



UNSW
AUSTRALIA

**Faculty of Arts and Social
Sciences**

School of the Arts and Media

MUSC2701

Performance Laboratory 3

Session 1, 2016

UNSW Course Outline

Staff Contact Details

Position	Name	Email	Availability	Location	Phone
Course Authority	Laura Chislett Jones	l.chislettjones@unsw.edu.au	email		
Composition Lecturer	Dr John Peterson	j.peterson@unsw.edu.au	email	Webster 105	(93854870)

School of the Arts and Media Contact Information

Room 312, level 3 Robert Webster

Building Phone: 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.
- Timetable clash - If a student is unable to attend all classes for a course due to timetable clashes, the student must complete the UNSW Arts & Social Sciences Permissible Timetable Clash Application form: <https://www.arts.unsw.edu.au/ttclash/index.php>
- Where practical, a student's attendance will be recorded. The procedure for recording attendance will be set out on the course Learning Management System (Moodle).
- A student who attends less than 80% of the classes/activities and has not submitted appropriate supporting documentation to the Course Authority to explain their absence may be awarded a final grade of UF (Unsatisfactory Fail).
- 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 rather than be awarded a final grade of UF. The final decision as to whether a student can be withdrawn without failure is made by Student Administration and Records.
- 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 For 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/>

Course details

Credit Points: 6

Summary of the Course:

Performance Laboratory 3 further develops skills in solo and ensemble performance through participation in an ensemble, concerts and workshops. The course includes individual instruction in a vocal or instrumental specialisation or composition, as well as participation in a self-selected vocal and/or instrumental ensemble. Attendance and participation is required in (i) Performance Seminar, a forum that provides a platform for open performances, masterclasses and peer criticism, as well as, (ii) Performance/Composition Workshop, a forum that includes the discussion and demonstration of issues related to performance practice, interpretation and musical style.

Student learning outcomes:

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

1. Demonstrate technical security and confidence in performance as well as a developing sense of the artistic requirements needed for persuasive instrumental or vocal performance, particularly in terms of **articulation**, **phrasing** and **ornamentation** across various styles or genres. In the case of composers, students will have produced a portfolio that demonstrates (i) an ability to analyse compositions in various styles, (ii) an understanding of orchestration for diverse ensembles, and, (iii), the application of compositional techniques to the creation of original compositions.
2. Demonstrate an ability to work effectively in music ensembles and show a critical awareness of

the various roles involved.

3. Demonstrate perceptive listening skills in music performance through written and verbal critiques.

Teaching Strategies & Rationale

In order to develop the required technical and aesthetic skills in instrumental or vocal performance, or composition, Performance Laboratory 3 students are required to: (i) undertake private specialist instrumental, vocal or composition instruction (10 hours minimum) (ii) attend and participate in Performance Seminar, an open forum that provides masterclasses, public performance experience and the opportunity to develop skill in music criticism (8 hours per session) as well as Performance/Composition Workshops (8 hours per session), and (iii) participate in a self-selected ensemble (20 hours per session).

Assessment

Assessment Items to Learning Outcomes

Critical review and report

Demonstrate perceptive listening skills in music performance through written and verbal critiques/blogs.

Ensemble part-testing and one page self-assessment

Demonstrate an ability to work effectively in music ensembles and show a critical awareness of the various roles involved.

Performance/composition examination

Demonstrate technical security and confidence in performance as well as a developing sense of the artistic requirements needed for persuasive instrumental or vocal performance, particularly in terms of articulation, phrasing and ornamentation across various styles or genres; or, in the case of composition students, produce a portfolio that demonstrates (i) an ability to analyse compositions in various styles (ii) skills in orchestration for various ensembles, and (ii) the application of diverse compositional techniques to the creation of original compositions.

Workshop presentation (schedule to be posted on Moodle in week 2)

Demonstrate technical security and confidence in performance as well as a developing sense of the artistic requirements needed for persuasive instrumental or vocal performance, particularly in terms of articulation, phrasing and ornamentation across various styles or genres; or, in the case of composition students, produce a portfolio that demonstrates (i) an ability to analyse compositions in various styles (ii) skills in orchestration for various ensembles, and (ii) the application of diverse compositional techniques to the creation of original compositions.

Demonstrate perceptive listening skills in music performance through written and verbal critiques.

Assessment Task	Length	Weight	Learning outcomes assessed	Graduate attributes assessed	Due Date	Feedback
1. Performance seminar critiques/blogs	2 reviews of 500 words each. The first blog is to be on seminar No. 1, and the second blog is your own choice of seminars 2 through 5	15%	3	1,4	The first blog will be due on Friday March 18 at midnight, to be uploaded onto Moodle under Learning Activities. The next blog is due 7 days after the relevant seminar	Feedback comments and mark will be visible on Moodle under 'Grades'.
2. Workshop Presentation	Performance/presentation in class of maximum 8 minutes, with accompanying 1,000 word document. Further details to be provided in Workshop 1.	15%	1,3	1,4	Weeks 7 – 12. Schedule will be uploaded to Moodle.	Feedback comments and mark will be visible on Moodle under 'Grades'
3. Ensemble part testing	5 minutes	20%	1,2	2,3,4,5	Week 13	Test results and verbal feedback from ensemble directors
4. Performance examination/ Composition portfolio	20 mins	50%	1	2,4	Week 15	Written report.

Further details on assessment tasks will be given in Workshop 1 and on Moodle under Assessment Summary

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

Submission of Assessment Tasks

Students are expected to put their **names** and **student numbers** on **every page** of their assignments. 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 Moodle . In instances where this is not possible it will be stated on your course's Moodle site with alternative submission details (for example, the 1,000 word document accompanying your Workshop Presentation which must be handed to the lecturer at this start of the

class in which you will be examined, and also submitted to Turnitin).

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 SAM assessment protocols at

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

Extension Procedure

- A student seeking an extension should submit a SAM extension application form (found in Forms on SAM website) to the Course Authority before the due date.
- The Course Authority should respond to the request within two working days of the request.
- 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.
- 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.
- 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.
- A student who misses an assessed activity held within class contact hours should apply for Special Consideration via myUNSW.
- For more information, see the SAM 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://student.unsw.edu.au/special-consideration>

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.

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.

Details of what plagiarism is can be found on the Learning Centre's Website Plagiarism & Academic Integrity website (<http://www.lc.unsw.edu.au/academic-integrity-plagiarism>), in the myUNSW student A-Z: Guide <https://student.unsw.edu.au/plagiarism> and in Appendix A of the Student Misconduct Procedure (pdf- <https://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf>).

It is not permissible to buy essay/writing services from third parties as the use of such services constitutes plagiarism because it involves using the words or ideas of others and passing them off as your own. Further, it is not permissible to sell copies of lecture or tutorial notes as you do not own the rights to this intellectual property.

If you breach the *Student Code* with respect to academic integrity the University may take disciplinary action under the *Student Misconduct Procedure* (see above).

The Learning Centre also provides substantial educational 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.

Course schedule

Week	Day and Date	Event	Notes
1	Friday 4 th March, 09:00 – 11:00	Workshop 1 Group C Webster 334	Overview and introduction to course content and assessment requirements Milestones: articulation, phrasing and ornamentation
2	Friday 11 th March Friday 11 th March 12:00 – 14:00	Workshop 1 Group A Webster 334 Performance Seminar 1, John Clancy Auditorium	As above. Articulation, phrasing and ornamentation as seen through the lens of historically informed Performance Practice. Laura Chislett
3	Friday 18 th March 09:00 – 11:00	Workshop 1 Group B Webster 334	As above. Compulsory blogs due by midnight tonight
4	Good Friday 25 th March	No class	Students from Group C please attend Workshop 2 on either Friday 8 th or 15 th April, 09:00, Webster 334
5	Friday 8 th April 09:00 – 11:00 Friday 8 th April 12:00 – 14:00	Workshop 2 Group A Webster 334 Performance Seminar 2, Clancy	Ornamentation: a discussion of different styles and periods with student performer participation and recorded examples. Guest Lecture and Masterclass: Neal Peres da Costa Late 19 th Century Performance Practice
6	Friday 15 th April 09:00 – 11:00	Workshop 2 Group B Webster 334	As above Blog post for Seminar 2 due at midnight
7	Friday 22 nd April 09:00 – 11:00	Workshop 3 Group C Webster 334	Workshop Presentations
8	Friday 29 th April 09:00 – 11:00 Friday 29 th April 12:00 – 14:00	Workshop 3 Group A Webster 334 Performance Seminar 3, Clancy	Workshop Presentations Guest Lecture and Masterclass Daniel Rojas Latin American musical traits and influences (and masterclass)
9	Friday 6 th May 09:00 – 11:00	Workshop 3 Group B Webster 334	Workshop Presentations Blog post on Performance Seminar 3 due at midnight
10	Friday 13 th May 09:00 – 11:00	Workshop 3 Group C Webster 334	Workshop Presentations
11	Friday 20 th May 09:00 – 11:00 Friday 20 th May 12:00-1400	Workshop 4 Group A Webster 334 Performance Seminar 4, Clancy	Workshop Presentations Articulation, phrasing and ornamentation: 20 th century and beyond plus Student Performances Laura Chislett
12	Friday 27 th May 09:00 – 11:00	Workshop 4 Group B Webster 334	Workshop Presentations Blog post on Performance Seminar 4 due at midnight
13	Friday 3 rd June 09:00 – 11:00	Workshop 4 Groups A, B, and C	Workshop Presentations

	Friday 3 rd June 12:00 – 14:00	Webster 334 Performance Seminar 5: Class Concert	Student Performances
14	Friday 10 th May		Blog on Performance Seminar 5 due at Midnight
15		Practical examinations	

Prescribed Resources

Williamon, A. (Ed.). (2004) *Musical Excellence: strategies and techniques to enhance performance*. Oxford: Oxford University Press

Recommended Resources

Bach, C. P. E. (1753) *Essay on the True Art of Playing Keyboard Instruments*
Trans. William Mitchell. New York: W.W. Norton and Co. 1949

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

Bernac, P. (1976). *The interpretation of French song*. London: Gollancz.

Butt, J., & Dreyfus, L. (Eds.). (2001). *Playing with History: The historical approach to Musical Performance*. Cambridge: Cambridge University Press.

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

Coehlo, V. (Ed.). (2003). *Cambridge companion to the guitar*. Cambridge: Cambridge University Press.

Coffin, B. (1960-2). *The singer's repertoire*. (2nd Ed.). Metuchen, New Jersey: Scarecrow.

_____. (1987). *Coffin's sounds of singing: principles and application of vocal techniques with chromatic vowel chart*. (2nd ed.). Metuchen, New Jersey: Scarecrow.

Davidson, J. (2004). *The Music Practitioner*. Aldeshot, Ashgate

Espini, N. (1977). *Repertoire for the solo voice*. Metuchen, New Jersey: Scarecrow.

Fabian, D. (2003). *Bach performance practice 1945–1975: A comprehensive review of sound recording and literature*. Aldeshot, Ashgate.

Fleming, Renée (2004) *The inner voice: the making of a singer*. New York: Penguin Group

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

Hagberg, K. (2003) *Stage Presence from Head to Toe: a Manual for Musicians*

The scarecrow Press

- Herbert, T., & Wallace, J. (Eds.). (1997). *The Cambridge companion to brass instruments*. Cambridge and New York, Cambridge University Press.
- Hinson, M. (2000). *Guide to the pianist's repertoire*. (3rd ed.). Bloomington: Indiana University Press.
- Hodson, R. (2007). *Interaction, interplay and improvisation in jazz performance*. London: Routledge.
- Howat, Roy. (2009). *The art of French piano music*. New Haven: Yale University Press.
- Hudson, R. (1997). *Stolen time: the history of tempo rubato*. Cambridge: Cambridge University Press.
- Inglis, I. (2006). *The performance of popular music*. Farnham, Burlington: Ashgate
- Kramer, J. (1988). *Listen to the music*. New York: Schirmer.
- Lawson, C. & Cross, J. (Eds.). (1995). *The Cambridge companion to the clarinet*. Cambridge: Cambridge University Press.
- Lehmann, L. (1945). *The interpretation of songs*. New York: Dover.
- Levine, M. (1989). *The Jazz Piano Book*. New York: Sher Music Co.
- Lockwood, A.H. (1989). Medical problems of musicians. *The New England Journal of Medicine*, 320, 221-227.
- Marchant-Haycox, S.E., & Wilson, G.E. (1992). Personality and stress in performing artists. *Personality and individual differences*, 13, 101-1068.
- Mozart, L. (1756) *A Treatise on the Fundamental Principles of Violin Playing*
Translated and republished Oxford and New York: Oxford University Press 1948 and 1951
- Musgrave, M. & Sherman, B. (2003). *Performing Brahms*. Cambridge: Cambridge University Press.
- Neumann, F. (1993). *Performance practices of the seventeenth and eighteenth centuries*. New York: Schirmer.
- Parncutt, R. & McPherson, G. (2002). *The science and psychology of music performance: Creative strategies for teaching and learning*. Oxford: Oxford University Press.
- Pino, D. (1980). *The clarinet and clarinet playing*. London: Macmillan.
- Potter, J. (Ed.). (2000). *The Cambridge companion to singing*. Cambridge: Cambridge University Press.
- Quantz, J.J. *On Playing the Flute* (1752)Trans. Edward Reilly
Translated and reprinted, New York: The Free Press 1966
- Rink, J. (Ed.). (2005). *Musical performance: Studies in musical interpretation*. Cambridge: Cambridge University Press.

- Rosen, C. (2002). *Beethoven`s piano sonatas: a short companion*. New Haven: Yale University Press.
- Rosenblum, S. (1992). *Performance practices in classic piano music*. Bloomington: Indiana University Press.
- Schenker, Heinrich (1933) *Five graphic analyses*. Republished New York: Dover Publications (1969).
- Seaton, Douglas. (1983). *The art song: a research and information guide*. New York: Garland.
- Stowell, R. (1990). *Violin technique and performance practice in the late eighteenth and early nineteenth centuries*. Cambridge: Cambridge University Press.
- Taruskin, Richard. (1995). *Text and act: Essays on music and performance*. Oxford: Oxford University Press.
- Tromlitz, G.J. (1791) *The Virtuoso Flute Player*. Trans. A. Powell, Cambridge, Cambridge University Press.
- Turk, D.G. *Klavierschule*. (1982). Trans. Raymond Hagg, Lincoln: University of Nebraska Press.
- Westney, W. (2003). *The perfect wrong note*. New York: Amadeus Press.
- Wolff, K. (1990). *Masters of the keyboard: Individual style elements in the piano music of Bach, Haydn, Mozart, Beethoven, Schubert, Chopin and Brahms*. Bloomington: Indiana University Press.

A few websites of many:

UNSW Library

<http://info.library.unsw.edu.au/web/services/services.html>

*For singers:

<http://www.atlantavoiceslessons.com/vocaltechnique.html>

For review writing:

*<<http://inkpot.com/classical/writeforus.html>> Classical music reviews. Here you can submit a review for evaluation prior to having it published on the web.

<http://www.australianmusiccentre.com.au/>

Professional musicians performing on YouTube

https://www.academia.edu/265369/Beyond_the_Interpretation_of_Music

<https://societymusictheory.org/societies/interest/performanceanalysis/bibliography>

Course evaluation and development

Student feedback will be gathered using CATEI and carefully considered with a view to achieving

continual improvement in the student learning experience. Students are welcome to discuss any matter related to this course with the Course Convenor by email or in person.