



UNSW

UNSW Course Outline

MUSC2801 Music Performance Styles and Interpretation - 2024

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General Course Information

Course Code : MUSC2801

Year : 2024

Term : Term 3

Teaching Period : T3

Is a multi-term course? : No

Faculty : Faculty of Arts, Design and Architecture

Academic Unit : School of the Arts and Media

Delivery Mode : In Person

Delivery Format : Standard

Delivery Location : Kensington

Campus : Sydney

Study Level : Undergraduate

Units of Credit : 6

Useful Links

[Handbook Class Timetable](#)

Course Details & Outcomes

Course Description

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 Aims

In this course students will:

1. Develop the capacity to formulate and realise artistic objectives in a selected range of styles.
2. Develop specialised knowledge of a wide range of music repertoire.
3. Engage with scholarly literature on performance styles, interpretation and music analysis for performance.
4. Refine technical and artistic skills through experience in advanced workshop and concert situations.

Relationship to Other Courses

This is a gateway course for Music Creative Practice, which is followed by MUSC3809 - Advanced Music Craft.

Course Learning Outcomes

Course Learning Outcomes
CLO1 : Demonstrate solid technical skills, informed musical judgement and conviction in performance.
CLO2 : Display professionalism and originality in fashioning and realising a performance project.
CLO3 : Articulate sophisticated ideas relating to a broad range of musical and performance styles.

Course Learning Outcomes	Assessment Item
CLO1 : Demonstrate solid technical skills, informed musical judgement and conviction in performance.	<ul style="list-style-type: none">• In-class Lecture-Recital• Public performance
CLO2 : Display professionalism and originality in fashioning and realising a performance project.	<ul style="list-style-type: none">• In-class Lecture-Recital• Public performance
CLO3 : Articulate sophisticated ideas relating to a broad range of musical and performance styles.	<ul style="list-style-type: none">• Research paper on selected topic• In-class Lecture-Recital

Learning and Teaching Technologies

Moodle - Learning Management System

Assessments

Assessment Structure

Assessment Item	Weight	Relevant Dates
In-class Lecture-Recital	40%	Start Date: Not Applicable Due Date: Week 7: 21 October - 27 October
Research paper on selected topic	20%	Start Date: Not Applicable Due Date: 01/11/2024 05:00 PM
Public performance	40%	Start Date: Not Applicable Due Date: Week 12: 25 November - 01 December

Assessment Details

In-class Lecture-Recital

Assessment Overview

10 minutes.

Feedback: Written report.

Course Learning Outcomes

- CLO1 : Demonstrate solid technical skills, informed musical judgement and conviction in performance.
- CLO2 : Display professionalism and originality in fashioning and realising a performance project.
- CLO3 : Articulate sophisticated ideas relating to a broad range of musical and performance styles.

Detailed Assessment Description

This 15 minutes-long presentation will detail aspects of your Major Project both through performance and spoken/PowerPoint presentation. You will clearly summarise your concept and outline the research you've done in developing this concept/project, including historical, stylistic, aesthetic, cultural, social and/or political factors feeding into/shaping your project. You can select any segment of your project for performance and you can use brain-maps, sketches, notes, journal entries, process diaries, diagrams etc to demonstrate the process of developing this project. You will include a PoC trailer with the presentation.

The presentation will roughly be divided into 7-8 minutes of performing and 7-8 minutes of

talking.

Assessment Length

15 minutes

Submission notes

live presentation with pre-recorded elements

Assessment information

This 15 minutes-long presentation will include live performance, spoken presentation or other creative approach to organising information. This presentation will demonstrate all aspects of your developing creative project using the format of live performance, PowerPoint slides, reflective journal/process diary entries, brain maps and diagrams, storyboards, audio-visual material relevant to your project (i.e. still images, videos, sound files used as reference for your project), proof-of-concept, and anything else that supports your presentation.

Assignment submission Turnitin type

Not Applicable

Generative AI Permission Level

No Assistance

This assessment is designed for you to complete without the use of any generative AI. You are not permitted to use any generative AI tools, software or service to search for or generate information or answers.

For more information on Generative AI and permitted use please see [here](#).

Research paper on selected topic

Assessment Overview

1000-1500 words.

Feedback provided via LMS.

Course Learning Outcomes

- CLO3 : Articulate sophisticated ideas relating to a broad range of musical and performance styles.

Detailed Assessment Description

Research Project Summary:

In the research paper (1000-1500 words) you will identify and investigate a non-traditional arts/performance project created and realised by an established/professional artist or arts organisation in the community, Australia-wide or Internationally. Alternatively, you will identify an artist/arts organisation working in non-traditional, interdisciplinary context, and examine the totality of their body of work.

You will research a project/s involving non-traditional and original presentation formats, such as, for instance, multimedia or interdisciplinary approach to performance; unique and inventive use of non-traditional performance venues or staging approaches; original, creative and unorthodox concepts; non-orthodox audience engagement and participation; active community engagement or engagement with social/political/ecological issues through performance and composition.

Once you have identified the project/body of works that speaks to you and your particular creative aspirations, a project that inspires you and models for you artistic values you'd like to emulate, you will learn as much as you can about the project through your own research and will subsequently contact the key creative/s involved in the project for an interview.

You will devise a set of interview questions that best target the information you would like to glean from the interview. The possible interview questions will be workshopped in class once the projects have been identified and the artists contacted.

Your paper will detail aspects of the project or the artist/arts organisation and what appealed to you about them; elucidate ways in which researching this project/s has impacted on your own creative trajectory in realising and delivering your creative project in this course; and discuss the learnings from interviewing the 'maker/s' of the project.

Assessment Length

1000-1500

Submission notes

written assignment or podcast submitted via Moodle

Assessment information

Research Paper Summary:

In the research paper (1000-1500 words) you will explore and investigate a non-traditional arts/performance project/s created and realised by an established/professional artist or arts organisation in the community, Australia-wide or internationally.

You will research a project or a body of work involving non-traditional and original presentation formats, such as, for instance, multimedia or interdisciplinary approach to performance; unique and inventive use of non-traditional performance venues or staging approaches; original, creative and unorthodox concept; non-orthodox audience engagement and participation; active community engagement or engagement with social/political issues through performance; or an original adaptation to an online performance medium in recent times.

Once you have identified the project and the artist/organisation that speaks to you and your particular creative aspirations and models for you artistic values you'd like to emulate, you will learn as much as you can about the project through your own research and will subsequently contact the key creative/s involved in the project for an interview.

You will devise a set of interview questions that best target the information you would like to glean from the interviewee. The possible interview questions will be workshopped in class once the projects have been identified and the artists contacted.

Your paper will detail the aspects of the project and what appealed to you about it; elucidate ways in which researching this project has impacted on your own creative trajectory in realising and delivering your creative project in this course; and discuss the learnings from interviewing the 'maker' of the project or the artistic director of the company.

Assignment submission Turnitin type

This assignment is submitted through Turnitin and students do not see Turnitin similarity reports.

Generative AI Permission Level

No Assistance

This assessment is designed for you to complete without the use of any generative AI. You are not permitted to use any generative AI tools, software or service to search for or generate information or answers.

For more information on Generative AI and permitted use please see [here](#).

Use of AI will be penalised and if the use of AI is detected the assessment task will not pass.

Public performance

Assessment Overview

15 minutes.

Direct feedback following performance.

Course Learning Outcomes

- CLO1 : Demonstrate solid technical skills, informed musical judgement and conviction in performance.
- CLO2 : Display professionalism and originality in fashioning and realising a performance project.

Detailed Assessment Description

The Major Project will be an original, conceptualised and thematically curated program/work which may take the form of a solo performance, installation, interdisciplinary collaboration, or other approved format. Conventional recital programs in conventional performance settings are not appropriate for this assessment. To excel in this assessment task, the performance project will be a genuinely creative undertaking demonstrating artistic, intellectual and aesthetic curiosity, imagination, innovation and risk. The Major Project can be delivered as a digitally produced video art piece, sound installation, music podcast, experiential performance design piece, or anything else that speaks to innovative digital performance-making.

Your Major Project must in some way reflect the diverse artistic practices of the 21st century, challenging, expanding or subverting traditional concert approaches and performance formats, and aiming to create work that innovates, pushes boundaries, and questions conventions and the status quo. This is not to say that you cannot perform “traditional” repertoire. You can, but you need to think deeply how the work will be presented in terms of its aesthetic, conceptual, visual, experiential and dramaturgical parameters. To this end each performance project must address one or more of the following components:

1. Include theatrical and/or multimedia elements;
2. Interdisciplinary approach to performance: incorporating or adapting practices from other disciplines such as visual art, spoken word, dance or physical theatre, sculpture, performance art, etc;
3. Subvert traditional norms in performer-audience relationships: reconceptualising the role of the audience – can the audience be implicated in the performance and its outcome?
4. Roaming performance: creative use of performance space's where the performer moves to different locations within the space/s throughout the performance, including imaginative use of lighting and positioning of the performer (more challenging with digital performance outcomes);

5. Employing non-traditional modes of sound production and sound sources: for example electronic sound design, looping pedals, water percussion, found objects, pre-recorded sounds from nature/soundscapes, or using traditional instruments from other cultures;

6. Composers especially might consider including non-traditionally notated music such as graphic and verbal scores, or using other, new and innovative ways to organise sound.

Assessment Length

15 minutes

Submission notes

public performance project delivered live

Assessment information

The public performance project will be an original, conceptualised and thematically curated program which may take the form of a solo performance, installation, interdisciplinary collaboration, or other approved format. Conventional recital programs in conventional performance settings are not accepted for this assessment task. To excel in this assessment, the performance project will be a genuinely creative undertaking demonstrating artistic, intellectual and aesthetic curiosity, imagination and risk. Composers are encouraged to write a new work for the group if possible and viable, or draw on modern technologies to devise imaginative and innovative work.

Generative AI Permission Level

Not Applicable

Generative AI is not considered to be of assistance to you in completing this assessment. If you do use generative AI in completing this assessment, you should attribute its use.

For more information on Generative AI and permitted use please see [here](#).

General Assessment Information

Further detail pertaining to assessment for this course will be discussed in class in Week 1 of T3.

Grading Basis

Standard

Requirements to pass course

completion of all three assessment tasks; attendance at all seminars/studios

Course Schedule

Teaching Week/Module	Activity Type	Content
Week 0 : 2 September - 8 September	Experiment	Make a list of performances or creative projects you have attended in the past 5 years that have left you inspired, excited and energised. Make a list of 5 musicians or artists from other creative disciplines whose work has been influential in your life and who inspires you. Make a list of 5 creative dreams you want to accomplish in the next 5 years as an artist: e.g. colleagues you would like to collaborate with; projects, venues and festivals you would like to perform at or compose for; albums you might like to record; research projects you would like to undertake; performance events you would like to curate; a band or an ensemble you would like to set up, etc.
Week 1 : 9 September - 15 September	Seminar	Introduction. Goal setting and course overview. Project Design and Development - In-class workshop and discussion.
Week 2 : 16 September - 22 September	Seminar	Student in-class performances, group discussion and feedback. Pitching preliminary project ideas.
Week 3 : 23 September - 29 September	Seminar	Student in-class performances, group discussion and feedback. Project check-in and research paper discussion.
Week 4 : 30 September - 6 October	Seminar	Proof of concept feedback. Working towards in-class presentation assessment.
Week 5 : 7 October - 13 October	Seminar	In-class presentation assessment.
Week 6 : 14 October - 20 October	Reading	Reading/Flexi Week: Students will allocate extra time to personal practice, reflection and project development.
Week 7 : 21 October - 27 October	Seminar	Individual student consultations with Sonya on developing and refining final creative performance project. In-class performances and feedback.
Week 8 : 28 October - 3 November	Seminar	In-Class workshops - finalising project presentations; in-class performances. Research Paper due!
Week 9 : 4 November - 10 November	Seminar	In-Class workshops - finalising creative projects. Run-throughs and feedback.
Week 10 : 11 November - 17 November	Seminar	Final run-throughs and feedback. Class debrief. Celebration of surviving another year!

Attendance Requirements

**** NOTE - 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.**

School of the Arts and Media mandatory attendance requirements

The School of the Arts and Media recognizes that to equip students with UNSW Graduate Capabilities to be Scholars, Professionals, Leaders, and Global Citizens, it is vital to ensure regular attendance. Only through ongoing engagement with peers can students develop effective skills to communicate, collaborate with, and lead others, including the ability to negotiate cultural differences and the awareness to act ethically and respectfully around others. Furthermore, only in the classroom will students be able to voice their opinions, hear those of others, engage in debate to develop their knowledge, and learn first-hand from world experts in their field of study.

The School has a minimum attendance requirement of 80% for all non-lecture classes (tutorials, seminars, workshops, etc). Failure to meet the minimum attendance requirement will result in an Unsatisfactory Fail (UF) for the course regardless of performance on assessment tasks or other requirements for the course.

A student may be advised by the Course Convenor to withdraw from the course if they have already missed more than 20% of classes by the term census date. Students may also be refused final assessment if they have not met attendance requirements at the end of term.

An artefact of student attendance will be recorded by tutors and kept by the School. If a student has legitimate, documented explanation for absences (including adjustments provided by Equitable Learning Plans), the Course Convenor may choose to prescribe supplementary tasks in lieu of attendance.

Mandatory attendance requirements for SAM courses are aligned with these Program Learning Outcomes:

Bachelor of Arts (3409)

4. Collaborate effectively with others and engage sensitively with diverse cultural perspectives.
5. Communicate and debate complex ideas in a range of different contexts using a variety of suitable media.
8. Act ethically, respectfully and responsibly.

Bachelor of Media (3341)

2. Critically analyse the evolving media landscape in relation to historical, social, political, material and theoretical contexts, including settler colonialism
5. Deploy a critically informed approach to ethics, justice, and social engagement in media practices, industries, and contexts.
7. Collaborate effectively with local and international communities of practitioners across media contexts.

Bachelor of Fine Arts (4830)

4. Communicate complex ideas about art and culture using coherent methods for a variety of audiences.
6. Contribute to contemporary creative fields through self-reflexive, ethical, and sustainable practices that incorporate principles of equity, diversity, and inclusion.
7. Employ professional practice principles to realise independent and collaborative initiatives.

Master of Communication and Journalism (8232)

4. Investigate and analyse issues and, through a range of media, articulate their complexities to a range of specialist and non-specialist audiences
6. Act ethically, respectfully, and responsibly in the context of professional and regulatory frameworks
7. Collaborate effectively with others

Master of Public Relations and Advertising (8281)

4. Shape nuanced, media-aware communication strategies and tactics for a range of specialist and non-specialist audiences
6. Act ethically, respectfully, and responsibly in the context of professional and regulatory frameworks
7. Collaborate effectively with others

Course Resources

Prescribed Resources

1. Contemporary Musical Virtuosities by Louise Devenish and Cat Hope (<https://www.routledge.com/Contemporary-Musical-Virtuosities/Devenish-Hope/p/book/9781032310855>)
3. Letters to a Young Poet by Rainer Rilke
4. Creative Collaboration by Vera John-Steiner
5. The Rest is Noise by Alex Ross

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

Crutchfield, Will. (1983). Vocal Ornamentation in Verdi: The Phonographic Evidence. *19th-Century Music*, 7/1 (Summer, 1983), pp. 3-54

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

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

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

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

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

Farnham: Ashgate.

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

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

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

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

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

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

Mozart, Leopold. A treatise on the fundamental principles of violin playing. 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 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.

Staff Details

Position	Name	Email	Location	Phone	Availability	Equitable Learning Services Contact	Primary Contact
Convenor	Sonya Lifschtz		Robert Webster 104		please email for appointment.	Yes	Yes

Other Useful Information

Academic Information

For essential student information relating to:

- UNSW and Faculty policies and procedures;
- Student Support Services;
- Student equity and disability;
- Special Consideration in the event of illness or misadventure;
- Examination information;
- Review of results;

Please see: <https://www.unsw.edu.au/arts-design-architecture/student-life/resources-support/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 includes copying materials, ideas or concepts from a book, article, report or other written document, presentation, composition, artwork, design, drawing, circuitry, computer program or software, website, internet, other electronic resource, or another person's assignment without appropriate acknowledgement.
- Inappropriate paraphrasing: Changing a few words and phrases while mostly retaining the original information, structure and/or progression of ideas of the original 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 for the purpose of them plagiarising, 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.

The UNSW Academic Skills support offers resources and individual consultations. Students are also reminded that careful time management is an important part of study. 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 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

Use of AI for assessments

As AI applications continue to develop, and technology rapidly progresses around us, we remain committed to our values around academic integrity at UNSW. Where the use of AI tools, such as ChatGPT, has been permitted by your course convener, they must be properly credited and your submissions must be substantially your own work.

In cases where the use of AI has been prohibited, please respect this and be aware that where unauthorised use is detected, penalties will apply.

Submission of Assessment Tasks

Assessment tasks must be submitted electronically via either Turnitin or a Moodle assignment. In instances where this is not possible, alternative submission details will be stated on your course's Moodle site. For information on how to submit assignments online via Moodle: <https://student.unsw.edu.au/how-submit-assignment-moodle>

Late Submission Penalty

UNSW has a standard late submission penalty of:

- 5% per calendar day,
- for all assessments where a penalty applies,
- capped at five calendar days (120 hours) from the assessment deadline, after which a student cannot submit an assessment, and
- no permitted variation.

Students are expected to manage their time to meet deadlines and to request [Special Consideration](#) as early as possible before the deadline. Support with [Time Management is available here](#).

Important note: UNSW has a “fit to sit/submit” rule, which means that if you sit an exam or submit a piece of assessment, you are declaring yourself fit to do so and cannot later apply for Special Consideration. This is to ensure that if you feel unwell or are faced with significant circumstances beyond your control that affect your ability to study, you do not sit an examination or submit an assessment that does not reflect your best performance. Instead, you should apply for Special Consideration as soon as you realise you are not well enough or are otherwise unable to sit or submit an assessment.

School-specific Information

Use of Recording Devices

"To protect privacy and intellectual property, the School of the Arts and Media prohibits the use of recording devices in class (including live translation apps) without the explicit permission of the tutor and other class members. Doing so will be considered a breach of the UNSW Code of Conduct and Values."

School Contact Information

School of the Arts and Media

Location: Room 312, Level 3 Robert Webster Building

Opening Hours: Monday -Friday, 9am - 5 pm

Email: sam@unsw.edu.au

Phone: +612 9385 4856

web: <https://www.unsw.edu.au/arts-design-architecture/our-schools/arts-media>