



UNSW
A U S T R A L I A

**Faculty of Arts and Social
Sciences**

School of the Arts and Media

MUSC1702

Performance Laboratory 1 (Advanced)

Session 1, 2016

UNSW Course Outline

Staff Contact Details

Position	Name	Email	Availability	Location	Phone
Course Authority	Dr Christine Logan	c.logan@unsw.edu.au	Wednesday 11-12pm	104 Webster	93854873
Lecturer	Dr John Peterson	j.peterson@unsw.edu.au	By email appointment	105 Webster	93854870

School of the Arts and Media Contact Information

Room 312, level 3 Robert Webster

Building Phone: 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.
- Timetable clash - If a student is unable to attend all classes for a course due to timetable clashes, the student must complete the UNSW Arts & Social Sciences Permissible Timetable Clash Application form: <https://www.arts.unsw.edu.au/ttclash/index.php>
- Where practical, a student's attendance will be recorded. The procedure for recording attendance will be set out on the course Learning Management System (Moodle).
- A student who attends less than 80% of the classes/activities and has not submitted appropriate supporting documentation to the Course Authority to explain their absence may be awarded a final grade of UF (Unsatisfactory Fail).
- A student who has submitted the appropriate documentation but attends less than 66% of the classes/activities will be asked by the Course Authority to apply to discontinue the course without failure rather than be awarded a final grade of UF. The final decision as to whether a student can be withdrawn without failure is made by Student Administration and Records.
- 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 For SAM Students

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 Performance Seminar, a forum that provides a platform for open performances and peer criticism, are also course requirements.

Student learning outcomes:

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 & Rationale

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

Assessment Items to Learning Outcomes

Practical examination

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

Performance workshop demonstration

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

Performance critiques

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

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

Demonstrate an ability to work effectively in music ensembles

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

Assessment & Weighting	Length	Due date	Feedback
Practical examination (50%)	15 minutes	Week 15	Written report
Performance critiques (15%)	3 critiques of 350-400 words	11/3; 28/3; 22/4; 13/5; 3/6	Teacher responds through blog
Performance workshop demonstration (15%)	5-10 minute performance demonstration	As scheduled Week 7, 9, 10, or 13	Teacher and peer review (including Moodle feedback)
Ensemble contribution, performances, part checking test and self-assessment reflection (20%)	Test	Week 13	Direct feedback during rehearsals and workshops

Detailed description of assessment items

Further detail on the assessment tasks will be provided during the first class. Consult the course coordinator for any additional questions.

1. Portfolio of performances critiques

You will contribute critiques of performances and/or comments on performance-related issues via an online forum. Full details on the requirements for each post will be available on Moodle. Post your comments by the due dates in the schedule above following each performance seminar. Feedback will be provided online after each round of submissions.

2. Performance workshop (randomly scheduled, see Moodle)

Students are required to prepare a performance presentation on a selected technical and/or interpretive issue in musical performance. Demonstrations/presentations will and will take place during the third and fourth workshop sessions. 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, 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. Presentations exceeding 10 minutes will be stopped.

3. Ensembles

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 being 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 required to post online a short (1 page maximum) self-assessment of your performance in the ensemble component prior to the part-checking test.

4. Practical examination

Practical examinations will be held during Week 15. Preparation for this will be supported by individual lessons with your specialist tutor. MUSC1702 students should prepare an examination programme of 15 minutes' duration. 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 Friday, 8th April. This examination will 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 should meet with John Peterson on Friday 4 March for information about course requirements and scheduling of private lessons.

In order to pass this course, you must make a serious attempt at ALL assessment tasks. This is a SAM requirement.

Submission of Assessment Tasks

Students are expected to put their **names** and **student numbers** on **every page** of their assignments.

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 Submission

PLEASE NOTE THAT THESE RULES APPLY FOR ALL COURSES IN SAM.

If your assignment is submitted after the due date, a penalty of 3% per day (including Saturday, Sunday and public holidays) will be imposed for up to 2 weeks. For example, if you are given a mark of 72 out of 100 for an essay, and your essay were handed in two days late, it would attract a penalty of 6% and the mark would be reduced to 66%. If the same essay were handed in seven days late (i.e. a penalty of 21%) it would receive a mark of 51%. If your assignment is not submitted within 2 weeks of its due date, it will receive a mark of 0. For more information on submission of late work, consult the SAM assessment protocols at

<https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Extension Procedure

- A student seeking an extension should submit a SAM extension application form (found in Forms on SAM website) to the Course Authority before the due date.
- The Course Authority should respond to the request within two working days of the request.
- The Course Authority can only approve an extension of up to five days. A student requesting an extension of more than five days should complete an application for Special Consideration.
- If a student is granted an extension, failure to comply will result in a penalty. The penalty will be invoked one minute past the approved extension time.
- This procedure does not apply to assessment tasks that take place during regular class hours or any task specifically identified by the Course Authority as not subject to extension requests.
- A student who misses an assessed activity held within class contact hours should apply for Special Consideration via myUNSW.
- For more information, see the SAM extension protocols on the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Special Consideration

In the case of more serious or ongoing illness or misadventure, you will need to apply for Special Consideration. For information on Special Consideration please go to this URL:

<https://student.unsw.edu.au/special-consideration>

Students who are prevented from attending a substantial amount of the course may be advised to apply to withdraw without penalty. This will only be approved in the most extreme and properly documented cases.

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.

Details of what plagiarism is can be found on the Learning Centre's Website Plagiarism & Academic Integrity website (<http://www.lc.unsw.edu.au/academic-integrity-plagiarism>), in the myUNSW student A-Z: Guide <https://student.unsw.edu.au/plagiarism> and in Appendix A of the Student Misconduct Procedure (pdf- <https://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf>).

It is not permissible to buy essay/writing services from third parties as the use of such services constitutes plagiarism because it involves using the words or ideas of others and passing them off as your own. Further, it is not permissible to sell copies of lecture or tutorial notes as you do not own the rights to this intellectual property.

If you breach the *Student Code* with respect to academic integrity the University may take disciplinary action under the *Student Misconduct Procedure* (see above).

The Learning Centre also provides substantial educational written materials, workshops, and tutorials to aid students, for example:

- 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

Week	Date	Event	Notes
1	Thursday 3 March	Introduction to Performance Lab studio, outline, issues in text ed. by Rink Preliminary performances in class	1702 Studio 12-2 Webster 334 Group A Bring instruments to class
	Friday 4 March	Performance seminar 12-2 (Clancy) Introduction to the performance laboratory sequence, requirements, expectations for MUSC1702, student participation. Key concepts – intonation, posture and fluency. Resources for performance study Introduction to composition studies: Dr John Peterson Guest lecture – 1-2pm Alister Spence: Introduction to principles of jazz piano playing	MUSC 1701/1702/1703 Schedule for student demonstrations/presentations will be posted on Moodle by 10 March
2	Friday 11 March		Moodle post 1 related to 4/3 seminar due today
3	Monday 14 March	Introduction to Performance Lab studio, outline, issues in text ed. by Rink Preliminary performances in class	1702 Studio 12-2 Webster 334 Group B Bring instruments to class
	Friday 18 March	Performance seminar 2 Guest lecturer: Dr Clifton Chan, U of Sydney: Posture for musicians Discussion to follow	Bring instruments to seminar
4	Thursday 24 March	Performances in class Confirm topic for presentation	1702 Studio 12-2 Webster 334 Group A Bring instruments to class
	Good Friday 25 March		
	Monday 28 March		Moodle post related to 18/3 seminar due today
5	Monday 4 April		Register practical exam program on Performance Lab Portal now

6	Monday 11 April	Performances in class Confirm topic for presentation	1702 Studio 12-2 Webster 334 Group B Bring instruments to class
	Friday 15 April	Performance seminar 3	Some principles of keyboard playing CL and Alister Spence TBC
7	Thursday 21 April	Student presentations and discussion	1702 Studio 12-2 Webster 334 Group A Moodle post related to seminar 15 April due today
8			
9	Monday 2 May	Student presentations and discussion	1702 Studio 12-2 Webster 334 Group B
	Friday 6 May	Performance seminar 4: Guest workshop – principles of singing	Singing masterclass: Guest : Dallas Watts
10	Thursday 12 May	Student presentations and discussion	
	Friday 13 May		Moodle post related to seminar 6 May due today
11			
12	Monday 23 May	Student presentations and discussion	1702 Studio 12-2 Webster 334 Group A
	Friday 27 May	Performance seminar 4	Student concert, Clancy Auditorium
13	Monday 30 May	Student presentations and discussion	1702 Studio 12-2 Webster 334 Group B
	Friday 3 June		Moodle post related to seminar 27 May due today

Prescribed Resources

Rink, J. (Ed.). (2002). *Musical performance: a guide to understanding*. Cambridge: Cambridge University Press.

Recommended Resources

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

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>

Online resources

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 guitarists and singers,

<http://www.bapam.org.uk>

Barry Green, Mastery of Music clips

<https://www.youtube.com/watch?v=6Wkny3GgNnA>

Course evaluation and development

Feedback from students will be gathered through CATEI and the results will be considered by the Course Convenor in order to make changes to enhance the student learning experience. Students may freely discuss any matter related to this course the Course Convenor by email or in person.