Music 504 (CRN #12354)  

Fall 2014

Performance Practices of Classical and Romantic Music (c.1780-1880)

Meeting: TH 12:30-3:20 (MacL B120)

Instructor: Professor Michelle Fillion, MacLaurin B110  
(mfillion@uvic.ca; 721-7906) 
Office: MacLaurin B110 
Office Hours: TF 11:30-12:15; Th 3:30-4:30; F 2:00-3:00 or by appt

A seminar devoted to issues in the performance of classical and romantic music, based on critical examination of the notational and historical evidence, the lessons of performances on early twentieth-century and historical recordings, the development of instruments during the 18th and 19th centuries, and the impact of the historical study of performance for the modern performer. The seminar goal is to expand the participants’ historically informed performance decisions. Each week will be devoted to a single topic, explored in a workshop environment allowing the seminar members to examine the theoretical and scholarly evidence for each performance issue and to bring musical examples related to their own instrument, or examples of recorded repertoire for presentation and group discussion. Weekly reading assignments will provide the scholarly and theoretical context for these discussions. The seminar ends with a conference of lecture-performances in which the results of each student’s major project will be presented with live and/or recorded examples.

Required textbooks:


Evaluation

Seminar participation 35%
Prospectus for final project–150-200 words (due Oct. 23 in class) 10%
Oral presentation (Nov. 20 and 27) 25%
Final project report (due Dec. 5) 30%

The major project is a 25-minute well-researched lecture-demonstration of the major performance issues in a musical work or single movement for the student's instrument or another performance-practice issue (25%). It will include critical examination of notational issues and the major performance problems, and demonstration of how the student has resolved those issues, with justification based on the scholarly and theoretical tools explored
throughout the semester and illustration (if desired) from recorded interpretations; this option will ideally include live performance of the work or excerpts of it. The written requirement (30%) will be a formal research report of approx. 12-15 pages in length, including the score, identifying and discussing the performance problems in detail and justifying the interpretive decisions with specific reference to the scholarly or theoretical literature and/or informed musical taste. It must be documented with footnotes/endnotes and bibliography in Chicago-Turabian style.

Seminar Expectations

(1) Students are expected to attend all classes regularly and punctually, and to contribute to a collegial and respectful learning atmosphere.
(2) Please complete reading and listening assignments before the relevant seminar.
(3) The University of Victoria Policy on Academic Integrity will be applied as defined in the University of Victoria Graduate Calendar (please consult it):
   http://web.uvic.ca/calendar2014-09/GRAD/FARc/PoAcI.html

Grading Standards

Grades will be assigned in numerical percentages according to the official grading equivalents used by the Faculty of Graduate Studies, which can be accessed in full at:
http://web.uvic.ca/calendar2014-09/GRAD/FARc/Grad.html

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<th>Grade</th>
<th>Grade Point</th>
<th>Percentage Equivalents</th>
<th>Description</th>
<th>Achievement of Assignment Objectives</th>
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<tbody>
<tr>
<td>A+</td>
<td>9</td>
<td>90 - 100</td>
<td>Exceptional Work</td>
<td>Technically flawless and original work demonstrating insight, understanding and independent application or extension of course expectations; often publishable.</td>
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<tr>
<td>A</td>
<td>8</td>
<td>85 - 89</td>
<td>Outstanding Work</td>
<td>Demonstrates a very high level of integration of material demonstrating insight, understanding and independent application or extension of course expectations.</td>
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<td>A-</td>
<td>7</td>
<td>80 - 84</td>
<td>Excellent Work</td>
<td>Represents a high level of integration, comprehensiveness and complexity, as well as mastery of relevant techniques/concepts.</td>
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<tr>
<td>B+</td>
<td>6</td>
<td>77 - 79</td>
<td>Very good work</td>
<td>Represents a satisfactory level of integration, comprehensiveness, and complexity; demonstrates a sound level of analysis with no major weaknesses.</td>
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<td>B</td>
<td>5</td>
<td>73 - 76</td>
<td>Acceptable work that fulfills the expectations of the course</td>
<td>Represents a satisfactory level of integration of key concepts/procedures. However, comprehensiveness or technical skills may be lacking.</td>
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<td>B-</td>
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<td>C+</td>
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Unacceptable work revealing some deficiencies in knowledge, understanding or techniques. Represents an unacceptable level of integration, comprehensiveness and complexity. Mastery of some relevant techniques or concepts lacking. Every grade of 4.0 (B-) or lower in a course taken for credit in the Faculty of Graduate Studies must be reviewed by the supervisory committee of the student and a recommendation made to the Dean of Graduate Studies. Such students will not be allowed to register in the next session until approved to do so by the Dean.

Failing grade. Unsatisfactory performance. Wrote final examination and completed course requirements.

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**SEMINAR OUTLINE**

**Sept. 4**  
*Reading*’* the Score / Making the Music:*  
(1) Planning the seminar  
(2) Overview of research resources and preliminary discussion of performance practice issues in the Classical and Romantic periods  
(3) Assignment of workshop project for next Thursday  
With viewing of segments of Malcolm Bilson’s film *Knowing the Score* followed by discussion

**Sept. 11**  
*Workshop on Performance Manuals in Classical and Romantic Periods: An Overview Introduction to Matters of Accentuation*  
Workshop Assignment: Be prepared to present a 5-minute report (maximum) on one major performance manual from 1750-1850—see handout.  
Read for today: Clive Brown, Chapter 1  
MF will present a brief synopsis of the major issues of accentuation, followed by examination of several examples in preparation for next week

**Sept. 18**  
*Issues of Accentuation in Classical and Romantic Periods*  
Read for today: Clive Brown, Chapters 2-3  
Workshop assignment on *Accentuation*: Everyone to bring to the seminar one brief musical example of a specific problem of accentuation; be prepared to present it and discuss your proposed solutions based on the reading.  
Other examples for discussion: Haydn: Sonata in E flat, Hob. XVI: 49/I; Mozart Sonata in A minor, K. 310, *Andante cantabile* (mvt. 2); Schumann: *Papillons*, op. 2
MF will present a brief synopsis of the major issues of articulation in preparation for next week, followed by examination of a few examples.

**Sept. 25**  
*Issues of Articulation in Classical and Romantic Periods*  
Read for today: Clive Brown, Chapters 5-6 (pp. 168-258)  
Workshop assignment on Articulation: Bring to the seminar one musical example of a specific problem of articulation in music written between 1780 and 1850, and be prepared to present it and discuss your proposed solutions based on the reading.  
Other examples for discussion: Haydn: Piano Trio in F# minor (Hob. XV: 26), mvt. 2; Haydn: Symphony No. 102 (mvt. 2); Beethoven, “Pathétique” Sonata, Op. 13; Schubert: “Ganymed,” op. 19/3 (D. 544; 1817) (Goethe)  
MF will introduce our next topic: Embellishments and Ornamentation  

**Oct. 2**  
*Notated Embellishment and Ornamentation*  
Read for today: Brown Chapter 13 (pp. 455-516) (on appoggiaturas, trills, grace notes, and turns)  
Assignment for all: Bring to the seminar one musical example of a problem of notated ornamentation in music written between 1780 and 1850; be prepared to present it and discuss your historically informed solution based on the reading.  
MF will introduce our next topic: Improvised ornamentation and cadenzas  

**Oct. 9**  
*Improvised Ornamentation: Embellished Fermatas, Eingänge, Cadenzas, and Varied Reprises*  
Read for today: Brown, Chapter 12 (pp. 415-54) and Chapter 16, “On Fermatas” (pp. 588-98)  
Assignment for all: Please bring one example of a work containing a significant area of improvised ornamentation, a fermata or cadenza for any instrument or voice, for presentation and discussion.  
MF will examine Beethoven’s cadenzas to 1st and 4th piano concertos  

**Oct. 16**  
*Classical Vocal Music: Interpretation of Recitatives and Arias*  
Read for today: Elliott, pp. 92-125; Brown, pp. 598-601 (recitatives)  
Assignment for all: Please bring a short example from a recitative or an example requiring improvised vocal ornamentation from any work of the classical period (up to and including Beethoven)  
Examples for discussion:  
MF will also lead a discussion of Mozart: “Ch’io mi scordi di te,” K. 505: Concert aria with recitativo accompagnato (listen to Veronique Gens on YouTube)  

**Oct. 23**  
*Romantic Bel Canto Style; Rossini, Bellini, and Donizetti*  
Read: Elliott, 126-59  
Workshop on Bel Canto Vocal Style – MF will direct it and bring the examples, including instrumental works in bel canto style  
**Due today:** A 150-word formal prospectus for your project (10%)
Oct. 30  
_**Tempo Modification; Rubato and Agogics in 19th Century**_
Read: Brown, Chapter 8 (pp. 282-312) and Chapter 11 (pp. 375-414); see also
Chapter 10 on tempo terms (pp. 336-74)
Assignment for several members: Bring a short example of a problem of
tempo modification for class discussion

Nov. 6  
_**Performance Practices of German Lieder**_
Read: Elliott, 160-93
Assignment for several members: Lieder masterclass if possible

Nov. 13  
_**Orchestral Conducting and Orchestral Performance Practices after 1850**_
Read: Brown, Chapter 14 (517-57) (tempo and vibrato) and Chapter 15 (558-87) (portamento)
MF will bring in examples from Brahms: Symphony no. 3 and Violin
Concerto for discussion
Preparing the presentations and paper (workshop)

Nov. 20  
Performance Conference Session 1

Nov. 27  
Performance Conference Session 2

Dec. 5  
Final Reports are due by 4:00 p.m. today