

Professor Guerino Mazzola
MUS 8590: *Performance Theory*

Course Description

Performance Theory investigates the transformation process from the score to its sounding instrumental realization. We discuss the most important scholarly publications by Bruno Repp, Theodor W. Adorno, or Neil McAgnus Todd, The Swedish School at KTH Stockholm and others. The theory first describes the structure of such transformations (tempo being the most elementary such structure) and then investigates the analytical, emotional, and gestural rationales for expressive performance.

Media and Collaboration

Powerpoint slides, piano and other instrument performances, CDs, DVDs. Collaboration with students strongly encouraged.

Prerequisites

Instructor's consent, but most importantly the willingness to understand how and why performance is realized. It is good if you play one instrument: you may then contribute more actively to the building of performance theory.

Goals and Objectives

The three principal objectives: (1) to understand how performance is structured, what it is (2) to investigate the rationales: analytical, emotional, and gestural, that teach us why performance is as it is; this is what expression deals with (3) learn about the scientific approaches to these theoretical pillars, be it on more philosophically abstract, or cognitive and psychological, or operational using software implementations.

The ideal goal of this course is to work together towards a new book on performance theory, a book much as the free jazz book was realized following the free jazz class in Spring 08. The publication of such a book by Springer is guaranteed from my position as the chief editor of the book series *Computational Music Science* at Springer.

Grading

I grade on a scale 0-10 with 0.1 steps: 9.5-10 = A, 9-9.4 = A-, 8.5-8.9 = B+, 7.6-8.4 = B, 7-7.5 = B-, 6.5-6.9 = C; 6-6.4 = C-, 5-5.9 = D, 0-4.9 = F.

Final grade: Class participation 1/3, first paper 1/3, second paper 1/3; no final exam.

First paper due March 21, length = 8 –10 pages (double spaced),

Second paper due May 2, length = 8 –10 pages (double spaced).

Plagiarism will not be tolerated and will lead to failure.

Contact

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Schedule of Classes (to be adjusted to Spring 2020!)

I Introduction, history, and ontology

I.1 (W Jan 22)	Introduction	Introduction and overview
I.2 (F Jan 24)	Introduction	Short history of performance theory I
I.3 (M Jan 27)	Introduction	Short history of performance theory II
I.4 (W Jan 29)	Introduction	The ontological topography of performance I
I.5 (F Jan 31)	Introduction	The ontological topography of performance II

II Structure theory—What is performance?

II.1 (M Feb 03)	Structure theory	Tempo curves
II.2 (W Feb 05)	Structure theory	Tempo curves
II.3 (F Feb 07)	Structure theory	Dynamics
II.4 (M Feb 10)	Structure theory	Tuning/Intonation
II.5 (W Feb 12)	Structure theory	Tuning/Intonation
II.6 (F Feb 14)	Structure theory	Combining tempo and tuning
II.7 (M Feb 17)		
II.8 (W Feb 19)	Structure theory	Articulation
II.9 (F Feb 21)	Structure theory	General performance fields I
II.10 (M Feb 24)	Structure theory	General performance fields II
II.11 (W Feb 26)	Structure theory	Initial events (where to start)
II.12 (F Feb 28)	Structure theory	Performance cells and hierarchies I
II.13 (M Mar 02)	Structure theory	Performance cells and hierarchies II

III Expressive theory—How is performance shaped as an expressive quality?

III.1 (W Mar 04)	Expressive theory	Emotional expression Clynes, Langner-Kopiez, Friberg, Gabrielsson
III.2 (F Mar 06)	Expressive theory	Gesture theory Adorno, Clynes, Sundberg, Todd, Friberg-Camurri

Spring Break

III.3 (M Mar 16)	Expressive theory	Gesture theory Andreatta-Mazzola
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First paper due March 16

III.4 (W Mar 18)	Expressive theory	Gesture theory Mannone-Mazzola I
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III.5 (F Mar 20)	Expressive theory	Gesture theory Mannone-Mazzola II
III.6 (M Mar 23)	Expressive theory	Analytical shaping Adorno, Friberg-Sundberg, Mazzola
III.7 (W Mar 25)	Expressive theory	Analytical shaping Adorno, Friberg-Sundberg, Mazzola
III.8 (F Mar 27)	Expressive theory	The GERM model
III.9 (M Mar 30)	Expressive theory	String quartet performance theory I
III.10 (W Apr 01)	Expressive theory	String quartet performance theory II
III.11 (F Apr 03)	Expressive theory	String quartet performance theory III
III.12 (M Apr 06)	Expressive theory	Shaping operators
III.13 (W Apr 08)	Expressive theory	Shaping operators

IV The Rubato performance model and software

IV.1(F Apr 10)	Rubato	Performance scores
IV.2 (M Apr 13)	Rubato	Performance scores
IV.3 (W Apr 15)	Rubato	Performance scores
IV.4 (F Apr 17)	Rubato	Stemma theory (from sight reading to elaborate performance)
IV.5 (M Apr 20)	Rubato	Stemma theory (from sight reading to elaborate performance)
IV.6 (W Apr 22)	Rubato	Experiments I: Schumann's Kuriose Geschichte
IV.7 (F Apr 24)	Rubato	Experiments II: Schumann's Traumerei
IV.8 (M Apr 27)	Rubato	Experiments III: Bach's Kunst der Fuge, etc.
IV.9 (W Apr 29)	Rubato	Experiments III: Bach's Kunst der Fuge, etc.
IV.10 (F May 01)	Rubato	Some statistical investigations

Second paper due May 01

V Inverse performance theory

V.1 (M May 04)	Inverse theory	Technical aspects Traumerei: Argerich/Horowitz, and Consequences for music critique <i>Summary/final discussion of performance theory course</i>
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