



Faculty of Arts
& Social Sciences

School of the Arts and Media

MUSC1702

**Performance Laboratory 1
(Advanced)**

Session 1, 2015

UNSW Course Outline

1. Location of the course

FACULTY	Arts and Social Sciences
SCHOOL	School of the Arts and Media
COURSE CODE	MUSC1702
COURSE NAME	Performance Laboratory 1 (Advanced)
SESSION	1
YEAR	2015
LOCATION	Clancy Auditorium (Performance seminars)
TIME	Wednesday 11-13, Wk 1,3,6,9,12 and G17 Webster (Studio) Thursday 9-11 or 11-13 Wk 1,4,7,10

2. Table of Contents

Location of the course	2
Table of contents	2
Staff contact details	2
School of the Arts and Media contact information	3
Attendance requirements	3
Essential information for FASS/SAM students	3
Course details	3
Rationale for the inclusion of content and teaching approach	5
Teaching strategies	5
Assessment	5
Academic honesty and plagiarism	8
Course schedule	9
Expected resources for students	9
Course evaluation and development	10

3. Staff Contact Details

Position	Name	Email	Availability; times and location	Phone
Course Convener	Dr Christine Logan	c.logan@unsw.edu.au	Room 104 Webster Tuesday 1-2pm	X54873
Lecturer/tutor	Damien Barbeler	Damien Barbeler <barbeler@mac.com>		

4. School of the Arts and Media Contact Information

Room 312, level 3 Robert Webster Building

Phone: 9385 4856

Email: sam@unsw.edu.au

5. Attendance Requirements

Course Code

Session 1, 2015

CRICOS Provider Code: 00098G

- A student is expected to attend all class contact hours.
- A student who attends less than 80% of class contact hours without justification may be awarded a final grade of UF (Unsatisfactory Fail).
- A student who arrives more than 15 minutes late may be penalised for non-attendance.
- If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, they should seek permission from the Course Authority. The application 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 for up to one month. A student seeking approval to be absent for more than one month must apply in writing to the Dean.
- 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.
- For more information about the FASS attendance protocols, see the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>
- Attendance at lectures, screenings and tutorials will be recorded. If you are more than 15 minutes late, you are deemed not to have attended. It is your responsibility to ensure your name has been marked off at each class.

6. Essential Information For FASS/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://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

7. Course details

Credit Points:

Performance Laboratory 1 (Advanced) has 6 units of credit.
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Summary of the Course

Performance Laboratory 1 (Advanced) develops skills in solo and ensemble performance through participation in ensemble(s), concerts and masterclasses. The course includes individual instruction in a vocal or instrumental specialization or composition as well as participation in a self-selected vocal or instrumental ensemble. Attendance and participation in Performance seminar, a forum that provides a platform for open performances and peer criticism, is also a course requirement.
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Aims of the Course

This course will enable students to develop proficiency in practical areas of music making including:

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|---|
| <ol style="list-style-type: none"> 1. proficiency in foundational composition skills, or performance skills, with emphasis on posture, fluency and intonation; 2. a capacity for artistic expression and skills in cooperative music making; 3. critical listening skills; |
|---|

4. observational skills and technical language to persuasively critique musical performance in written and verbal forms;
5. a thorough understanding of the issues that confront musicians while preparing for performances; and
6. knowledge of scholarly resources in music performance studies.

Student learning outcomes

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

1. Achieve 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 or composition through written and verbal criticism.
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

Graduate Attributes

The students will be encouraged to develop the following Graduate Attributes by undertaking the selected activities and knowledge content. These attributes will be assessed within the prescribed assessment tasks.

1. The Graduate attribute, “the capacity for enterprise, initiative and creativity” is developed primarily through opportunities for performing, and being involved in concert organizing and musical leadership” is associated with learning outcome 3.
2. The Graduate attribute, “an appreciation of, and respect for, diversity, through participation in and study of diversity of musical practice and thinking” is associated with learning outcomes 1, 3 & 4.
3. The Graduate attribute, “high levels of oral and written communication, supported with discipline-based forms of communication such as scores and music performance” is associated with learning outcome 4.
4. The Graduate attribute, “skills required for collaborations and contribution to the international community are developed through individual instrumental or vocal performance, composition, ensemble performances and the study of diverse musical styles and practices” is associated with learning outcomes 1, 3 & 4.
5. The Graduate attribute, “an in-depth engagement with discipline-specific knowledge, such as instrumental or vocal performance, composition, score reading and writing skills, inner hearing, music theory, and repertoire knowledge” is associated with learning outcomes 1 & 2.

8. Rationale for the inclusion of content and teaching approach

This mandatory course in the BMus program is included to enable students to develop their practical skills. Exploring the issues involved in music performance (or music composition) will uncover parallels with other aspects of study in the music program through discussion of topics such as harmony, music history, music of diverse styles, the nature and quality of sound itself and the skills of listening carefully to music. The teaching rationale reflects the position that the relationship between theory and practice needs to be explored in depth in order to acquire the breadth of skills required by 21st century musicians.

9. Teaching strategies

In order to develop the required technical and aesthetic skills in instrumental and vocal performance, Performance Laboratory 1 (Advanced) students are required to: undertake private specialist instrumental, vocal or compositional instruction (10 hours) in preparation for performances and practical examination; attend and participate in Performance seminar, an open forum that provides performance experience and the opportunity to develop skill in music criticism (10 hours per semester); participate in Performance workshops (8 hours per semester); and participate in a self-selected University ensemble (20 hours per semester).

10. Assessment

Assessment task	Assessment type, due date	Weight	Feedback	Learning Outcomes assessed	Graduate attributes assessed
1. Performance critiques	Portfolio Post <i>three</i> critiques online by the Wednesday following the performance seminar to which it relates. (Each critique 350-400 words, dates 25/3; 22/4; 13/5; 3/6) Further detail will be found on Moodle.	15%	Teacher responds through a blog	4	3,4
2. Performance workshop	5-10 minute demonstration/ presentation an interpretive issue in musical performance, or repertoire under study (as scheduled in Week 7 or 10). Further detail will be provided in Week 1 class	15%	Teacher and peer review	1,3,4	4,5
3. Ensemble contribution and part-checking	Test (Week 13)	20%	Direct feedback during rehearsals and workshops	2, 3	1, 5
4. Practical examination	Examination (as scheduled Week 15)	50%	Written report on practical examination	1, 2	1, 5

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

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. Post your comments by 5pm on the Wednesday following each performance seminar. Feedback will be provided online and/or by email after each round of submissions.

2. Performance workshop (scheduled by ballot, during class)

Students are required to prepare a performance presentation on a selected technical and/or interpretive issue in musical performance. Demonstrations/presentations will be scheduled in class, and will take place during the third and fourth workshop sessions. If necessary, a fifth workshop may be held in Week 13. 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 web at:

<https://sam.arts.unsw.edu.au/students/resources/music-students/music-ensembles/>.

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

4. Practical examination and composition

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, 10th 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 be in touch with Damien Barbeler for information about assessment requirements.

Submission of Assessment Tasks

All critiques are to be submitted through Moodle. If any technical problem arises, please notify Christine Logan and email your work by the due date <c.logan@unsw.edu.au>

Please hand your workshop presentation summary to the lecturer at the time of presentation and also submit your work through Turnitin. Please communicate with your lecturer by email if a problem arises.

Late Submission

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

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 FASS assessment protocols at <https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

Extension Procedure

- A student seeking an extension should apply through the Faculty's online extension tool available in LMS before the due time/date for the assessment task.
- The Course Authority should respond to the request within two working days.
- 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.
- The Course Authority advises their decision through the online extension tool.
- 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.
- A student who missed an assessed activity held within class contact hours should apply for Special Consideration via myUNSW.
- 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.
- For more information, see the FASS 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.

11. 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.
- **Duplication:** 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 Student Information website (<https://student.unsw.edu.au/plagiarism>), in the myUNSW student A-Z: Guide <https://my.unsw.edu.au/student/atoz/Plagiarism.html> and in Appendix A of the Student Misconduct Procedure (pdf- <https://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf>).

The Learning Centre also provides substantial education 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.

12. Course schedule

Week/Date	Day	Event	Notes
1	Wednesday March 4	Performance seminar 11-1 (Clancy)	Introduction to the performance laboratory course, requirements, expectations and key concepts, resources for performance study
	Thursday March 5	Workshop 1 Key concepts -	

		Posture, fluency and intonation	Schedule for student demonstrations/presentations will be posted on Moodle by 9 March
2	Thursday 12 March	AE Performance workshop with Fiona Campbell 1.10pm Leighton Hall	Seminar 1 Moodle blog due 11/3 by 5pm
3	Wednesday 18/3	Performance seminar 2, 11-1 (Clancy)	Guest lecturer: 11-12, Dr Clifton Chan, U of Sydney Fiona Campbell vocal workshop Moodle blog due 18/3 by 5pm
4	Thursday 26/3	Workshop 2 –Perform a short piece in class	Seminar 2 Moodle blog due 25/3 by 5pm
5	Good Friday 3/5		
6	Wednesday 15/4	Performance seminar 3, 11-1 (Clancy)	Guest lecturer: Dallas Watts
	Thursday 16/4	Violin masterclass 1.10pm Leighton Hall	Dene Olding (Australia Ensemble)
7	Thursday 23/4	Workshop 3 – student demonstrations/presentations, G17	Seminar 3 Moodle blog due 23/4 by 5pm
8	Thursday 30/4	Showcase concert 7.30pm, Io Myers	
9	Wednesday 6/5	Performance seminar 4, 11-1 (Clancy)	Classical and jazz piano technique Guest lecturer: Alister Spence
10	Thursday 14/5	Workshop 4 – student presentations, G17	Seminar 4 Moodle blog due 14/5 by 5pm
11			
12	Wednesday 27/5	Performance seminar 5, 11-1 (Clancy)	Student concert
13	Thursday 4/6		Seminar 5 (concert) Moodle blog due 4/6 by 5pm
15		Practical examinations	June 15-18

13. Expected Resources for students

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

Textbook

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

Other resources

Course Code

Session 1, 2015

CRICOS Provider Code: 00098G

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

Green, Barry; Galwey, T. (1986). *The inner game of music*. New York: Doubleday

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

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

Westney, William. (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 playing at:

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

British Association of Performing Arts Medicine site, which has quite a bit of information specific to guitarists and singers,

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

Barry Green, Mastery of Music clips

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

14. Course evaluation and development

Feedback from students will be gathered through CATEI and the results will be carefully considered by the Course Convenor and other music staff in order to make changes to enhance the student learning experience. Students are most welcome to discuss any matter related to this course with the Course Convenor by email or in person.
