MUSC2801

School of the Arts and Media // UNSW Arts and Social Sciences

Course Overview

Staff Contact Details

Convenors

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

School Contact Information

Room 312, level 3 Robert Webster Building

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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.

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 attendance protocols in the Faculty of Arts and Social Sciences: https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/

Academic Information

For essential student information relating to: requests for extension; review of marks; occupational health

Course Details

Credit Points 6

Summary of the Course

Subject Area: *Ksqja*

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.

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

1. Demonstrate the capability to formulate artistic objectives and realise them in selected styles.
2. Demonstrate scholarly engageT

Assessment

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

Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Test on repertoire, styles and performance	20%	Not Applicable	3
Presentation	45%	Not Applicable	1,2
Performance in a masterclass or concert	35%	Not Applicable	1

Assessment Details

Assessment 1: Test on repertoire, styles and □ Applicable

Assessment 1: Test on repertoi

Additional details:

This public performance of approx.15 minutes duration will be part of a student-curated concert to take place in weeks 11-13 (TBC) in Io Myers and Studio One. For this performance project, you may feature some of the repertoire presented in the lecture-recital, however with the additional consideration given to creative concept and presentation design, including staging and lighting.

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. 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.

Late Assessment Penalties

Students are responsible for the submission of assessment tasks by the required dates and times. Depending of the extent of delay in the submission of an assessment task past the due date and time, one of the following late penalties will apply unless special consideration or a blanket extension due to a technical outage is granted. For the purpose of late penalty calculation, a 'day' is deemed to be each 24-hour period (or part thereof) past the stipulated deadline for submission.

- Work submitted less than 10 days after the stipulated deadline is subject to a deduction of 5% of the total awardable mark from the mark that would have been achieved if not for the penalty for every day past the stipulated deadline for submission. That is, a student who submits an assignment with a stipulated deadline of 4:00pm on 13 May 2016 at 4:10pm on 14 May 2016 will incur a deduction of 10%.

Task with a non percentage mark

If the task is marked out of 25, then late submission will attract a penalty of a deduction of 1.25 from the mark awarded to the student for every 24-hour period (or part thereof) past the stipulated deadline.

- Work submitted 10 to 19 days after the stipulated deadline will be assessed and feedback provided but a mark of zero will be recorded. If the work would have received a pass mark but for the lateness and the work is a compulsory course component (hurdle requirement), a student will be deemed to have met that requirement;
- Work submitted 20 or more days after the stipulated deadline will not be accepted for assessment and will receive no feedback, mark or grade. If the assessment task is a compulsory component of the course a student will receive an Unsatisfactory Fail (UF) grade as a result of unsatisfactory performance in an essential component of the course.

This information is also available at:

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

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

- 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)

Course Schedule

View class timetable

Timetable

Date	Type	Content
Week 1: 23 July - 29 July	Seminar	Introduction. Covering course content, expectations, assessment. Student guest speakers.
	Studio	Discussion of scholarly literature and its application to performance.
Week 2: 30 July - 5 August	Seminar	Lecture-Recital Design - In-class workshop and

		discussion.
	Studio	Consolidating insights and learnings from guest workshop (TBC).
Week 11: 8 October - 14 October	Seminar	Final preparations and rehearsals for public performance.
	Studio	Final preparations and rehearsals for public performance.
Week 12: 15 October - 21 October	Seminar	Final preparations and rehearsals for public performance.
	Studio	Final preparations and rehearsals for public performance.
Week 13: 22 October - 28 October	Seminar	Final preparations and rehearsals for public performance.
	Studio	Course debrief and group sharing.

Resources

Prescribed Resources

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

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 ‘Zerflie¸ e, mein Herze’ and alto aria ‘Von den Stricken’ from St John’s Passion

Bach, J.S.: Bass aria ‘Komm, sü¸ es 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

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

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

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

Violetta's scena from Act 1, La Traviata

Recommended Resources

Other resources

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

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

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

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

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

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

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

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

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

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

Garcia, Manuel. (1984). A complete treatise on the art of singing. Ed. Donald Paschke. New York: Da Capo Press. UNSW Library Level 9 (SQ 784.932/4 A)

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

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

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

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

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

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

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

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

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

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

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

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

Course Evaluation and Development

Feedback from students will be gathered through CATEI and the results will be carefully considered by