



Faculty of Arts
& Social Sciences

School of the Arts and Media

MUSC1704

Performance Laboratory 2

Session 2, 2014

UNSW Course Outline

Course Code
Session 2, 2014
CRICOS Provider Code: 00098G

1. Location of the course

Faculty	Arts and Social Sciences
School	School of the Arts and Media
Course Code	MUSC1704
Course Name	Performance Laboratory 2
Session 2	Year 2014
Location	a) Clancy Auditorium (performance seminars) Tuesday 1400-1600 Weeks 1,3,6, 9,12 (see dates below) b) G17 Webster (performance workshops) Thursday 1100-1300 or 1300-1500 Weeks 3,6,9,12 c) Ensemble (see SAM website and join a group) http://sam.arts.unsw.edu.au/student/resources/music-students/music-ensembles/

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	2
Attendance requirements	3
Essential information for FASS and SAM students	3
Course details	3
Rationale for inclusion of content and teaching approach	4
Teaching strategies	4
Assessment	5
Submission of Assessment tasks	7
Academic honesty and plagiarism	8
Course schedule	9
Expected resources for students	10
Course evaluation and development	12

3. Staff Contact Details

Position	Name	Email	Availability; times and location	Phone
Course Convener	Dr Christine Logan	c.logan@unsw.edu.au	Webster Room 104 Fridays 1300-1400 or other times by appointment (please email)	93854873

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

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

7. Course details

Credit Points:

Performance Laboratory 2 has six units of credit.

Summary of the Course

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 Performance Seminar, 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 are also required.

Aims of the Course

This course will enable students to explore and consolidate:

1. Security in foundational technical skills in performance including agility, rhythmic precision and tone production to build skills in artistic expression

Course Code

Session 2, 2014

CRICOS Provider Code: 00098G

2. A capacity for stylish performance
3. Developing skills in cooperative music making
4. A detailed knowledge of selected topics in music performance studies. This is a practical course building on skills gained in the previous courses in this mandatory sequence.

Student learning outcomes

By 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 in 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. (GA1) An in-depth engagement with the relevant disciplinary knowledge in its interdisciplinary context (associated with learning outcome 1)
2. (GA2) The capacity for analytical and critical thinking and for creative problem-solving (associated with learning outcomes 1, 2 and 3)
3. (GA6) The capacity for enterprise, initiative and creativity (associated with learning outcome 2)

8. Rationale for the inclusion of content and teaching approach

This core course is included in the BMus program to enable students to develop particular practical and communication skills that will enhance their practice as musicians. The topics to be covered and the discussion arising will reveal many parallels with other parts of the music program in terms of issues in music history, harmony, a wide variety of musical styles, listening skills and performance delivery. The content of the course reflects the position that practice within the field of music in the 21st century will require advanced levels of communication and a detailed understanding of the connections between music theory and practice.

9. Teaching strategies

In order to develop the required technical and aesthetic individual and ensemble performance skills, students are required to undertake individual instruction in a vocal or instrumental specialization, or composition, (10 hours minimum) and participate in vocal and/or instrumental ensembles (20 hours minimum). In addition, performance seminar (10 hours per session) is an open forum that provides public performance experience and the opportunity to develop skill in music criticism. Performance workshop (8 hours per session) is a practical performance forum for 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 the position that 21st century musicians need to explore the relationships between theory and practice in depth in a range of musical contexts.

10. Assessment

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

Assessment task	Length	Weight	Feedback	Learning outcomes assessed	Graduate attributes	Due date
1. Practical examination or composition folio	20 minute recital	50%	Written report following examination	1	1,2	Week 15 TBC
2. Workshop demonstration	5-10 minute presentation	15%	Written report following presentation	1,2,3	1,2	Week 9 or 12 as scheduled Written submission by Friday 4pm Week 12
3. Ensemble contribution, performances, part checking	Short test and performance	20%	Direct feedback during rehearsals and workshops	2	6	Week 13 TBC
4. Performance critiques	500 words x 2 moodle posts	15%	Teacher responds through a blog	3	2	Choose 2 Weeks from Wk 2, 4, 7, 10, 13 Fridays 4pm

Detailed description of assessment tasks

Further information will be given during the first class. Please contact Christine Logan if you have further questions.

1. Practical examination

Practical examinations will be held in Week 15 (TBC). With the support of your specialist instrumental or vocal teacher, MUSC1704 students should prepare a contrasting program of 20 minutes' duration including a technical demonstration of approximately 5 minutes that showcases skills in foundational techniques for your instrument or voice, with particular attention to the concepts of agility, rhythmic precision and tone production. This demonstration 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 examination program. Otherwise there are no mandatory requirements for the program except that it must be discussed with your teacher and is subject to approval by the Course Convenor.

Submit your program to the SAM office by Week 4 (Friday August 22) through the Performance Lab online interface.

Please note that:

- a) All private practical lessons must be attended in order to pass the course
- b) any changes to the arrangements for your teacher should be registered with the office by Week 2
- c) works for class performance may be performed again for the final examination but works that have been performed in a previous examination are not acceptable.
- d) A sight-reading test will also be part of this exam
- e) It is strongly advised that if you require an accompanist you should make arrangements for both rehearsal and the examination presentation with an appropriate accompanist as early as possible in the session. It is your responsibility to find a suitable accompanist.

2. Workshop demonstration

Students are required to prepare a workshop demonstration with an accompanying presentation (1000 words) that encapsulates an argument and discussion points concerning a selected technical or interpretive issue in musical performance arising in your repertoire for examination this session. Include authoritative references and a bibliography and submit the written part of your presentation to the SAM office by 4pm Friday of Week 12. Topics, to be discussed in class, are to be confirmed 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/resources/music-students/music-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.

4. Performance critiques

Students are required to contribute, via an online Moodle blog, *TWO* critiques of performances and workshops at Concert Practice, held 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 through Moodle by the Friday in the week after Concert Practice, ie two submission in a choice of Weeks 2,4,7,10, 13. Please note that there will be no extensions for Moodle posts.

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
- Perform 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

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. Please hand in a hard copy of written work to the SAM office on Level 3 of Webster by the due date before 4pm. A SAM cover sheet should be attached to the hard copy.

Submission to Turnitin

All written assignments are to be submitted to Turnitin on the course Moodle site.

You must submit written work in 12-point font, double spaced and paginated. Do keep an electronic and hard copy yourself.

If you have any **problems submitting** via Turnitin, send your Convener a word.doc version of your assignment immediately, together with an explanation of the problem you are encountering. You should then follow the protocol outlined at the following site:

<http://teaching.unsw.edu.au/moodle-students-help>

Advice about whom to contact is given when you log in to Moodle.

If you have trouble logging in, or you cannot see your course once you log in, please contact the IT Service Centre for assistance.

For enrolment and login issues contact:

IT Service Centre Email: itservicecentre@unsw.edu.au

Internal: x51333

External: (02) 9385-1333

International: +61 2 9385 1333

If you have difficulty using the Moodle environment or tools, please contact External TELT support. Moodle Mobile is now supported on this version of Moodle.

External TELT Support

Email: externalteltsupport@unsw.edu.au

Internal: 53331

External: (02) 9385 3331

International: +61 2 9385 3331

Please do not send your Course Convener a copy of your assignment unless you are unable to submit via Turnitin. Once you have submitted you will receive a **receipt** to confirm that you have successfully submitted. **Keep this receipt as proof of the date and time that you lodged your assignment.** If you do not receive such notification, you must ask your Convener, by email, to check whether your upload was successful.

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 FASS assessment protocols at:

<https://sam.arts.unsw.edu.au/students/resources/policies-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://my.unsw.edu.au/student/atoz/SpecialConsideration.html>

Applications for Special Consideration must normally be received within three working days of the missed assessment task or submission date.

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 Learning Centre's Website [Plagiarism & Academic Integrity website \(http://www.lc.unsw.edu.au/plagiarism\)](http://www.lc.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 \(pdf- https://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf\)](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.

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.

12. Course schedule

Topic	Date	Location	Lecture Content	Tutorial/Lab Content	Suggested Readings
Overview, scope and purpose of the course Course requirements	Week 1 29 July	Clancy	Exploring themes Acquiring agility; Rhythmic precision, Tone control		William Westney <i>The Perfect Wrong Note</i>
Style in performance	Week 3 12 Aug	Clancy	Style and performance: a historical perspective	<i>Week 3 Th. 1100-1300 or 1300-1500. Tutorial content requirements, assessment items, topics and programs of study</i> <i>Agility, rhythmic precision and tone quality</i> <i>Class performances</i>	John Rink <i>The practice of performance: studies in Musical interpretation</i>
Guest Jazz workshop Kristin Berardi	Week 6 2 Sept	Clancy	Workshop and performances	<i>Week 6 -- Style in performance</i> <i>Class performances</i>	
Class performance	Week 9 23 Sept	Clancy	Workshop and performances	<i>Week 9 – Student</i>	

workshop				presentations	
Class Concert	Week 12 21 Oct	Clancy	Concert and peer review	Week 12 –Student presentations	

13. Expected Resources for students

UNSW Library website: <http://www.library.unsw.edu.au/>

Suggested readings:

Berman, B. (2000). *Notes from the pianist's bench*. New Haven: Yale University Press.

Brown, C. (1999). *Classical and Romantic performing practice 1750-1900*. Oxford: Oxford University Press.

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

Dunsby, J. (2009). *Making words sing: nineteenth and twentieth century song*. Cambridge: Cambridge University Press.

Gelb, Michael. (1987) 'Body learning' – an introduction to the Alexander Technique. London, Aurum.

Gordon, Stewart. (2010). *Mastering the art of performance*. New York: Oxford.

Green, B. (1986). *The inner game of music*. New York: Doubleday.

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

Howat, R. (2009) *The Art of French Piano Music*. New Haven, CT & London, Yale University Press.

Hinson, M. (2000). *Guide to the pianist's repertoire*. (3rd ed.). Bloomington: Indiana University Press.

Leuba, C. (2004). *A study of musical intonation*. Vancouver: Prospect Publications

Nettl, B. (Ed.). (1998). *In the course of performance: studies in the world of musical improvisation*. Chicago: University of Chicago Press.

Parncutt, R. & McPherson, G. (2002). *The science and psychology of music performance: Creative strategies for teaching and learning*. Oxford: Oxford University Press.

Potter, J. (2006). *Vocal style and ideology*. Cambridge: Cambridge University Press.

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

Rink, J. (1995). *The Practice of Performance: studies in musical interpretation*. Cambridge: Cambridge University Press.

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

Johan Sundberg ; Filipa L ; Brian Gill (2011). 'Formant strategies in professional male singers.' *The Journal of the Acoustical Society of America* 129, 2581.

Westney, William. *The Perfect Wrong Note: Learning to Trust your Musical Self*. (2003). New York: Amadeus Press.

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/>

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. Please note that an additional workshop has been added to this course in line with feedback from students.