DEREE COLLEGE SYLLABUS FOR: **3/0/3**
MU 3437 ISSUES IN MUSIC PERFORMANCE

UK LEVEL:5
UK CREDITS:15

(Formerly: MU 3337 ISSUES IN PERFORMANCE)
(Revised Fall 2022)

PREREQUISITES:	WP 1010 INTRODUCTION TO ACADEMIC WRITING WP 1111 INTEGRATED ACADEMIC WRITING AND ETHICS PH 1004 Character Education MU 2014 THEORY AND MUSICIANSHIP I (or the ability to read music)
CATALOG DESCRIPTION:	Students will explore topics, ideas and issues related to the performance of music, drawing from a variety of periods, places, and sources. Students will engage in critical listening, score reading, examining, analysing, and evaluating a range of musical sources in order to develop a critical understanding of musical performance today.
RATIONALE:	This course enables students to develop key skills in the critical exploration of the complex issue of performance. Students are encouraged to identify and discuss issues and ideas linked to music performance, approaching these from an academic point of view.
LEARNING OUTCOMES:	After successfully completing this course students should be able to: 1. Examine and discuss primary and secondary source materials including texts, scores, music examples and editions. 2. Identify characteristic musical elements, style, genre, and traditions and relate them to the performance of selected repertoire. 3. Discuss and evaluate the performance of selected western repertoire showing knowledge and understanding of the relevant stylistic and cultural traditions. 4. Demonstrate understanding of the issues and complexities involved in music performance. 5. Identify and explore issues in music practice and experience using scholarly sources adhering to academic integrity and conventions. 6. Demonstrate improved skills of oral presentation and communication.
METHOD OF TEACHING AND LEARNING:	In congruence with the teaching and learning strategy of the College, the following tools are used: • class lectures and discussions on assigned readings, presentations, and workshops; • structured seminars – instructor peer feedback; • guided independent study; • listening and score reading, aided by audio-visual media performances; • oral Presentation of a written assignment supported by audio/audio-visual media; • timely instructor feedback on formative and assessed work; • use of a learning management system (Blackboard) where instructors post lecture notes, assignment instructions, announcements and additional resources; • office hours: students are encouraged to make full use of their instructor's office hours, where they can ask questions, see their assigned work results and/or go over lecture material; • support from the Student Academic Support Services (SASS), who offer one-to-one and group workshop sessions to support the development of academic and study skills.
ASSESSMENT:	**Summative:**

First Assessment: Portfolio of assignments	50%
Final Assessment: Essay 10% Annotated bibliography (400-700 words) 10% Abstract, introduction-thesis, structural outline (700-1000 words) 10% Oral or video presentation of research topic findings (approx.30 minutes)	50%

	70% Research paper final submission: (3,000-3,500 words with the final abstract and bibliography not included in the word count) |

Formative:

First assessment: drafts of portfolio assignments	0
Final assessment: presentation of work in progress	0

The formative assessments prepare students for the midterm and final projects through exercises testing learning outcomes
Formative assessments support learning outcomes 1, 2, 3 ,4, 5
First Assessment /Portfolio assesses learning outcomes 1, 2, 3,
Final Assessment / Essay assesses learning outcomes 1, 4, 5, 6

INDICATIVE READING:

REQUIRED READING:

Primary Sources

Bach, Carl Philipp Emanuel. *Essay on the True Art of Playing Keyboard Instruments.* Edited and translated by William J. Mitchell. W.W. Norton & company, 1949.

Caccini, Giulio. *Le Nuove Musiche.*1602.

Descartes, René. *The Passions of the Soul.* Edited by Martin Ridley. 1650.

Maffei, Giovanni Camillo. *Lettera sul Canto.* 1562.

Mattheson, Johann. *Der Vollkommene Kappelmeister.* Translated and edited by Ernest Charles Harriss, UMI Research Press, 1981.

Quantz, Johann Joachim. *Upon Playing the Flute.* Translated and edited by Edward R. Reilly, Faber & Faber, 1966.

Secondary Sources

Cook, Nicholas, Everist, Mark, editors. *Rethinking Music.* Oxford University Press, 2001.

Dunsby, Jonathan. "Performance." *Grove Music Online, Oxford* University Press, 2001.

Fabian, Dorottya, et al. *Expressiveness in Music Performance, Empirical Approaches Across Styles and Cultures*, OUP 2014.

Jerold, Beverly. *Music Performance Issues: 1600-1900*. Pendragon Press, 2016

Kuijken, Barthold. The Notation is not the Music: Reflections on Early Music Practice and Performance, Indian University Press 2013.

Lawson, Colin and Robin Stowell. *The Cambridge History of Musical Performance*, Cambridge University Press, 2012.

Mackinlay, Elizabeth, et al., editors. *Aesthetics and Experience in Music Performance*. Cambridge Scholars Press, 2005.

Rink, John. *Musical Performance: A guide to understanding, Cambridge University Press* 2002.

INDICATIVE MATERIAL:
(e.g., audiovisual, digital material, etc.)

IMSLP Petrucci Music Library: https://imslp.org/wiki/Main_Page
REQUIRED MATERIAL:
Scores and recordings of selected works will be assigned
RECOMMENDED MATERIAL: N/A

COMMUNICATION REQUIREMENTS:

Blackboard and an active ACG email account.

SOFTWARE REQUIREMENTS:

Microsoft Word or similar word processing program and an internet connection for access to online music databases (available through the college library).

WWW RESOURCES:	The course will use subscription services available through the college library as follows: • The New Grove Dictionary (www.oxfordmusiconline.com) • International Repertory of Music Literature (www.rilm.org) • JSTORE (www.jstore.org) • Project MUSE (muse.jhu.edu) • MLA Style Center (style.mla.org) • The Lilian Voudouri Music Library of Greece (www.mmb.org.gr
INDICATIVE CONTENT:	**Performance Issues: From score to performance** **The Score:** • Manuscript autograph • Manuscript edition • Printed editions • Performance editions • Urtext editions • Critical editions **The Performance**: **Issues arising in interpreting a musical score.** • Important Treatises on Vocal and Instrumental Music: • Affetto/ Humors/ Temperaments • René Descartes Les Passions de l'ame/ Athanassius Kircher Musurgia Universalis/ Johannes Mattheson Die Vollkomene Kappelmeister • Rhetoric: Rhetorical Structure / Rhetorical Figures • Rhythm-Tempo-Meter • On the Manner of playing the allegro/ adagio:J. Quantz • Dynamics/ Melodic inflation/ Vibrato • Articulation: Strings, wind instruments, keyboard, voice. • Ornamentation • Instruments: Baroque strings/Keyboards/ Wind and Brass • Instrumentation • Vocal Production-Changing Trends (Technique – Tone –Enunciation – Pronunciation) **Performer's issues and concerns** • Musical • Technical • Physiological • Psychological