



UNSW
SYDNEY

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University



MUSC4103

Advanced Studies in Music History and Culture 1

Semester One // 2018

Course Overview

Staff Contact Details

Convenors

Name	Email	Availability	Location	Phone
Adam Hulbert	a.hulbert@unsw.edu.au	Anytime! Email me at a.hulbert@unsw.edu.au to make an appointment.	108 Robert Webster	email preferred

Lecturers

Name	Email	Availability	Location	Phone
Christine Logan	c.logan@unsw.edu.au	Face-to-face at the lecture	Colombo Theatre B (K-B16-LG04)	email preferred

School Contact Information

Room 312, level 3 Robert Webster Building

Phone: (02) 9385 4856

Email: sam@unsw.edu.au

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.

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 and safety; 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/>

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, 1.5 or double spaced and paginated. All written submissions must include references properly formatted according to Harvard referencing (<https://student.unsw.edu.au/harvard-referencing>).

Do keep an electronic and hard copy yourself.

Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Short paper	20%	29/03/2018 05:00 PM	1,2
Group work	30%	Weeks 6-13	1,2
Major project	40%	11/05/2018 05:00 PM	1,2,3
Listening and knowledge quiz	10%	In week 12 lecture	3

Assessment Details

Assessment 1: Short paper

Start date:

Length: 1000 words

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.

Additional details:

See Moodle for details on this assessment.

Submission notes: Submission via Moodle

Turnitin setting: This assignment is submitted through Turnitin and students can see Turnitin similarity reports.

Assessment 2: Group work

Start date: Not Applicable

Length: 500 words + in-class presentation and discussion

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.

Additional details:

This task involves student led presentations and discussion. Groups and weeks are assigned in class.

See Moodle for details on this assessment.

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

Assessment 3: Major project

Start date: Not Applicable

Length: 2500 Words

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

Additional details:

See Moodle for details.

Turnitin setting: This assignment is submitted through Turnitin and students can see Turnitin similarity reports.

Assessment 4: Listening and knowledge quiz

Start date:

Length: 45 minutes (excluding listening time)

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

Turnitin setting: This is not a Turnitin assignment

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

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 (14) 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 (21) 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 (<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>)

Course Schedule

[View class timetable](#)

Timetable

Date	Type	Content
Week 1: 26 February - 4 March	Lecture	<p>Music performance studies and historical performance practice, an historical and contextual overview. This lecture will also outline the scope and content of the course.</p> <p>Note: information on compulsory and recommended readings are available via Moodle.</p>
	Reading	<p>Main reading:</p> <ul style="list-style-type: none"> • Lawson and Stowell (2012), The Cambridge History of Musical Performance (Chapter 1) <p>Further reading (optional):</p> <ul style="list-style-type: none"> • Fabian 2003 (Chapters 1-2) • Taruskin 1995 (Chapter 4) <p>NOTE: Further citation details for readings are available on Moodle - please make sure you read these before the tutorial (in this case, week 2).</p>
Week 2: 5 March - 11 March	Tutorial	<p>Discussion based on week 1 lecture and readings.</p> <p>This week we discuss expectations for tutorials and outline of assessments, as well as (theoretical and contextual) issues raised in the readings (these are available on Moodle).</p>
	Lecture	Evidence in performance studies
	Reading	<p>Main reading:</p> <ul style="list-style-type: none"> • Lawson and Stowell (2012), The Cambridge History of Musical Performance (Chapter 1) <p>Further reading:</p> <ul style="list-style-type: none"> • Fabian 2003 (Chapters 1-2) • Taruskin 1995 (Chapter 4) • Stowell in Lawson and Stowell, CHMP (Chapter 3)

Week 3: 12 March - 18 March	Tutorial	<p>Discussion based on week 2 lecture and readings.</p> <p>This week we delve deeply in to discussion of the readings for the week 2 lecture. Come prepared with notes!</p> <p>Also, we'll organise groups and topics for student-led tutorials from week 6.</p>
	Lecture	Reading/interpreting scores; stylistic characteristics: baroque, classical, romantic, modern
	Reading	<p>Main reading:</p> <ul style="list-style-type: none"> • Stowell in Lawson and Stowell, CHMP (Chapter 3) <p>Further reading:</p> <ul style="list-style-type: none"> • Jameson in Lawson and Stowell, CHMP (Chapter 4)
Week 4: 19 March - 25 March	Tutorial	<p>Discussion based on week 3 lecture and readings.</p> <p>This week we continue to discuss the readings from the Week 3 lecture. We also examine and discuss a range of treatises.</p>
	Lecture	Expression, ornamentation, articulation, pulse, gesture in 18th Century performance and theory
	Reading	<p>Main Reading:</p> <ul style="list-style-type: none"> • Lawson & Stowell 1999 • Fabian 2015 (Chapter 2) <p>Further reading:</p> <ul style="list-style-type: none"> • Houle 1986, • Fabian 2003 • Rosenblum 1988 • CHMP Chapters 3 and 4
Week 5: 26 March - 1 April	Tutorial	Discussion of treatises, and worksop to support the first assignment.
	Lecture	No face to face lecture this week, due to public holiday.
	Reading	A selection of treatises (c.f. CPE Bach, Quantz, L. Mozart, Garcia Kirnberger, Quantz, Mozart, and

		Turk)
Break: 2 April - 8 April	Homework	Mid-session recess - No classess scheduled for this week
Week 6: 9 April - 15 April	Tutorial	Group assignment Student-led panel: based on week 4 lecture, readings and wider research.
	Lecture	Context and performance: Mozart's last three symphonies
	Reading	Main reading: <ul style="list-style-type: none"> • Zaslav, 1991 Mozart's symphonies (Chapter 12) Further reading: <ul style="list-style-type: none"> • Lawson and Stowell (2012) Chapter 12, 23
Week 7: 16 April - 22 April	Tutorial	Group assignment Student-led panel: based on week 6 lecture, readings and wider research.
	Lecture	Issues for the performance of Mozart's Requiem
	Reading	Reading: <ul style="list-style-type: none"> • Wolff (1994): http://www.classicfm.com/composers/mozart/guides/requiem-best-performance/#toecMU5FLx0f8iCZ.97
Week 8: 23 April - 29 April	Tutorial	Group assignment Student-led panel: based on week 7 lecture, readings and wider research.
	Lecture	Issues in 19th Century performance: expression interpretation and early recordings in Beethoven, Schubert, and Brahms
	Reading	Main reading: <ul style="list-style-type: none"> • Wolff (1994) Recordings: <ul style="list-style-type: none"> • Recordings: Peres Da Costa 2012; Leech-Wilkinson 2009; Milsom 2003; Potter 2006, Cook 2013, Philip 1992, 2004 • Beethoven: Rosenblum 1988; Brahms: Pace (2010) CHMP; Musgrave and Sherman
Week 9: 30 April - 6 May	Tutorial	Group assignment Student-led panel: based on week 8 lecture,

		readings and wider research.
	Lecture	Historical context and performance in late nineteenth century and early 20th century music: Faure, Debussy, Ravel
	Reading	Main reading: <ul style="list-style-type: none"> • Peres da Costa 2012 Further reading: <ul style="list-style-type: none"> • Peres da Costa & Milsom 2014
Week 10: 7 May - 13 May	Tutorial	Essay workshop No panel this week! Instead we will have a workshop for major assignment. <i>Please come prepared with a short statement (no more than 250 words) to read to the class for discussion and feedback.</i>
	Lecture	Case study continued; Debussy: Pelléas et Mélisande
	Reading	Main reading: <ul style="list-style-type: none"> • Nichols and Langham Smith (1989) Recording: <ul style="list-style-type: none"> • Pelléas et Mélisande opera video on YouTube (Gardiner)
Week 11: 14 May - 20 May	Tutorial	Group assignment Student-led panel: based on week 9 (and, optionally, 10) lecture, readings and wider research.
	Lecture	Historical context and performer's role in Music of the mid and later twentieth century in context: room for the interpreter? The 2nd Viennese School, Cage, Martin, and Messiaen.
	Reading	Main reading: <ul style="list-style-type: none"> • Lawson and Stowell (2012) Ch. 29, Chapter 28 and 29. Further reading: <ul style="list-style-type: none"> • Heaton Ch 30 – "Instrumental music in the twentieth century and beyond."

Week 12: 21 May - 27 May	Tutorial	Course review No panels this week, as we review the course content and prepare for the quiz.
	Lecture	Course Summary and discussion and final quiz NOTE: Final quiz is during the lecture. Make sure you attend and are on time!
Week 13: 28 May - 3 June	Tutorial	Group assignment Student-led panel: based on week 11 lecture, readings and wider research. This is the last group tutorial (and Adam's favourite topic) - please support your peers by making sure you come!

Resources

Prescribed Resources

Recommended Resources

Course Evaluation and Development

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, either face to face or to a.hulbert@unsw.edu.au. 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.

Image Credit

Jan Vermeer's famous painting **Lady Standing at a Virginal** shows a characteristic practice of his time, with the instrument mounted on a table and the player standing.

(File: Johannes Vermeer - Lady Standing at a Virginal.jpg. *Wikimedia Commons, the free media repository*)

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