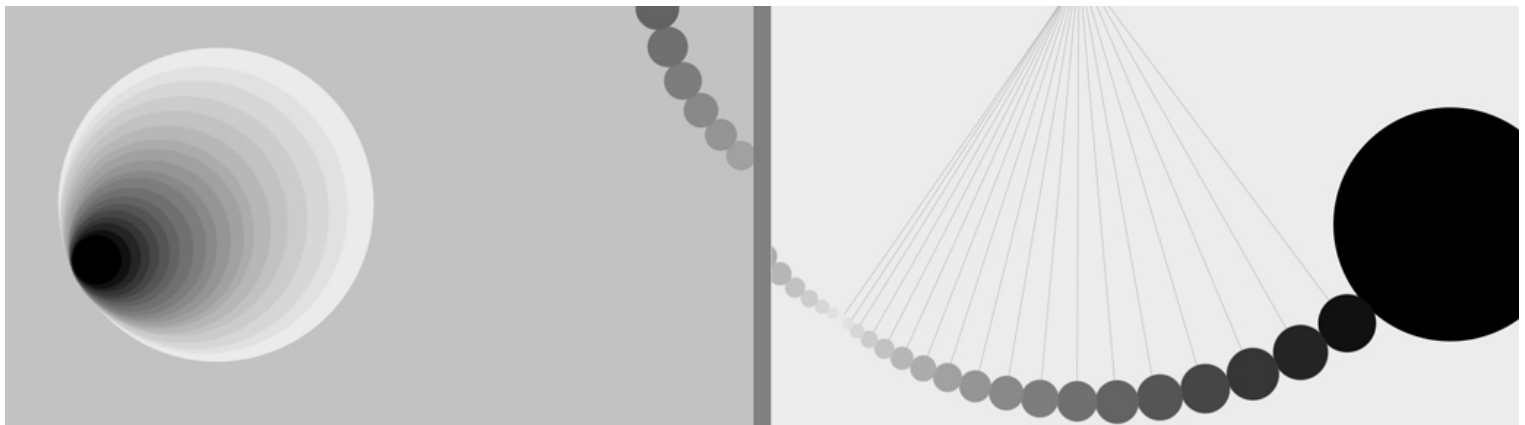




UNSW
SYDNEY

School of the Arts and Media

Faculty of Arts and Social Sciences



MUSC1703

Performance Laboratory 1

Session 1, 2017

Course Outline

Staff Contact Details

Conveners

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

Lecturers

Name	Email	Availability	Location	Phone
Laura Chislett Jones	l.chislettjones@unsw.edu.au	By email appointment		null

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*

BA Performance Laboratory 1 develops skills in cooperative musical performance through ensemble study and concerts. The course includes participation in a self-selected vocal or instrumental ensemble, performance workshops, and Concert Practice, a forum that provides a platform for open performances and peer criticism.

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

1. Demonstrate an ability to work effectively in music ensembles
2. Illustrate observational and listening skills in music performance through written and verbal critiques
3. Demonstrate correct posture, fluency and correct intonation

Teaching Strategies

In order to develop the required technical skills and aesthetic knowledge for ensemble performance, BA Performance Laboratory 1 students are required to study and participate in a range of ensembles (20 hours per session), attend, perform and respond to issues raised at Concert Practice (8 hours), an open forum that provides public performance experience and the opportunity to develop skill in music criticism, and participate in performance workshops (8 hours per session) which provide an opportunity to develop performance skills and knowledge.

Assessment

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
Performance critiques	25%	350-400 words	7 March; 21 March; 11 April; 9 May; 30 May	null
Performance workshop	25%	null		null
Ensemble contribution and part-checking	50%	null	Week 13	null

Assessment Details

Assessment 1: Performance critiques

Details: Post minimum 3 draft critiques online by midnight of the day specified following Performance seminars. Each critique 350-400 words. Teacher responses through a blog.

Additional details:

Choose 3 from 5 performance critiques issues and post your work to Moodle via a blog by the due date for the current critique. The teacher will respond through the Moodle blog.

Turnitin setting: This is not a Turnitin assignment

Learning outcomes:

- Illustrate observational and listening skills in music performance through written and verbal critiques

Assessment 2: Performance workshop

Details: 5-10 minute demonstration/presentation on contextual issue in musical performance, or repertoire under study. Teacher and peer review.

Additional details:

Performance presentation dates will be scheduled in class and posted on Moodle by March 17. The written part of the presentation must be submitted to Moodle through Turnitin before the presentation. The teacher will provide feedback through Turnitin.

Assessment criteria: Preparedness, fluency, posture and intonation (where applicable); ability to communicate major points clearly; language, expression and referencing.

You must submit written work in 12-point font, double spaced and paginated. All written submissions must include references properly formatted according to Author-Date (Harvard) or APA style. Do keep an electronic and hard copy yourself.

Turnitin setting: This assignment is submitted through Turnitin, students do not see Turnitin similarity reports

Learning outcomes:

- Illustrate observational and listening skills in music performance through written and verbal critiques
- Demonstrate correct posture, fluency and correct intonation

Assessment 3: Ensemble contribution and part-checking

Details: This is the final assessment task. Direct feedback during rehearsals and workshops and a formal report at the conclusion of the session.

Additional details:

All students in MUSC1703 are required to participate in one UNSW ensemble. Information about ensembles and schedules may be found on the Moodle Ensembles 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 to be scheduled for Week 13.

Turnitin setting: This is not a Turnitin assignment

Learning outcomes:

- Demonstrate an ability to work effectively in music ensembles
- Demonstrate correct posture, fluency and correct intonation

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>Tues Feb 28, 9-11</p> <p>Performance seminar 1</p> <p>Introduction to the performance laboratory sequence, requirements, expectations for MUSC1701/2/3. Discussion of Moodle post 1.</p> <p>Introduction to key concepts – intonation, posture and fluency. Resources for performance study</p> <p>Guest 10-11am – Alister Spence, jazz piano principles</p>
Week 2: 6 - 12 March	Tutorial	<p>March 9, 2-4pm or March 10, 11-1pm (depending on which group you are enrolled in)</p> <p>Introduction to Performance Lab studio; Presentation schedule and topics.</p> <p>Discussion topic: The ups and downs of intonation</p> <p>Moodle post 1 related to seminar on 28/2 is due March 7. See Moodle for details.</p> <p>Please bring instruments to tutorial classes</p>
Week 3: 13 - 19 March	Lecture	<p>March 14</p> <p>Performance seminar 2</p>

Date	Type	Content
		<p>9-10.30am: Guest lecturer: Dr Clifton Chan, University of Sydney: Posture for musicians</p> <p>Followed by discussion, 10.30-11</p>
Week 5: 27 March - 2 April	Tutorial	<p>March 30, 11-1 or March 31, 2-4.</p> <p>The interaction of posture and fluency</p>
Week 6: 3 - 9 April	Lecture	<p>April 4</p> <p>Performance seminar 3</p> <p>Key concepts and some principles of keyboard playing - CL with student participation - notify c.logan@unsw.edu.au of interest to take part by Week 4.</p>
Week 8: 24 - 30 April	Tutorial	<p>28th April 2-4 or 29th April, 11-1</p> <p>Student presentations and discussion as scheduled on Moodle</p>
Week 9: 1 - 7 May	Lecture	<p>Guest lecturer: Dallas Watts: Principles of singing and masterclass</p> <p>(If you would like to perform, please notify Christine Logan, c.logan@unsw.edu.au by Week 5.</p>
Week 11: 15 - 21 May	Tutorial	<p>May 25, 2-4 or May 26, 11-1</p> <p>Student workshop presentations and discussion (as scheduled on Moodle)</p>
Week 12: 22 - 28 May	Lecture	<p>May 23</p> <p>Performance Seminar 5</p> <p>Student concert, Webster 334 - Please notify your intention to perform (if you wish) to Christine Logan, c.logan@unsw.edu.au</p>

Date	Type	Content
		Reflection on ensemble participation - discussion

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 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.

Journal and websites

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 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

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. Action has been taken in response to feedback about ensemble assessment, Students may freely discuss any matter related to this course with the Course Convenor by email or in person.