



UNSW
A U S T R A L I A

School of the Arts and Media

Faculty of Arts and Social Sciences

MUSC1705

Performance Laboratory 2 (Advanced)

Session 2, 2016

Course Outline

Staff Contact Details

Position	Name	Email	Availability	Location	Phone
Convener	Laura Chislett	l.chislettjones@unsw.edu.au	email query, or for an appointment	undefined	null

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 serious 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*

Performance Laboratory 2 (Advanced) develops further skills in solo performance or composition and ensemble performance 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, a forum for detailed discussion and practical experience working with artistic issues in performance and musical styles, and Performance Seminar, a forum that provides a platform for open performances and peer criticism, are also course requirements.

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

1. Demonstrate excellence in foundational technical skills in composition, or in instrumental or vocal performance with particular attention to rhythmic precision, tone production and agility
2. Demonstrate confidence in technical and artistic execution in instrumental or vocal performance in self-selected musical styles
3. Demonstrate an ability to contribute to University music performance groups and begin to take a leadership role
4. Demonstrate perceptive observational and listening skills through written and verbal critiques

Teaching Strategies

In order to develop the required technical and aesthetic skills in instrumental or vocal performance or composition, Performance Laboratory 2 (Advanced) students are required to: undertake private specialist instrumental, vocal or compositional 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); participate in Performance Workshop (8 hours); and, participate in a self-selected University performance group (20 hours per session).

Assessment

Assessment Tasks

Assessment task	Weight	Length	Due Date	Submission
Practical examination or composition portfolio	50%	20 minutes (5 minutes technical study, 15 minutes repertoire)	Week 15 (between Nov 7 - 10)	All practical exam programs must be submitted for approval via the Music Student Portal by Friday August 26 (week 5)
Workshop Demonstration	20%	3-5 minutes, two times per semester, in a tutorial; 1 performance in a seminar, concert or masterclass	null	Schedule will be posted on Moodle
Performance critiques	10%	2 critiques of 500 words each in response to a question which will be posted to Moodle by the lecturer after each seminar	null	To be submitted online via Moodle
Ensemble contribution, concert performance and part checking	20%		null	There will be a part-checking examination during the session

Assessment Details

Assessment 1: Practical examination or composition portfolio

Details: 20 minute recital. This is the final assessment task. Feedback: written report.

Turnitin setting: This is not a Turnitin assignment

Learning outcomes:

- Demonstrate excellence in foundational technical skills in composition, or in instrumental or vocal performance with particular attention to rhythmic precision, tone production and agility
- Demonstrate confidence in technical and artistic execution in instrumental or vocal performance in self-selected musical styles

Assessment 2: Workshop Demonstration

Details: Two 3-5 minute presentations: 1) A workshop demonstration on a technical and/or interpretive issues in repertoire under study and 2) performance participation in a seminar, concert or masterclass. Feedback: written report.

Turnitin setting: This is not a Turnitin assignment

Learning outcomes:

- Demonstrate excellence in foundational technical skills in composition, or in instrumental or vocal performance with particular attention to rhythmic precision, tone production and agility

Assessment 3: Performance critiques

Details: Students are required to contribute two 500 word critiques of performance and/or comments on performance-related issues via an online forum. Feedback: Teacher responds through a blog.

Turnitin setting: This is not a Turnitin assignment

Learning outcomes:

- Demonstrate perceptive observational and listening skills through written and verbal critiques

Assessment 4: Ensemble contribution, concert performance and part checking

Details: Students' contribution to ensemble rehearsals and performances will be assessed by the ensemble director and through a part-checking test at the end of the session. **Feedback:** direct during rehearsals and electronic after part-checking.

Turnitin setting: This is not a Turnitin assignment

Learning outcomes:

- Demonstrate an ability to contribute to University music performance groups and begin to take a leadership role

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: 25 - 29 July	Tutorial	Overview of the course requirements and assessments; student performances and discussion
	Seminar: Clancy Auditorium, 14:00 - 16:00 Friday	Examining Rhythmic Precision in Theory and Practice
	Critique Assignment:	critique question will be posted to Moodle after the seminar
Week 2: 1 - 5 August	First critique opportunity, due Friday August 5	500 words
Week 3: 8 - 12 August	Fri Aug 12	Lecture and masterclass with guest Alister Spence : A performance opportunity for jazz performers
	Assignment (due Friday August 19)	Critique question will be posted to Moodle after the lecture
Week 4: 15 - 19 August	Tutorial	Overview of the course requirements and assessments; student performances and discussion
Week 6: 29 August - 2 September	Fri 2nd Sep: Guest Lecture by Mara and Llew Kiek	Vocal and plucked instrumental masterclass and presentation
	Assignment (due Friday 9 September)	Critique question will be posted to Moodle after the lecture
Week 7: 5 - 9 September	Tutorial	Student performances and discussion
Week 9: 19 - 23 September	Lecture and masterclass with Sally Whitwell	Performer, composer, arranger; with student performances
	Assignment (due Friday 7 October)	Critique question will be posted to Moodle after the lecture
Week 10: 4 - 7 October	Tutorial	Student performances and discussion
Week 12: 17 - 21 October	Seminar 5, 21st October	Class concert - student performances
	Assignment	Last critique opportunity, question to be posted to Moodle after concert
Week 13: 24 - 28 October	Assignment (due Friday 28 October)	Final critique opportunity

Resources

Prescribed Resources

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

Recommended Resources

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

Moodle site for this course should be checked frequently for notes and updates.

UNSW Library databases: Oxford Music Online

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.