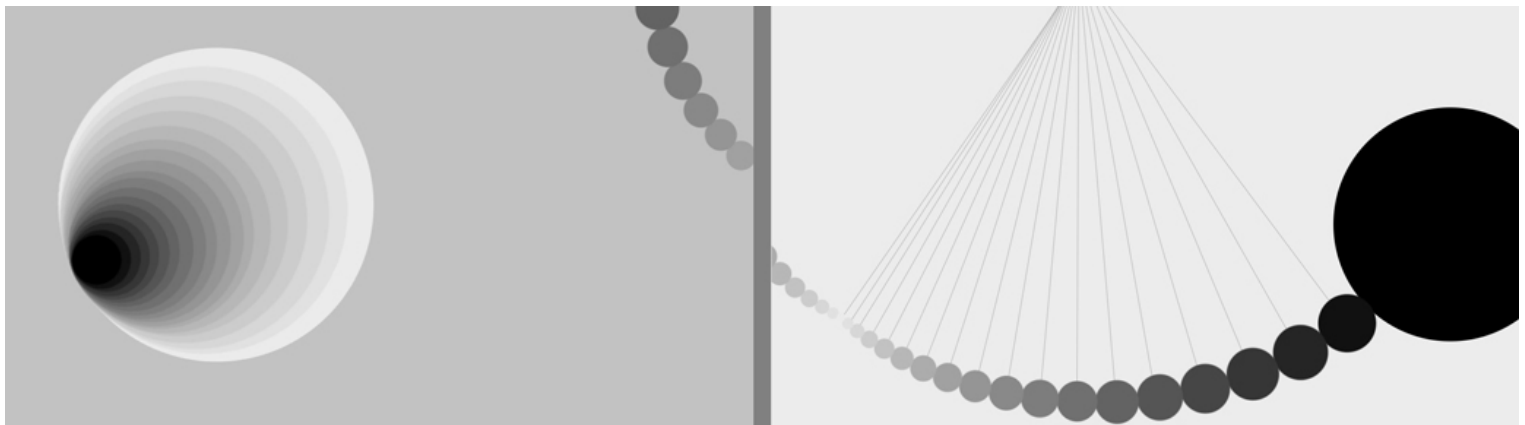




UNSW
SYDNEY

School of the Arts and Media

Faculty of Arts and Social Sciences



MUSC1702

Performance Laboratory 1 (Advanced)

Session 1, 2017

Course Outline

Staff Contact Details

Conveners

Name	Email	Availability	Location	Phone
Christine Logan	c.logan@unsw.edu.au	Thursday 1-2pm and other times by email appointment	Webster 104	93854873

Lecturers

Name	Email	Availability	Location	Phone
John Peterson	j.peterson@unsw.edu.au	By email appointment	Room 105 Webster	93854870

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>

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 SAM attendance protocols, see the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Essential Information

All SAM students must make a valid attempt at all assessments in order to pass the course.

For essential student information relating to: attendance requirements; 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 matters, see the SAM Policies and Guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Course Details

Credit Points 6

Summary of the Course

Subject Area: *Music*

Performance Laboratory 1 (Advanced) develops skills in solo and ensemble performance or composition through participation in ensemble(s), concerts, masterclasses and workshops. The course includes individual instruction in a vocal or instrumental specialisation or composition as well as participation in self-selected vocal and/or instrumental ensembles. Attendance and participation in Performance Workshop and Concert Practice, a forum that provides a platform for open performances and peer criticism, are also course requirements.

At the conclusion of this course the student will be able to

1. Demonstrate an enhanced level of technical skill in composition or in instrumental or vocal practice with particular attention to posture, fluency and intonation
2. Demonstrate a mature level of self-assurance in performance and developing skills in artistic expression
3. Demonstrate an ability to work effectively in music ensembles
4. Illustrate observational and listening skills in music performance or composition through written and verbal criticism

Teaching Strategies

In order to develop the required technical and aesthetic skills in instrumental or vocal performance or composition, Performance Laboratory 1 (Advanced) students are required to: undertake private specialist instrumental, vocal or compositional instruction (10 hours minimum); attend and perform at Concert Practice, an open forum that provides public performance experience and the opportunity to develop skill in music criticism (8 hours per session); participate in Performance Workshop (8 hours); and, participate in a self-selected University ensemble (20 hours per session).

Assessment

You must be registered in a UNSW ensemble. Also, you must register your approved specialist instrumental or vocal tutor with the SAM office (Webster Level 3) by Week 1. Register your practical examination program on the Performance Lab Portal by Week 5.

Please note that all assessment tasks will be discussed in the first lecture. For all assignments, the Harvard or APA referencing system should be used. Please refer to UNSW referencing guide online for details.

Assessment Tasks

Assessment task	Weight	Length	Due Date	Submission
Practical examination	50%	null	null	null
Performance critiques	15%	null	Three of the following: March 7, March 21, April 11, May 9, May 30	null
Performance workshop demonstration	15%	null	null	The is an in-class presentation with an additional file to be uploaded to Moodle
Ensemble contribution, performances, part checking test and self-assessment reflection	20%	null	null	null

Assessment Details

Assessment 1: Practical examination

Details: This task is the culmination of work in this course and requires the performance of a solo practical examination of 20 minutes duration. This is the final assessment task. Written report on practical exam.

Additional details:

Practical examinations will be held during Week 15 (TBC). Preparation for this will be supported by individual lessons with your specialist instrumental, vocal or composition tutor. MUSC1702 instrumental and vocal students should prepare a program not less than 15 minutes duration. All jazz students are required to follow the jazz syllabus, available on the Performance Lab Portal and on Moodle. All other students are required to include a study or etude, and a range of styles should be evident in the programme; otherwise there are no mandatory pieces. The programme must be discussed with your

teacher and is subject to the approval of the course convenor, Christine Logan. You should register your proposed programme for approval, through the Performance Lab online interface, by Week 5. This examination will also include a short sight-reading test.

Works that have been performed as part of the in-class demonstrations/presentations may be presented again in performance examinations; but works presented in this semester's practical examinations may not be included in future examinations. N.B. At the time of your practical examination, you must provide the examiner with copies of the music you are presenting.

Composers will meet with Dr John Peterson on Tuesday 28 February for information about course requirements and scheduling of private lessons.

Learning outcomes:

- Demonstrate an enhanced level of technical skill in composition or in instrumental or vocal practice with particular attention to posture, fluency and intonation
- Demonstrate a mature level of self-assurance in performance and developing skills in artistic expression

Assessment 2: Performance critiques

Details: Post three critiques online by the day specified following the performance to which it relates. 350-400 words per critique. Teacher responds through a blog on three occasions.

Additional details:

You will contribute three critiques of performances and/or comments on performance-related issues via an online forum. You will choose three out of five choices for posts. Full details of the requirements for each post will be available on Moodle on seminar days. Post your comments in the week following each performance seminar.

Turnitin setting: This is not a Turnitin assignment

Learning outcomes:

- Illustrate observational and listening skills in music performance or composition through written and verbal criticism

Assessment 3: Performance workshop demonstration

Details: Students are required to prepare a 5-10 minute workshop demonstration with an accompanying written commentary on a selected technical and/or interpretive issue in musical performance or repertoire under study. Feedback will be given at the end of each presentation/performance and /or through blogs dedicated to performance workshop critiques.

Additional details:

Demonstrations/presentations will take place during the third and fourth workshop sessions. The schedule will be randomly prepared and posted on Moodle following the first workshop. Be prepared to confirm your topic in the second workshop. An important aim will be to show how you have enhanced your practical work through reading and listening. You must perform in the workshop presentation. To support your demonstration/presentation, you should submit a short document (maximum 1 side of A4) including the title and a summary of your points, a bibliography listing your sources. Your entire demonstration/presentation should be carefully timed and last 5-10 minutes with timing considered part of the task. Composers will present their work in the final workshop according to the guidelines from John Peterson.

Turnitin setting: This is not a Turnitin assignment

Learning outcomes:

- Demonstrate an enhanced level of technical skill in composition or in instrumental or vocal practice with particular attention to posture, fluency and intonation
- Illustrate observational and listening skills in music performance or composition through written and verbal criticism

Assessment 4: Ensemble contribution, performances, part checking test and self-assessment reflection

Details: Direct feedback during rehearsals and workshops. Students' contribution to ensemble performances and workshops will be assessed by the ensemble director and through a part-checking examination during the course of the session. At the time of part-checking, students also submit a concise written report on their contribution to the work of the ensemble.

Additional details:

All students in MUSC1702 are required to participate in one UNSW ensemble. Information about ensembles and schedules may be found on the Moodle Ensemble site. Auditions (where needed) take place during O-Week and rehearsals begin in Week 1. Your contribution to the ensemble will be assessed by the ensemble director through a part checking examination in Week 13. You are also required to submit a short (1 page maximum) self-assessment of your performance in the ensemble component to Moodle by Friday of Week 11.

Turnitin setting: This is not a Turnitin assignment

Learning outcomes:

- Demonstrate an ability to work effectively in music ensembles
- Illustrate observational and listening skills in music performance or composition through written and verbal criticism

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 in SAM there will no longer be any hard-copy submission; assessments 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 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 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. 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.

Course Schedule

Timetable

Date	Type	Content
Week 1: 27 February - 5 March	Lecture	<p>Tuesday Feb 28</p> <p>Performance Seminar 1 - 334 Webster, 9-11</p> <p>Introduction to the Performance Laboratory sequence, requirements, expectations for MUSC1702.</p> <p>Discussion of Moodle post 1</p> <p>Introduction to key concepts - intonation, posture and fluency.</p> <p>Resources for performance study.</p> <p>Introduction to composition for MUSC1702 (John Peterson)</p> <p>Guest presentation 10-11 - Alister Spence, Principles of jazz piano</p>
	Tutorial	<p>March 2, 334 Webster 2-4 or</p> <p>March 3, 334 Webster 11-1</p> <p>Introduction to Performance Lab. studio.</p> <p>Discussion of issues raised in the seminar.</p> <p>Presentation schedule and discussion of topics.</p> <p>Survey of issues in the text, Rink, Musical Performance.</p> <p>Preliminary performance in class</p>
Week 3: 13 - 19 March	Lecture	<p>Tuesday March 14</p> <p>Performance Seminar 2 334</p>

Date	Type	Content
		<p>Webster 9-11</p> <p>Posture and health for musicians - Guest lecturer - Dr Clifton Chan, U. Syd</p> <p>Discussion following</p>
Week 4: 20 - 26 March	Tutorial	<p>March 23, 334 Webster 2-4 or</p> <p>March 24, 334 Webster 11-1</p> <p>Presentation topics and schedule confirmation</p> <p>Practical examination programs, composition projects</p> <p>Issues arising from Seminar 2</p> <p>Survey of topics in prescribed text - Rink, Musical Performance</p> <p>Preliminary performances</p>
Week 6: 3 - 9 April	Lecture	<p>April 4 334 Webster 9-11</p> <p>Performance seminar 3</p> <p>Applying key concepts - Principles of piano playing with student participation</p> <p>Moodle post 3</p>
Week 7: 10 - 16 April	Tutorial	<p>April 13, 2-4</p> <p>(No class April 14 - Good Friday)</p> <p>Student workshop presentations and discussion (as scheduled on Moodle)</p>
Week 9: 1 - 7 May	Lecture	<p>May 2 334 Webster</p> <p>Performance Seminar 4</p> <p>Principles of singing and masterclass with guest lecturer, Dallas Watts</p>

Date	Type	Content
Week 10: 8 - 14 May	Tutorial	May 11, 2-4 or May 12 ,11-1 Student workshop presentations and discussion (as scheduled on Moodle)
Week 12: 22 - 28 May	Lecture	May 23 334 Webster Performance seminar 5 Student concert as rehearsal for practical examination Discussion: ensemble experience and self-reflection

Resources

Prescribed Resources

Prescribed Resources

Rink, J., ed. 2002. *Musical performance: a guide to understanding*. Cambridge: Cambridge University Press. (Available for online reading from UNSW Library and from the UNSW bookshop).

Recommended Resources

Please note the UNSW Library website: <http://info.library.unsw.edu.au/web/services/services.html>

Books

Cooke, M. & D. Horn. 2003. *The Cambridge companion to jazz*. Cambridge: Cambridge University Press.

Glynn, MacDonald. 1998. *The complete illustrated guide to Alexander technique*. Shaftesbury & Dorset: Element.

Green, B. & T. Galwey. 1986. *The inner game of music*. New York: Doubleday

Herbert, T. & J. Wallace. 1997. *The Cambridge companion to brass instruments*. Cambridge, New York: Cambridge University Press.

Lawson, C. & R. Stowell. 2012. *The Cambridge history of musical performance*. Cambridge: Cambridge University Press.

Potter, J. 2000. *The Cambridge companion to singing*. Cambridge: Cambridge University Press.

Westney, W. 2003. *The perfect wrong note*. New York: Amadeus

Williamon, A. 2004. *Musical excellence: strategies and techniques to enhance performance*. Oxford: Oxford University Press.

Journals

Music Performance Research – an online refereed journal – <http://mpr-online.net>

Information about physical and ergonomic aspects of performance published by the Sibelius Academy, Finland

<http://www2.siba.fi/harjoittelu/index.php?id=2&la=en>

Instructional videos about the Taubman approach to piano technique at:

<https://www.youtube.com/user/TaubmanGolandsky>

British Association of Performing Arts Medicine site, especially information for singers, guitarists, <http://www.bapam.org.uk>

Barry Green, Mastery of Music clips <https://www.youtube.com/watch?v=6Wkny3GgNnA>

Course Evaluation and Development

Student feedback is requested so that changes can be considered in order to enhance the student learning experience. *myExperience* evaluations will be collected at the end of Semester but students are encouraged to discuss any matter related to this course and provide feedback throughout the semester with the course convenor. All feedback will be discussed by the music staff.

According to past student feedback, the guest lecturers for this session have been carefully chosen to meet the requirements of the course and be relevant to student interests. Feedback about ensemble assessment has led to changes being implemented. Students may freely discuss any matter related to this course with the Course Convenor by email or in person.

Image Credit

null