MUSC1704
PERFORMANCE
LABORATORY 2

Semester 2, 2013
1. Location of the course

<table>
<thead>
<tr>
<th>Faculty</th>
<th>Arts and Social Sciences</th>
</tr>
</thead>
<tbody>
<tr>
<td>School</td>
<td>School of the Arts and Media</td>
</tr>
<tr>
<td>Course Code</td>
<td>MUSC1704</td>
</tr>
<tr>
<td>Course Name</td>
<td>Performance Laboratory 2</td>
</tr>
<tr>
<td>Session</td>
<td>2</td>
</tr>
<tr>
<td>Location</td>
<td>Clancy Auditorium – Concert Practice</td>
</tr>
<tr>
<td></td>
<td>Webster G17 – Performance workshop</td>
</tr>
<tr>
<td></td>
<td>Ensemble</td>
</tr>
<tr>
<td>Location</td>
<td>Fridays</td>
</tr>
<tr>
<td></td>
<td>Weeks 3,6,9,12</td>
</tr>
<tr>
<td></td>
<td>Wednesdays</td>
</tr>
<tr>
<td></td>
<td>10-12</td>
</tr>
<tr>
<td></td>
<td>1-3pm</td>
</tr>
<tr>
<td>Location</td>
<td>See SAM website</td>
</tr>
</tbody>
</table>

2. Table of Contents

- Location of the course 2
- Staff Contact details 3
- School of the Arts and Media contact information 3
- Attendance requirements 3
- Essential information for SAM students 3
- Course details 3
- Summary of the course 3
- Aims of the Course 3
- Student Learning Outcomes 4
- Graduate Attributes 4
- Rationale for the inclusion of content and teaching approach 5
- Teaching strategies 5
- Assessment items 5
- Assessment criteria 7
- Submission of assessment tasks 7
- Academic honesty and plagiarism 8
- Course schedule 9
- Resources for students 9
- Course evaluation and development 10
- Other information, administrative matters 10
- Practical examinations 11
3. Staff Contact Details

<table>
<thead>
<tr>
<th>Position</th>
<th>Name</th>
<th>Email</th>
<th>Availability; times and location</th>
<th>Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course Convener and Lecturer/tutor</td>
<td>Christine Logan</td>
<td><a href="mailto:c.logan@unsw.edu.au">c.logan@unsw.edu.au</a></td>
<td>Webster 104 Wednesday 12-1. Email to arrange a meeting at another time</td>
<td>93854873</td>
</tr>
</tbody>
</table>

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
   To pass this course you are required to attend at least 80% of lectures, tutorials and ensembles. If you do not meet the minimum attendance requirement for any reason you may be refused final examination and you may fail the course. Attendance at lectures, screenings and tutorials will be recorded. If you are more than 10 minutes late, you are deemed not to have attended. It is your responsibility to ensure your name has been marked off at each class. If you experience a prolonged illness or misadventure that prevents you from meeting the 80% attendance requirement you should contact your course convenor immediately. You may be advised to withdraw from the course.

6. Essential Information For SAM Students
   Please download Essential Information and SAM assessment policy from this link: https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/

7. Course details

Credit Points:
Performance Laboratory 2 is a 6 unit of credit course

Course Description
Performance Laboratory 2 develops skills in solo performance and ensemble performance through participation in ensemble(s) and concerts. 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 Concert Practice, a forum that provides a platform for open performances and peer criticism, and Performance Workshop, a practical performance workshop and forum for detailed discussion of issues in performance and musical styles.
Aims of the Course

Through the development of solo and cooperative music making and laboratory work, this course will enable students to hone:

1. Security in foundational technical skills in performance including agility, rhythmic precision and tone production to build skills in artistic expression
2. A capacity for stylish performance
3. Developing skills in cooperative music making
4. A detailed knowledge of selected topics in music performance studies

Student learning outcomes

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

1. Demonstrate confidence in foundational technical skills and a developing sense of artistic issues in performance, particularly rhythmic precision, tone production and agility through instrumental or vocal performance.
2. Demonstrate an ability to work effectively in music ensembles
3. Illustrate detailed observational and listening skills in music performance through written and verbal critiques

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. An in-depth engagement with the relevant disciplinary knowledge in its interdisciplinary context (associated with learning outcomes 1,2)
2. High levels of oral and written communication, supported with discipline based forms of communication such as scores and music performance (associated with learning outcome 3)
3. The capacity for enterprise, initiative and creativity developed primarily through opportunities for performing and being involved in concert organization and musical leadership (associated with learning outcome 1,3)
4. Skills required for collaborations and contribution to the international community are developed through individual instrumental or vocal performance, composition, ensemble performance and the study of diverse musical styles and practices (associated with learning outcomes 1,2,3)
8. Rationale for the inclusion of content and teaching approach

Performance Laboratory 2 is a core course for BMus candidates. It develops individual and ensemble performance skills. Students are required to undertake individual instruction in a vocal or instrumental specialisation, as well as participate in vocal and/or instrumental ensembles, Concert Practice, and Performance Workshop, a practical performance workshop and forum for detailed discussion of issues in performance and musical styles with a focus on the acquisition of technical agility, rhythmic precision and development of tone quality in music performance. The rationale for the course design reflects my position that students’ practice within the field will require well developed skills in a wide range of music practices and theories.

9. Teaching strategies

In order to develop the required technical and aesthetic skills in instrumental or vocal performance, Performance Laboratory 2 students are required to: undertake private specialist instrumental or vocal instruction (10 hours minimum); attend and participate at Concert Practice, an open forum that provides public performance experience and the opportunity to develop skill in music criticism (8 hours per session); performance workshops (8 hours per session) and, participate in a range of ensembles (20 hours per session).

10. Assessment

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

<table>
<thead>
<tr>
<th>Assessment task</th>
<th>Length</th>
<th>Weight</th>
<th>Learning outcomes assessed</th>
<th>Graduate attributes assessed</th>
<th>Due date</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Practical examination or composition folio</td>
<td>20 minute recital</td>
<td>50%</td>
<td>1,2</td>
<td>1</td>
<td>Week 15 TBC</td>
</tr>
<tr>
<td>2. Workshop demonstration</td>
<td>10 minutes maximum</td>
<td>15%</td>
<td>3</td>
<td>1,2</td>
<td>Week 9 or 12 as scheduled</td>
</tr>
<tr>
<td>3. Ensemble contribution, performances, part checking</td>
<td>Short test and performance</td>
<td>20%</td>
<td>1,2,3</td>
<td>3,4</td>
<td>Week 12 TBC</td>
</tr>
<tr>
<td>4. Performance critiques</td>
<td>500 words x 2</td>
<td>15%</td>
<td>3</td>
<td>2</td>
<td>Weeks 4, 7, 10, 13 Friday 4pm</td>
</tr>
</tbody>
</table>
Detailed description of assessment tasks
Further information will be given at the first class. Please contact Christine Logan for any further detail.

1. **Practical examination**
   Practical examinations will be held in Week 15 (TBC). MUSC1704 students should prepare a contrasting program of 20 minutes duration. A technical demonstration of approximately 5 minutes, showcasing skills in foundational techniques for your instrument of voice, especially agility, rhythmic precision and tone production, is mandatory. This may be a set of exercises including scales, modes, arpeggios and exercises in tone quality or a study or etude that combines a range of skills. A range of musical styles should be evident in the program. Otherwise there are no mandatory pieces. The program must be discussed with your teacher and the coordinator and approved by Week 5 of the session. Forms are available from the office. A sight-reading test is also part of this exam. See further notes at the end of this outline. Any changes to the arrangements for your teacher should be registered with the office by Week 2.

2. **Workshop demonstration**
   Students are required to prepare a workshop demonstration with an accompanying presentation (1000 words) that encapsulates your arguments and discussion points on a selected technical or interpretive issue in musical performance in your repertoire under study this session. Include authoritative references and a bibliography and submit your work at the time of your presentation. You may include brief musical excerpts of other performances to support your argument. Topics, to be discussed in class, are to be agreed upon by Week 6. Presentations will be scheduled in class.

3. **Ensemble participation, concert performance and part-checking test**
   All students in MUSC1704 are required to participate in one UNSW ensemble. Further information on ensembles and schedules may be found on the web at [https://sam.arts.unsw.edu.au/students/opportunities/ensembles/](https://sam.arts.unsw.edu.au/students/opportunities/ensembles/). Be sure to enroll in an ensemble in Week 1.
   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.
   Please ensure that the performance group in which you will perform is recorded with Christine Logan.

4. **Performance critiques**
   Students are required to contribute, via an online Moodle blog, **TWO critiques of performances and workshops at Concert Practice, held four times during the session and also produce comments on specific performance-related issues. Further detail will be provided in class. Submit two posts of 500 words by the following Friday after Concert Practice.**

**Assessment criteria**
The mark for the practical examination assesses your ability to:
- Perform a 20-minute recital program in an examination setting
- Perform with technical and musical accuracy and an appropriate sense of style
- Play a short piece at sight.
The mark for the workshop presentation assesses your ability to:
  - Formulate and articulate your critical stance orally
  - Engage with the issues confronting performers in different styles of music
  - Present and discuss the technical and musical content of works on your program
  - Respond to discussion about your performance
The mark for written submissions assesses your ability to:
  - Critically analyse musicological readings related to performance
  - Formulate a critical argument in written form
  - Present your work with appropriate scholarly apparatus including correct referencing
The mark for ensemble participation assesses your ability to:
  - Participate in a cooperative manner and make a musical contribution to university ensembles

**Submission of Assessment Tasks**
Please hand in all written work from presentations in class at the time of your presentation. A SAM cover sheet should be attached to the hard copy. UNSW makes use of the similarity detection tool Turnitin. For this course you are required to submit an electronic version of your written assignments so they may be reviewed using this procedure.

**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 0 marks. Late work will not receive detailed feedback.

**Extension Procedure**
In the case of illness or misadventure you may apply to the Course Convenor for an extension of the due date. Work or family commitments, religious holidays or work due in other courses are not acceptable reasons for extension or Special Consideration requests. Evidence of significant progress in an assessment task must be demonstrated if asking for an extension due to emergency or illness close to the submission date. Extensions must be applied for to the course convenor in advance of the due date and will generally only be granted for a period of 2-3 days or up to 1 week in more serious cases.

**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://my.unsw.edu.au/student/atoz/SpecialConsideration.html
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.

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

11. Academic honesty and plagiarism

Please note the UNSW Plagiarism Policy within Elise training. The Learning Centre can provide further information at: [www.lc.unsw.edu.au/plagiarism](http://www.lc.unsw.edu.au/plagiarism)

12. Course schedule

<table>
<thead>
<tr>
<th>Topic</th>
<th>Date</th>
<th>Location</th>
<th>Lecture Content</th>
<th>Tutorial/Lab Content</th>
<th>Suggested Readings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Overview, scope and purpose of the course</td>
<td>Week 3</td>
<td>Clancy</td>
<td>Exploring the session themes - Acquiring agility, Rhythmic precision, Tone control and Stylistic understanding</td>
<td>Week 3 Introduction, tutorial content requirements, assessment items, topics and programs of study</td>
<td>William Westney: The Perfect Wrong Note</td>
</tr>
<tr>
<td>Guest workshop Roy Howat</td>
<td>Week 6</td>
<td>Clancy</td>
<td>Music performance scholarship</td>
<td>Week 6 – 4 Sept Style in performance Class performances</td>
<td>Rink: The practice of performance: studies in Musical interpretation</td>
</tr>
<tr>
<td>Guest Workshop TBC</td>
<td>Week 9</td>
<td>Clancy</td>
<td>Workshop and performances</td>
<td>Week 9 --Student performances and presentations</td>
<td></td>
</tr>
<tr>
<td>Concert</td>
<td>Week 12</td>
<td>Clancy</td>
<td>Concert and peer review</td>
<td>Week 12 -- Student performances and presentations</td>
<td></td>
</tr>
</tbody>
</table>

Resources for students
UNSW Library website: [http://www.library.unsw.edu.au/](http://www.library.unsw.edu.au/)

Suggested readings:


Websites:

UNSW Library website:  http://www.library.unsw.edu.au/
Moodle site for this course should be checked frequently for notes and updates.

UNSW Library databases: Oxford Music Online
See Articles on intonation

The Edwin Gordon Institute for Music Learning
http://giml.org/gordon/

In Tune
www.music.informatics.indiana.edu/programs/InTune

American Society for the Alexander Technique

Introduction to practising the piano by Graham Fitch
http://practisingthepiano.com/?page_id=2261

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.

Other information

• 80% Attendance at all classes and ensemble meetings is a requirement to pass this course.
• As stated, please read carefully the Essential Information and SAM assessment policy https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/
• Please note that information on relevant Occupational Health and Safety policies and expectations is outlined at: http://www.ohs.unsw.edu.au/
• Student equity and diversity issues via Student Equity Officers (Disability) in the Student Equity and Diversity Unit (9385 4734).
• Further information for students with disabilities is available at http://www.studentequity.unsw.edu.au
Practical Examinations  
Session 2, 2013 Practical examinations will be held in Week 15 (TBC)

Practical examination programs of 20 minutes duration should be negotiated between teacher, student and course convenor. Programs should be: musically coherent; usually representative of several style periods; appropriate for your technical and musical level; and usually constitute a balanced programme. There are no mandatory works except that your program must include technical demonstration of your security in foundational technical skills in performance including agility, rhythmic precision and tone production through exercises or in a study or etude. Any number of works may be performed. Your capacity for stylish performance will also be assessed.

Works which have been presented in-class performances may be presented again for examinations.

Your program of study must be signed by your private teacher and requires signed approval from C.L. by Week 3. If your program approval is late your performance mark will be penalised according to EMPA late submission penalty rates. Take note that failure to have an authorised program will result in the examiner not being able to examine you. Any change to the agreed program requires re-submission of the approval form and a justification. All teachers are required to submit a report on the student’s progress prior to the recital. It is the responsibility of the student to see that this report is submitted. The teacher’s report will be taken into account as part of the assessment.

N.B. At the time of your examination, you must provide the examiner with copies (or photocopies) of the music you are presenting. A short sight-reading test is also part of the examination.