



Faculty of Arts  
& Social Sciences

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**School of the Arts and Media**

**MUSC2701**

**Performance Laboratory 3**

**Session 1, 2015**

# UNSW Course Outline

## 1. Location of the course

Faculty	Arts and Social Sciences		
School	School of the Arts and Media		
Course Code	MUSC2701		
Course Name	Performance Laboratory 3		
Session	1	YEAR 2015	
Location	Clancy Auditorium – Performance Seminar	Mondays Weeks 3,5,7,9,11	14-16
	Webster G17 – Performance workshop	Tuesdays a) Weeks 2,5,8,11 or b) Weeks 3,6,9,12 or c) Weeks 1, 4, 7,10 or	11-13 11-13 11-13
	Ensemble	See SAM website <a href="https://sam.arts.unsw.edu.au/students/resources/music-students/music-ensembles/">https://sam.arts.unsw.edu.au/students/resources/music-students/music-ensembles/</a>	

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### 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, Tuesday 1-2pm or email for appointment	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](mailto: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, screenings 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://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

## 7. Course details

### Credit Points:

Performance Laboratory 3 is a 6 unit of credit course.
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### Summary of the Course

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

### Aims of the Course

This course aims to develop:

1. Increasing technical skill with the capacity to formulate artistic objectives under the guidance of a teacher as demonstrated through performance or composition.
2. Informed performance in at least one musical style or genre  
Building on the foundation gained in MUSC1704 or MUSC1705, this course aims to further technical skill and emphasizes the development of artistic objectives and considered, informed decisions in music performance and composition.

### Student learning outcomes

At the conclusion of this course, students 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** in given styles or genres; or, in the case of composition students, produce a portfolio that demonstrates i) an ability to analyze compositions in various styles; ii) skills in orchestration for various ensembles, and iii) the application of diverse 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.

### Graduate Attributes

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 discipline specific knowledge, such as instrumental or vocal performance, score reading and writing skills, inner hearing, music theory and repertoire knowledge (associated with learning outcomes 1,2,3).

2. The capacity for enterprise, initiative and creativity developed primarily through opportunities for performing, and being involved in concert organizing and musical leadership (associated with learning outcome 2).

3. An appreciation of, and respect for, diversity through participation in and study of diversity of musical practices and thinking (associated with learning outcome 2).

4. 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).

5. 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

This course is included to enable students to develop enhanced practical skills in music and the ability to discuss music performance in an informed manner. These skills will enhance their practice as a professional musician. The course design reflects my position that practice within the field of music will require advanced levels of practical skill combined with the ability to discuss performance in a cogent manner.

## 9. Teaching strategies

In order to develop the required technical and aesthetic skills in instrumental and 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 (10 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).

## 10. Assessment

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

<i>Assessment task</i>	<i>Length</i>	<i>Weight</i>	<i>Learning outcomes assessed*</i>	<i>Graduate attributes assessed*</i>	<i>Due date</i>
1. Workshop presentation	10 min presentation and 1000 word report	15%	1,3	1,4,5	As scheduled in class
2. Performance/Composition examination	30 mins	50%	1	1	Week 15
3. Ensemble part-testing and one page self-	5 mins	20%	2	2,3	Week 13 as scheduled

assessment					
4. Critical review and report writing	2 reviews of 500 words	15%	3	1,4.5	1) By Monday Week 7 2) By Monday Week 12

Detailed description of assessment items.

Further detail on the assessment tasks will be provided during the first workshop class.

1. Workshop presentation: Students will be required to present a performance in class with an accompanying written commentary explaining articulation, phrasing or ornamentation in the repertoire under study. The brief written submission should present the evidence for the decisions taken in the performance and demonstrate engagement with relevant scholarly literature. The presentation should be no longer than ten minutes with time mostly devoted to the performance. A written submission of no more than 1000 words will be handed to the coordinator at the time of performance. Composers should liaise with Christine Logan about requirements for the presentation.
2. Performance/composition examination. Performers will present an examination recital of 20 minutes' duration. The program will be at the discretion of the private teacher and student but must include a study or etude and the program must be approved by the course coordinator. Submit your program for approval through the Performance Laboratory Portal, no later than Week 4. Any number of pieces may be presented for examination. A short sight reading test will also be part of the exam. Practical examinations will be held in Week 15. Composition students will be required to submit a composition portfolio and should liaise with Christine Logan about teachers and program.
3. Ensemble part-testing. Students' contribution to ensemble performance and workshops will be assessed by the ensemble director and through a part-checking examination during the course of the session. This assessment task includes part-checking in addition to a one-page self-criticism on ensemble contribution to be presented at the time of part-checking and submitted through Turnitin. Part checking will be held in Week 13.
4. Critical review and report writing. Two 500 word submissions are required: 1) A formal review of a selected performance (from the Clancy performance seminars in weeks 8, 11 or the concert in Week 11 at the seminar in Clancy and 2) A commentary with follow-up on specific performance issues arising from Performance seminar (during weeks 3 or 5). Further detail will be provided in class and on Moodle. The two written assignments listed under item 4 must be submitted no later than one week after the class to which they relate.

### 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 specific 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 analyze 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**

A copy of your written submission for the workshop should be provided to the coordinator on the day of your presentation with an electronic copy submitted through Moodle (Turnitin). Your one page self-criticism of your part in your ensemble (which is a reflection on your work towards the ensemble performance including a brief summary of issues arising in rehearsal and an explanation of the work you have done outside the rehearsal) should be provided at the time of part-checking and submitted on Moodle. All reviews and reports (assessment item 4) will be submitted online through the Moodle.

### **Late Submission**

PLEASE NOTE THAT THESE RULES APPLY FOR ALL COURSES IN FASS.

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://www.arts.unsw.edu.au/current-students/academic-information/protocols-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://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.

## 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 Student Information website (<https://student.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>).

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

Week/ Date	Day	Event	Notes
1 3/3	Tuesday G17, 11-1	Workshop 1 (Group C)	<i>Workshop 1</i> <i>Weeks 1/2/3</i> Overview and Introduction to course content, requirements, text
2 10/3	Tuesday	Workshop 1 (Group A)	See above
3 16/3	Monday Clancy Auditorium 2-4pm	Performance seminar 1	Knowing the score: reading signs of Articulation, Phrasing and Ornamentation
17/3	Tuesday	Workshop 1 (Group B)	See above
4 23/3	Monday		<i>Report/review on seminar 1 due today</i>
24/3	Tuesday	Workshop 2 (Group C)	
5 30/3	Monday Clancy Auditorium 2-4pm	Performance seminar 2	Ornamentation in different styles and historical periods with performer participation
31/3	Tuesday	Workshop 2 (Group A)	Performances in class and discussion of workshop presentation in progress
<b>RECESS</b>			
6 13/4 14/4	Monday Tuesday	Workshop 2 (Group B)	<i>Report/review on seminar 2 due today</i>

16/4	Thursday	Leighton Hall 1.10pm	<i>Violin masterclass, Dene Olding</i>
7 20/4	Monday	Performance seminar 3 Clancy Auditorium	Guest seminar/masterclass; Paul Cutlan, saxophonist/ clarinetist/composer Phrasing and articulation Classical and Jazz styles
21/4	Tuesday	<i>Workshop 3 (Group C)</i>	Student Presentations
8 27/4 28/4	Monday Tuesday	Workshop 3 (Group A)	<i>Report/review on seminar 3 due today</i> Student Presentations
9 4/5	Monday	Performance Seminar 4 Clancy Auditorium	Guest seminar /masterclass Robyn Wells, voice, Sydney Conservatorium
	Tuesday	Workshop 3 (Group B)	Student Presentations
10 12/5	Tuesday	Workshop 4 (Group C)	Student Presentations
11 18/5	Monday	Clancy Auditorium 2-4pm	Student concert and discussion including class discussion about stage presence and presentation
19/5	Tuesday	Workshop 4 (Group A)	Student Presentations
12 25/5	Monday		<i>Report/review on Week 11 concert due today</i>
26/5	Tuesday	Workshop 4 (Group B)	Student Presentations
13 2/6	Tuesday	Extra workshop	TBC – Student presentations if required, 11-1pm G17 Ensemble Part-checking this week
15			Practical examinations 15-18 June

### 13. Expected Resources for students

#### Textbook

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

#### Other resources

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

*Music Performance Research* – an online refereed journal, <http://mpr-online.net>

Ayrey, C. (2004). *Analytical strategies and musical interpretation*. Cambridge: Cambridge University Press

Malcolm Bilson – extract from *Knowing the Score*

<https://www.youtube.com/watch?v=az9NWZ2PGGg>

Malcolm Bilson- extracts from *Performing the Score*

Green, Barry. *Mastery of Music clips*

<https://www.youtube.com/watch?v=6Wkny3GgNnA>

Cook, Nicholas. (2013). *Beyond the Score: Music as performance*. New York: Oxford University Press.

Garcia, Manuel. (1984). *A complete treatise on the art of singing*. Ed. Donald Paschke. New York: Da Capo Press. UNSW Library Level 9 (SQ 784.932/4 A)

Inglis, I. (2006). *The performance of popular music*. Farnham, Burlington: Ashgate.

Mozart, Leopold. *A treatise on the fundamental principles of violin playing*. 2<sup>nd</sup> ed. Oxford, Oxfordshire; New York: Oxford University Press.

Neumann, Frederick. (1993). *Performance Practices of the Seventeenth and Eighteenth Centuries*. (UNSW Library S 781.4309032/1) New York: Schirmer Books.

Rosenblum, S. (1991). *Performance Practices in Classic Piano Music*. Bloomington: Indiana University Press. UNSW Library Level 9 (786.2143/2 B)

Wolff, K. (1990). *Masters of the keyboard: individual styles elements in the piano music of Bach, Haydn, Mozart, Beethoven, Schubert, Chopin and Brahms*. (Enlarged edition) Bloomington: Indiana University Press.

The UNSW Library website: <http://info.library.unsw.edu.au/web/services/services.html>

#### 14. Course evaluation and development

Student feedback will be gathered using CATEI and carefully considered with a view to taking on board suggestions for improvement in the student learning experience wherever this is practicable. Students are welcome to discuss any matter related to this course with the Course Convenor by email or in person.