



Faculty of Arts  
& Social Sciences

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**School of the Arts and Media**

**MUSC2702**

**Performance Laboratory 4**

**Session 2, 2014**

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

## UNSW Course Outline

### 1. Location of the course

Faculty	Arts and Social Sciences	
School	School of the Arts and Media	
Course Code	MUSC2702	
Course Name	Performance Laboratory 4	
Session	2	Year 2014
Location	Clancy Auditorium (Performance seminars)	Fridays 9-11, Weeks 2,5,8,11,12
	Webster G17 (Performance workshops)	Fridays 2-4 a) Weeks 1, 4, 7, 10 b) Weeks 2, 5, 8, 11 c) Weeks 3, 6, 9, 12

### 2. Table of Contents

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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 104	93854873
Composition Lecturer	Dr John Peterson	j.peterson@unsw.edu.au	Webster 105	93854870

### 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 and tutorials will be recorded. 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 4 has 6 units of credit

### Summary of the Course

Performance Laboratory 4 further develops and consolidates skills in solo performance or composition 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 (1) Performance seminar, a forum that provides a platform for open performances, masterclasses and peer criticism, and (2) Performance/Composition Workshop, a forum that includes the discussion of performance/composition techniques, the critical skills required for the independent study of music performance, and aspects of musical style and artistic interpretation.

### Aims of the Course

This course will enable students to develop

1. Increasing technical skills with the capacity to formulate and realize artistic objectives under the guidance of a teacher as demonstrated through historically and stylistically informed performance or composition in two or more selected musical genres.
2. Advanced skills in cooperative music making and capacity to take minor leadership roles in ensembles as required.
3. A detailed knowledge of selected topics in music performance or composition studies.

#### **Student learning outcomes**

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

1. Demonstrate technical security, confidence and a keen sense of the artistic terms of tonal and dynamic range and structural planning in at least two selected styles or genres for performance; or in the case of composition specialists, demonstrate an in-depth knowledge of instrumental timbres and their relationship to textural balance in various ensembles, as well as an advanced understanding of musical structure and compositional techniques.
2. Demonstrate an ability to work effectively in music ensembles and show a critical awareness of the various roles involved and a capacity to take on minor leadership roles as required.
3. Demonstrate perceptive critical listening skills in music performance or composition through written and verbal critiques or musical analysis of contemporary works.

#### **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.

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

1. Develop (GA #1), "the skills involved in scholarly enquiry, such as information literacy, critical analysis, and writing" (associated with learning outcome 3 and assessment tasks 3,4)
2. Develop (GA#2), "an in-depth engagement with discipline-specific knowledge, such as instrumental or vocal performance, composition, score reading and writing skills, inner hearing, music theory, and repertoire knowledge (associated with learning outcome 1 and assessment tasks 1,2)
3. "Engage with music in its interdisciplinary context through the study of music history, music ethnography/anthropology, and music technology," (GA#3). This is associated with learning outcome 2 and assessment task 1.
4. Develop (GA#4), "capacity for analytical and critical thinking and for creative problem-solving through individual instrumental or vocal study, composition, participation in performing ensembles and academic tasks involving theoretical issues (associated with learning outcomes 1,3 and assessment tasks 1,2,3,4
5. Develop (GA#5), "the capacity for enterprise, initiative and creativity, developed primarily through opportunities for performing and composing, and being involved in concert organizing and musical leadership," (associated with learning outcome 2 and assessment activity 1.

#### **8. Rationale for the inclusion of content and teaching approach**

Performance Laboratory 4 is a core course for BMus candidates. The course is part of sequence of performance based courses that aim to extend students' expressive and executant abilities in musical performance or composition. The development of music performance skills proceeds cumulatively and incrementally and requires attention to individual as well as cooperative forms of music making. The course therefore provides an opportunity for students to extend both individual

and ensemble performance skills as well as practical and critical knowledge related to performance.

## 9. Teaching strategies

In order to develop the required technical and aesthetic skills in instrumental or vocal performance, or composition, Performance Laboratory 4 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).

## 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	Learning outcomes assessed	Graduate attributes assessed	Due date
1. Ensemble part testing	5 mins	20%	1, 2	2,3,4,5	Week 13 TBC
2. Performance examination/composition portfolio	20 mins	50%	1	2,4	Week 15 TBC
3 Critical review and report writing	1 review 1 commentary Each item 500 words	15%	3	1, 4	Not later than two weeks after relevant workshop – two submissions in choice of Weeks - 4, 7, 10, 13.
4 Workshop presentation	Performance in class (up to 8 minutes) with accompanying commentary (1000 words)	15%	1,3	1,4	As scheduled in class, weeks 7-12

### Assessment tasks – further information

Further detail concerning assessment tasks will be provided in the first class.

#### 1. Ensemble part testing

All students in MUSC2702 are required to participate in one UNSW ensemble. Information about ensembles and schedules may be found on the web at:

<https://sam.arts.unsw.edu.au/students/resources/music-students/music-ensembles/>.

Auditions (where needed) take place during Week 0 and rehearsal begin in Week 1. Your contribution to the ensemble will be assessed by the ensemble director and through a part checking examination in Week 13.

2. Performance examination or composition portfolio  
Students will be required to prepare a practical performance examination to be held at the end of the session. Composition students will be required to submit a composition portfolio. Practical examinations will be held in Week 15. Preparation for this will be supported by individual lessons with your specialist tutor. MUSC2702 students should prepare an examination programme of 20 minutes' duration. A study or etude and a range of styles should be evident in the programme; otherwise there are no mandatory pieces. The program must be discussed with your teacher and is subject to the approval of the course convenor, Christine Logan. You should register your proposed programme for approval, through the Performance Lab online interface, by Friday August 29.

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(s) as early as possible in the session. It is your responsibility to find a suitable accompanist.
- f) At the time of your examination, you must provide the examiner with copies (or photocopies) of the music you are presenting.

**Composition students** will be required to submit a composition portfolio and should discuss their programme with John Peterson.

3. Critical review and report writing  
Two 500 word submissions are required. Each should report/review a topic that has arisen during the performance seminar classes. Your report/review should be submitted within two weeks of the relevant class. The report/review should demonstrate that you have investigated the topic further, through reading, listening, and/or discussing it with other musicians. Suitable references will be expected. Note that there are four opportunities to submit reports / reviews.
4. Workshop presentation  
The requirements of the presentation will be discussed further in class. Students will be required to present a performance in class with an accompanying written commentary. In your brief written submission (not more than 1000 words), explain your artistic objectives and the decisions taken in your performance and demonstrate your engagement with relevant scholarly literature.  
Your Performance should be the most part of your presentation. Summarize the key points of your written submission, a copy of which should be handed to the convenor at the time of your performance.

#### **Submission of Assessment Tasks**

Please note that a cover sheet is required for all hard copy submissions. The written text should be handed to the coordinator on the day of your workshop presentation. 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 submitted at the time of part-checking. Reviews and reports (assessment item 3) will be submitted online through Moodle.

**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. See instructions below.**

## 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](mailto: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](mailto: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

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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 made within three working days of the assessment task or submission deadline missed.

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

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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.

## 12. Course schedule

Week, Date	Topic	Location	Lecture Content	Tutorial/Lab Content
1 – 1 Aug	Group 1 Workshop 1	Webster G17 2-4pm		Introduction to course requirements; Class performances;  Harmonic and structural thinking in various musical styles
2 – 8 Aug	Performance seminar 1 Group 2 Workshop 1	Clancy 9-11  Webster G17 2-4pm	Overview of the course Decision making in performance preparation; Formulating artistic	

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			objectives in various musical styles	
3 – 15 Aug	Group 3 Workshop 1	Webster G17 2-4pm		Introduction to course requirements; Class performances;  Harmonic and structural thinking in various musical styles
4 – 22 Aug	Group 1 Workshop 2	Webster G17 2-4pm		Class performances
5 – 29 Aug	Performance seminar 2 Group 2 Workshop 2	Clancy 9-11  Webster G17 2-4pm	Singers' workshop Guest: Michael Lewis (AO) Performances and presentations	Class performances
6- 5 Sept	Group 3 Workshop 2	Webster G17 2-4pm		Class performances (with jazz specialist)
7 – 12 Sept	Group 1 Workshop 3	Webster G17 2-4pm		Performances and Presentations
8 – 19 Sept	Performance Seminar 3  Group 2	Clancy 9-11 Webster G17 2-4pm	Brass workshop with student performers Guest: Paul Goodchild (SSO)	
9 – 26 Sept	Group 3 Workshop 3	Webster G17 2-4pm		Performances and Presentations
	Mid – session Break			
10 –10 Oct	Group1 Workshop 4	Webster G17 2-4pm		Presentations
11 –17 Oct	Performance Seminar 4    Group 2 Workshop 4	Clancy 9-11    Webster G17 2-4pm	Guest workshop with Dr Sarah Grunstein ( <a href="#">New York</a> ) Bach – performance and scholarship with student performances	Presentations
12 –24 Oct	Concert  Group 3 Workshop 4	Clancy 9-11 Webster G17 2-4pm	Student performance concert	Presentations

### 13. Expected Resources for students

Text

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

#### Some further suggested resources:

- 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.
- 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.
- 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.
- 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.
- Panclutt, 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.
- Rosen, C. (2002). *Beethoven's piano sonatas: a short companion*. New Haven: Yale University Press.
- Seaton, Douglas. (1983). *The art song: a research and information guide*. New York: Garland.
- Rink, J. (Ed.). (2005). *Musical performance: Studies in musical interpretation*. Cambridge: Cambridge University Press.
- Rosenblum, S. (1992). *Performance practices in classic piano music*. Bloomington: Indiana University Press.
- 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. (1991) *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

#### 14. Course evaluation and development

MUSC2702 is a new course. 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.

Christine Forgács 17/7/14 6:33 PM

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