MUSC 2402
PROFESSIONAL PRACTICES D

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>MUSC3402</td>
</tr>
<tr>
<td>Course Name</td>
<td>Advanced Professional Practices B</td>
</tr>
<tr>
<td>Session</td>
<td>2</td>
</tr>
<tr>
<td>Location</td>
<td>Webster G17</td>
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<tr>
<td>Location of the course</td>
<td>Fridays</td>
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<tr>
<td></td>
<td>Weeks 2-13</td>
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<td>12-2pm</td>
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</tbody>
</table>

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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</td>
<td>Dr Christine Logan</td>
<td><a href="mailto:c.logan@unsw.edu.au">c.logan@unsw.edu.au</a></td>
<td>Webster 104</td>
<td>93854873</td>
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<td></td>
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<td></td>
<td>Wednesday 3-4pm</td>
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<td></td>
<td></td>
<td></td>
<td>Friday 11-12</td>
<td></td>
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<td>Other times by appointment -</td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td>please email.</td>
<td></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 will be taken at all classes. 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:
This is a 6uoc credit course

Information should be provided on a cover page that indicates: faculty, school, course, course code, course name, session and year.

Course Description
Continuing from MUSC2401, this course focuses on the study and development of performance skills through individual and group music making. Students will also have the opportunity to study composition or jazz arranging or musical scholarship related to performance as an option.
Aims of the Course
1. Enable students to develop and extend proficiency and depth of knowledge in solo and cooperative performance skills (classical and/or jazz) through instrumental or vocal study and performance, participation in ensembles and through discussion of repertoire and interpretation.
2. Further students’ skills in either composition, jazz studies or in the scholarly study of music performance
3. Enable students to make practical and creative use of knowledge acquired in other parts of the program.

Student learning outcomes
At the conclusion of this course the student will be able to:
1. Demonstrate a high level of musical and technical proficiency on their chosen instrument or voice in an examination program of 25 minutes’ duration.
2. Prepare and perform in a cooperative manner in university ensembles as stipulated in the course guidelines
3. Demonstrate knowledge and skill in either composition studies, jazz studies or musicology study in support of performance
4. Articulate a critical argument orally and in writing

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. 1) “The skills involved in scholarly” will be developed through critical discussion of selected readings on aspects of the nature of performance, its preparation and consideration of how scholarship can be applied to performance.
2. 3) “The capacity for analytical and critical thinking and for creative problem solving” will be developed through the thoughtful preparation of an examination recital program and class exercises with the opportunity for the development of creative thinking and problem solving.
3. 4) “The ability to engage in independent and reflective learning” will be developed through the analysis and critical discussion of music, through the diverse musical student-centred performances and through the consideration of the nature of performance itself.
4. 6) “The capacity for enterprise, initiative and creativity” will be developed through opportunities to perform in varied settings and through creative exercises in composition and jazz.

8. Rationale for the inclusion of content and teaching approach
This course is included as a mandatory course in the BMus, BMusBA and BMusBSci programs to enable students to develop their practical performance skills to a higher level. The course content integrates practical and theoretical music studies. The
teaching approach reflects the belief that musical practice and theory are inextricably linked. Therefore, the development of a scholarly approach to practical music making is fundamental to tertiary music training.

9. Teaching strategies
In order to achieve the learning outcomes above, a range of teaching strategies will be implemented through classes designed to engage students actively in the learning process. Lecture style presentation on specific issues will be followed by group discussion, group work on detailed problem solving, peer assessment exercises, critical reflection on one’s own performance as well as on the process of performance preparation, critical evaluation of live and recorded performance. Directed listening exercises will develop enhanced skills in musical discrimination.

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

Summary of assessment tasks

<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>Contribution to discussion topics</td>
<td>N/A</td>
<td>5%</td>
<td>4</td>
<td>1</td>
<td>Continuous</td>
</tr>
<tr>
<td>Two class exercises selected from options listed below</td>
<td>Written tasks – 500 words</td>
<td>10%</td>
<td>2,4</td>
<td>3,4</td>
<td>By 4pm 18 October</td>
</tr>
<tr>
<td>Class performances</td>
<td>N/A</td>
<td>10%</td>
<td>4</td>
<td>4,6</td>
<td>As scheduled</td>
</tr>
<tr>
<td>Practical examinations</td>
<td>N/A</td>
<td>40% or 30% for composition majors</td>
<td>1</td>
<td>3,4,6</td>
<td>Week 15 (November 11-14)</td>
</tr>
<tr>
<td>Ensemble participation</td>
<td>N/A</td>
<td>20%</td>
<td>2</td>
<td>4</td>
<td>Continuous</td>
</tr>
<tr>
<td>Options</td>
<td>Musicology Composition or Jazz Arranging</td>
<td>15% 25% for Composition majors</td>
<td>3</td>
<td>4,6</td>
<td>See guidelines for each option</td>
</tr>
</tbody>
</table>

Detailed description of assessment tasks
Choose two different class exercises from the following:

1) Accompany fellow students in class. (Please advise Christine Logan that you want your participation to be a creditable item before the performance.)
2) Perform in a composition written by composition students, or perform in the groups playing jazz compositions in the Week 13 concerts
3) Peer assessment of performance – write a detailed report referenced to the literature about the repertoire performed in class by another student
4) Write a summary of a chapter relevant to the repertoire you are studying this session from a book on the reading list below.

The required length of class reports is 500 words.
All written exercises must be submitted to the EMPA office by 4pm, Friday 18 October.

Performances in class
Two works will be performed in class during the session.
Come prepared to discuss your work for 1 minute prior to performance. 10% of overall grade
The schedule of class performances will be organised in class.

Ensembles
All students in MUSC2402 are required to perform in ONE UNSW ensemble.
See details of times and groups on the SAM resources pages
https://sam.arts.unsw.edu.au/students/opportunities/ensembles/
https://sam.arts.unsw.edu.au/students/resources/music-students/

Please ensure that the performance group(s) in which you will perform is/are recorded with Christine Logan.

4. OPTIONS (20% of the overall grade) – Choose either Composition, Jazz Arranging or Musicology

- **Composition**
  Time: 2.00pm – 4.00pm Tuesdays
  Venue: Lecture Room G17
  Please contact John Peterson in Week 1. Composition ensemble Tuesdays 4–6pm from Week 2.

End-of-session **Composition Concerts**: (for all students including Jazz Composition students) will be scheduled in one of two events, as follows:
Concert: Week 13, Friday Nov 1, 2pm. The concert will feature a random selection of students from all stages of the composition courses, and a schedule (program order) for the concert will be distributed by Week 8 of session.

- **Jazz composition**. Seminars are held each week on Thursdays with Alister Spence from 1.00-2.00pm in G16. Assignments for Jazz composition are due October 4 (Week 11). Performances of Jazz compositions/arrangements will take place in G17 on Friday Nov 1, 2pm.

- **Musicology**.

  **EITHER**

1) Group work/peer review. Work together to study and perform a 2 or 3-minute piece solo or ensemble piece in class. You could each perform the same piece
or coach each other on a piece or prepare an ensemble piece together. Carefully document the stages of your work, outlining the strategies you used to achieve the best result. Record the details of your meetings and the peer review process in a diary that is to be submitted at the time of the class performance. All members of the group should be involved in the performance. Length of process diary. Length: 1500 words

OR

2) With detailed reference to the latest scholarly research, discuss the ways in which musicological scholarship has changed the way performers view the interpretation of repertoire with which you are currently engaged. (You will need to discuss your exact topic and repertoire with CL before beginning this assignment).

Please hand assignments to the office with a cover sheet and email a copy directly to c.logan@unsw.edu.au.

Assessment criteria:
The mark for preparation and contribution to discussion topics assesses your ability to:
- Formulate and articulate your critical stance orally
- Engage with the issues confronting performers in different styles of music

The mark for the class exercises assesses your ability to:
- Listen critically and recognise musical styles
- Engage with the issues involved in performance presentation
- Formulate your ideas about a performance in written form
- Contextualise your ideas in relation to the scholarly literature about musical performance

The mark for performances in class assesses your ability to:
- Present and discuss the technical and musical content of works on your program
- Respond to discussion about your performance

The mark for written submissions including chapter summaries, peer assessment tasks and musicology papers 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 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 ensemble participation assesses your ability to:
- Participate in a cooperative manner and make a musical contribution to university ensembles

Consult separate outlines for the Composition Jazz options.
Submission of Assessment Tasks
Please hand assignments to the office with a cover sheet and email a copy directly to c.logan@unsw.edu.au.

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.

11. Academic honesty and plagiarism
Please note the UNSW Plagiarism Policy within Elise training. The Learning Centre can provide further information found via www.lc.unsw.edu.au/plagiarism

UNSW makes use of the similarity detection tool Turnitin. For this course you are required to submit an electronic version of your written assignments in addition to the hard copy so they may be reviewed using this procedure. You should refer students to The Plagiarism Policy within Elise training. The Learning Centre can provide further information found via www.lc.unsw.edu.au/plagiarism
12. Course schedule

<table>
<thead>
<tr>
<th>Topic</th>
<th>Date</th>
<th>Lecture content</th>
<th>Suggested readings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Organisation, texts</td>
<td>9 August</td>
<td>Securing technique; programs of study</td>
<td>Williamon, Musical excellence</td>
</tr>
<tr>
<td>Baroque style Class performances</td>
<td>16 August</td>
<td>Tempo/rhythmic detail and structure in Baroque performance</td>
<td>Butt, Playing with History Neumann, Interpreting Music of the 17th and 18th centuries</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Music – Cello Suites, WTC, Partitas Articulation and expression in Baroque suites – recordings and scores</td>
<td></td>
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<tr>
<td>Details of Classical performance style Class performances</td>
<td>23 August</td>
<td>Rhetorical and expressive devices, key, tempo, rhythm in late 18th century music</td>
<td>Harrison, Haydn’s Keyboard Music</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Students will introduce Recital programs</td>
<td></td>
</tr>
<tr>
<td>Details of late 18th century music cont’d Class performances</td>
<td>30 August</td>
<td>Repertoire study: Haydn/Mozart/ Beethoven compared</td>
<td>Rosenblum, Performance Practices in Classic Piano Music</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Students introduce exam programs</td>
<td></td>
</tr>
<tr>
<td>Vocal workshop</td>
<td>6 September</td>
<td>Guest workshop: Roy Howat</td>
<td></td>
</tr>
<tr>
<td>Class performances</td>
<td>13 September</td>
<td>Discussion: Memorising music</td>
<td><a href="http://memorisingmusic.com/">http://memorisingmusic.com/</a> See blog about this topic</td>
</tr>
<tr>
<td>Interpreting 19th century works cont’d Class performances</td>
<td>20 September</td>
<td>Reading 19th century Scores – comparative repertoire study Chopin, Brahms</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>Peer review writing</td>
<td></td>
</tr>
<tr>
<td>Group projects Class performances</td>
<td>27 September</td>
<td>Presentations and class performances</td>
<td></td>
</tr>
<tr>
<td>Event</td>
<td>Date</td>
<td>Details</td>
<td></td>
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<td>-------------------------------------------</td>
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<tr>
<td>Recess</td>
<td>28 Sept – 7 Oct</td>
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<tr>
<td>Flute workshop</td>
<td>11 Oct</td>
<td>Flute masterclass, TBC Performance rehearsals</td>
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<tr>
<td>Geoffrey Collins</td>
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<tr>
<td>Diction in performances by acclaimed artists</td>
<td>18 Oct</td>
<td>Clarifying texts in performance Presentations and performance rehearsals</td>
<td><a href="http://www.bach-cantatas.com/Articles/BWV82-Golomb.htm">http://www.bach-cantatas.com/Articles/BWV82-Golomb.htm</a></td>
</tr>
<tr>
<td>Class Group project presentations</td>
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<tr>
<td>Jazz workshop</td>
<td>25 Oct</td>
<td>Guest: TBC Performance rehearsals</td>
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<tr>
<td>Composition/jazz concert</td>
<td>29 Oct / 1 Nov</td>
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13. Resources for students

**Textbook**

**Some further suggested resources:**


**A few websites of many:**

*For singers:*
http://www.atlantavoicelessons.com/vocaltechnique.html

*Search “Repertoire for Clarinet” on the internet for several useful sites. Beethoven archive:*
http://www.beethoven-haus-bonn.de/sixcms/detail.php?id=39129&template=&_mid=39129

*http://www.dancavanagh.com/education/JazzPianoResourcesCavanaghTMEA08.pdf*
Classical music reviews. Here you can submit a review for evaluation prior to having it published on the web.


Professional musicians performing on YouTube

Please note the Library website: http://www.library.unsw.edu.au/

14. Course evaluation and development

Student evaluative feedback regarding this course is gathered periodically using, among other means, UNSW's Course and Teaching Evaluation and Improvement (CATEI) Process. Student feedback is taken seriously, and continual improvements are made to the course based in part on such feedback. Based on previous feedback, this outline has been revised with a view to incorporating more workshops led by invited guests as far as resources permit. Guests for 2013 are specialists in areas of instrumental, vocal studies, and in jazz performance.

http://www.library.unsw.edu.au/

15. Course evaluation and development

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16. Practical examination programs

Practical examination programs should be negotiated between teacher and student with a view to achieving optimum technical and musical development. Examination programs should be: musically coherent; usually representative of several style periods; appropriate for your technical and musical level; and usually constitute a balanced programme.

Any number of works may be performed. Students and teachers are strongly encouraged to plan ahead with repertoire goals projected over several years. Works which have been presented in-class performances are to be presented again for the examination recital. However, any work which has been presented in an examination may not be presented in a subsequent examination.

All programs for MUSC 2402 must include a study, etude or other equivalent technical work (such as a suitable vocalise for singers).

Students will also be asked to undertake a sight-reading exercise during the practical examination.
Your program of study must be signed by your private teacher and requires signed approval from C.L. not later than Week 5. If your program approval is late your performance mark will be penalised according to SAM 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.

N.B. On the day of your examination, you must provide the examiner with copies (or photocopies) of the music you are presenting.

This semester, practical examinations are expected to be held during the week 15, Nov 11-14 – this will be confirmed in class.

17. Administrative matters

Please consult the website ESSENTIAL INFORMATION FOR ALL SAM STUDENTS which is to be found on the course homepage for further administrative information.

Note that a minimum 80% attendance rate is required to pass this course. Information on relevant Occupational Health and Safety policies and expectations as 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