MUSC2801
Music Performance Styles and Interpretation

Term Three // 2019
Course Overview

Staff Contact Details

Convenors

<table>
<thead>
<tr>
<th>Name</th>
<th>Email</th>
<th>Availability</th>
<th>Location</th>
<th>Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sonya Lifschitz</td>
<td><a href="mailto:s.lifschitz@unsw.edu.au">s.lifschitz@unsw.edu.au</a></td>
<td>please email for</td>
<td>Robert Webster 104</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>appointment.</td>
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</table>

School Contact Information

Room 312, level 3 Robert Webster Building

Phone: (02) 9385 4856

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

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

Credit Points 6

Summary of the Course

Subject Area: Music

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

Course Learning Outcomes

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

Teaching Strategies

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

Assessment for this course will be discussed in more detail in the first lecture of semester.

Assessment Tasks

<table>
<thead>
<tr>
<th>Assessment task</th>
<th>Weight</th>
<th>Due Date</th>
<th>Student Learning Outcomes Assessed</th>
</tr>
</thead>
<tbody>
<tr>
<td>In-class Lecture-Recital</td>
<td>40%</td>
<td>TBC</td>
<td>1,2,3</td>
</tr>
<tr>
<td>Research paper on selected topic</td>
<td>20%</td>
<td>TBC</td>
<td>3</td>
</tr>
<tr>
<td>Public performance</td>
<td>40%</td>
<td>Weeks 9/10/11</td>
<td>1,2</td>
</tr>
</tbody>
</table>

Assessment Details

Assessment 1: In-class Lecture-Recital

**Start date**: Not Applicable

**Length**: This 15-minutes-long presentation will include both a performance of repertoire selection and a spoken presentation which will contextualise the repertoire chosen.

**Details**: 10 minutes. Feedback: Written report.

Assessment 2: Research paper on selected topic

**Start date**: Not Applicable

**Details**: 1000-1500 words. Feedback provided via LMS.

Assessment 3: Public performance

**Start date**: Not Applicable

**Details**: 15 minutes. Direct feedback following performance.
Attendance Requirements

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

Course Schedule

View class timetable

Timetable

<table>
<thead>
<tr>
<th>Date</th>
<th>Type</th>
<th>Content</th>
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</thead>
<tbody>
<tr>
<td>Week 1: 16 September - 20 September</td>
<td>Seminar</td>
<td>Introduction to the course: course content; assessment; key dates; setting goals and expectations.</td>
</tr>
<tr>
<td>Week 2: 23 September - 27 September</td>
<td>Seminar</td>
<td>Assessment Task 1: Lecture-Recital Design - In-class workshop and discussion.</td>
</tr>
<tr>
<td>Week 3: 30 September - 4 October</td>
<td>Seminar</td>
<td>Project Design and Development - In-class workshop and discussion.</td>
</tr>
<tr>
<td>Week 4: 7 October - 11 October</td>
<td>Seminar</td>
<td>Student in-class performances, group discussion and feedback.</td>
</tr>
<tr>
<td>Week 5: 14 October - 18 October</td>
<td>Seminar</td>
<td>Student in-class performances and group discussion. Group analysis of relevant literature. Discussing research paper assessment - academic writing conventions, understanding performance as research, developing research skills.</td>
</tr>
<tr>
<td>Week 6: 21 October - 25 October</td>
<td>Homework</td>
<td>Reading Week: Students will allocate extra time to personal practice, reflection and project development.</td>
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<tr>
<td>Week 7: 28 October - 1 November</td>
<td>Seminar</td>
<td>Shaping and refining lecture-recital projects and group discussion,</td>
</tr>
<tr>
<td>Week 8: 4 November - 8 November</td>
<td>Assessment</td>
<td>Assessed Lecture-Recitals.</td>
</tr>
<tr>
<td>Week 9: 11 November - 15 November</td>
<td>Seminar</td>
<td>In-Class workshops - finalising project presentations; in-class performances. Public performance assessments begin.</td>
</tr>
<tr>
<td>Week 10: 18 November - 22 November</td>
<td>Seminar</td>
<td>In-Class workshops - finalising project presentations; in-class performances; course debrief. Public performance assessments continue.</td>
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Resources

Prescribed Resources


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=peJxzPSQFg; 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, 1st movt.
Mozart, W.A.: Sonata in F major, K. 332, 1st 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


Verdi, G.: Ah forse lui … Sempre libera,

Violetta’s scena from Act 1, La Traviata

**Recommended Resources**

Other resources


Music, 7/1 (Summer, 1983), pp. 3-54


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

Turnitin Submission

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

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

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

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

UNSW groups plagiarism into the following categories:

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

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

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

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

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

Correct referencing practices:

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

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

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

Completing the ELISE tutorial and quiz will enable you to:

- analyse topics, plan responses and organise research for academic writing and other assessment tasks
- effectively and efficiently find appropriate information sources and evaluate relevance to your needs
- use and manage information effectively to accomplish a specific purpose
- better manage your time
• understand your rights and responsibilities as a student at UNSW
• be aware of plagiarism, copyright, UNSW Student Code of Conduct and Acceptable Use of UNSW ICT Resources Policy
• be aware of the standards of behaviour expected of everyone in the UNSW community
• locate services and information about UNSW and UNSW Library

Some of these areas will be familiar to you, others will be new. Gaining a solid understanding of all the related aspects of ELISE will help you make the most of your studies at UNSW.

http://subjectguides.library.unsw.edu.au/elise/aboutelise
Academic Information

For essential student information relating to:

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

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

Image Credit

Solo Performance Making 2019

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