge: Cambridge University Press.

2008)

### Recommended Resources

Cook, N. 2014. *Beyond the Score: Music as Performance*. New York: Oxford University Press.

Fabian, D. 2003. *Bach Performance Practice, 1945-1975: A Comprehensive Review of Sound Recordings and Literature*. Aldershot: Ashgate

Fabian, D. 2013. 'Ornamentation in Recent Recordings of J. S. Bach's Solo Sonatas and Partitas for Violin', *Min-Ad: Israel Studies in Musicology Online*, 11/2 (2013), 1-21, <http://www.biu.ac.il/hu/mu/min-ad/>

Hepokoski, James. 2006. *Elements of Sonata Theory*. Oxford: Oxford University Press.

Houle, G. 1986. *Meter in Music, 1600-1800: Performance, Perception and Notation*. Bloomington: Indiana University Press.

Howat, R. 2009. *The Art of French Piano Music*. New Haven and London: Yale University Press.

Lawson, C. and Stowell, R. eds. 2012. *The Cambridge History of Musical Performance*. Cambridge: Cambridge University Press.

Milsom, D. 2003. *Theory and Practice in Late Nineteenth-Century Violin Performance: An Examination of Style in Performance, 1850-1900*. Aldershot: Ashgate

Nichols, R and Langham Smith, R. 1989. *Claude Debussy: Pelleas et Melisande*. Cambridge: Cambridge University Press.

Peres Da Costa, N. 2012. *Off the Record: Performing Practices in Romantic Piano Playing*. New York: Oxford University Press. <http://dx.doi.org/10.1093/acprof:oso/9780195386912.001.0001>

Philip, R. 1992. *Early Recordings and Musical Style*. Cambridge: Cambridge University Press.

Potter, J. 2006. 'Beggar at the Door: The Rise and Fall of portamento Singing.' *Music and Letters* 87/4: 23-550

Rosenblum, S. 1988. *Performance Practices in Classic Piano Music*. Bloomington: Indiana University Press.

Taruskin, R. 1995. *Text and Act: Essays on Music and Performance*. New York: Oxford University Press.

Taruskin, R. *Oxford History of Western Music*. 2010. New York & London: Oxford University Press.

Wolff, C. 1994. *Mozart's Requiem: Historical and Analytical Studies, Documents, Score*. Oxford: Clarendon Press.

**Authors of commonly discussed Treatises (quick selection, other will be added):**

Bach, CPE.

Garcia, M.

Hottetere, J.

Kirnberger, J.

Lussy, J-J.

Baillot, P.

Bree, M.

Couperin, F.

Mattheson, J

Mozart, L.

Muffat, G.

Quantz, J.

Tosi, PF.

Tromlitz, J.G.

Turk, G.

## **Course Evaluation and Development**

This is a **new course** and student feedback is keenly requested to allow further fine-tuning and improvements in future years. Formal *myExperience* evaluations will be used at the end of Semester but students are encouraged to provide feedback throughout the semester on course content and assignments as well as the pacing of the course. All feedback will be discussed among music staff and the lecturer and tutor(s) will work closely to monitor student progress and learning needs. Course content, mode of delivery and assignment schedule may all be adjusted in future years if it can be established that such changes would foster deeper learning and better outcome for students.