

Professor Guerino Mazzola
Spring 2012: 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.

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 19, length = 8 –10 pages (double spaced),

Second paper due May 4, length = 8 –10 pages (double spaced).

Plagiarism will not be tolerated and will lead to failure.

Contact

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Schedule of Classes

I Introduction, history, and ontology

I.1 (We Jan 18)	Introduction	Introduction and overview
I.2 (Mo Jan 23)	Introduction	Short history of performance theory
I.3 (We Jan 25)	Introduction	The ontological topography of performance I
I.4 (Mo Jan 30)	Introduction	The ontological topography of performance II

II Structure theory—What is performance?

II.1 (We Feb 01)	Structure theory	Tempo curves
II.2 (Mo Feb 06)	Structure theory	Tuning/Intonation
II.3 (We Feb 08)	Structure theory	Dynamics
II.4 (Mo Feb 13)	Structure theory	Combining tempo and tuning
II.5 (We Feb 15)	Structure theory	Articulation
II.6 (Mo Feb 20)	Structure theory	General performance fields
II.7 (We Feb 22)	Structure theory	Initial events (where to start)
II.8 (Mo Feb 27)	Structure theory	Performance cells and hierarchies I
II.9 (We Feb 29)	Structure theory	Performance cells and hierarchies II

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

III.1 (Mo Mar 05)	Expressive theory	Emotional expression Clynes, Langner-Kopiez, Friberg, Gabrielsson
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First paper due March 19

III.2 (We Mar 07)	Expressive theory	Gesture theory Adorno, Clynes, Sundberg, Todd, Mazzola, Friberg-Camurri
III.2 (Mo Mar 19)	Expressive theory	Analytical shaping Adorno, Friberg-Sundberg, Mazzola
III.3 (We Mar 21)	Expressive theory	The GERM model
III.4 (Mo Mar 26)	Expressive theory	String quartet performance theory I
III.5 (We Mar 28)	Expressive theory	String quartet performance theory II
III.6 (Mo Apr 02)	Expressive theory	Shaping operators

IV The Rubato performance model and software

IV.1 (We Apr 04)	Rubato	Performance scores
IV.2 (Mo Apr 09)	Rubato	Stemma theory (from sight reading to elaborate performance)
IV.3 (We Apr 11)	Rubato	Experiments I: Schumann's Kuriose Geschichte
IV.4 (Mo Apr 16)	Rubato	Experiments II: Schumann's Traeumerei
IV.5 (We Apr 18)	Rubato	Experiments III: Bach's Kunst der Fuge, etc.
IV.6 (Mo Apr 23)	Rubato	Some statistical investigations I

IV.7 (We Apr 25) Rubato Some statistical investigations II

Second paper due May 4

V *Inverse performance theory*

V.1 (Mo Apr 30) Inverse theory

V.2 (We May 02) Inverse theory

Technical aspects

Traumerei: Argerich/Horowitz, and

Consequences for music critique,

Summary/final discussion of performance theory course

Mandatory Reference:

Guerino Mazzola: *Musical Performance*. Springer, Heidelberg 2011 (available at the U of M bookstore)

Selected Original References

Theodor W. Adorno: *Der getreue Korrepetitor* (1963). *Gesammelte Schriften*, Bd. 15, Suhrkamp, Frankfurt am Main 1976

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Manfred Clynes: *Secrets of Life in Music*. Analytica, Stockholm 1985

Hermann Danuser et al. (eds.): *Neues Handbuch der Musikwissenschaft*, Bd. 11: Interpretation. Laaber, Laaber 1992

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Reinhard Kopiez and Joerg Langner et al: Realtime analysis of dynamic shaping. In: C. Woods et al. (eds.): Proceedings of the Sixth International Conference on Music Perception and Cognition, Keele, UK, 2000

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Guerino Mazzola: The Topos of Music. Birkhaeuser, Basel 2002

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Guerino Mazzola and Oliver Zahorka: Tempo Curves Revisited: Hierarchies of Performance Fields. Computer Music Journal 18, No. 1, 1994

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Guerino Mazzola & Paul B. Cherlin: Flow, Gesture, and Spaces in Free Jazz. Springer, Heidelberg 2009 (available at the U of M bookstore)

Reinhard Kopiez: Aspekte der Performanceforschung. In: H. de la Motte: Handbuch der Musikpsychologie. Laaber-Verlag, Laaber 1996

Stefan Mueller and Guerino Mazzola: The Extraction of Expressive Shaping in Performance. Computer Music Journal, 27(1). MIT Press, 2003

Stefan Mueller and Guerino Mazzola: Constraint-based Shaping of Gestural Performance. Proceedings of the ICMC 03, ICMA, Ann Arbor 2003.

Richard Parncutt et al: The Science and Psychology of Music Performance. Oxford U P, Oxford 2002

Bruno Repp: Diversity and Commonality in Music Performance: An Analysis of Timing Microstructure in Schumann's "Traumerei". J. Acoustic Soc. Am. 92, 1992

Roger Sessions: About Music. Norton, New York 1970

Joachim Stange-Elbe: Analyse- und Interpretationsperspektiven zu J.S. Bachs "Kunst der Fuge" mit Werkzeugen der objektorientierten Informationstechnologie. Habilitationsschrift (manuscript, available in several German libraries), Osnabrueck 2000

Johan Sundberg and V Verillo: On the Anatomy of the Retard: A Study of Timing in Music.

J. Acoust. Soc. Am. 68, 772-779, 1980

Johan Sundberg and Ulf Kronman: Is the Musical Ritard an Allusion to Physical Motion? In: A. Gabrielsson (ed.): Action and Perception in Rhythm and Music. Royal Swedish Academy of Music, No. 55, 1987

Neil McAgnus Todd: Towards a Cognitive Theory of Expression: The Performance and Perception of Rubato. Contemporary Music Review 4, 1989

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AntonWebern: Sechs Bagatellen fuer Streichquartett op. 9 (1909-1913). UE, Wien 1924

Gerhard Widmer: Computational Models of Expressive Music Performance: The State of the Art. J New Music Research 2004, Vol. 33, No. 3, pp. 203-216

Gerhard Widmer: Studying a creative act with computers: Music performance studies with automated discovery methods. Musicae Scientiae Spring 2005, Vol XIX, no. 1, pp.11-30