MUSC3402
ADVANCED PROFESSIONAL PRACTICES B

Semester 2, 2013
1. Location of the course

<table>
<thead>
<tr>
<th>Faculty</th>
<th>Arts and Social Sciences</th>
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<tbody>
<tr>
<td>School</td>
<td>School of the Arts and Media</td>
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<tr>
<td>Course Code</td>
<td>MUSC3402</td>
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<tr>
<td>Course Name</td>
<td>Advanced Professional Practices B</td>
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<tr>
<td>Session</td>
<td>2</td>
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<tr>
<td>Location</td>
<td>Webster G17</td>
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<td>Fridays</td>
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<td>Weeks 2-13</td>
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<td>YEAR 2013</td>
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<td>12-2pm</td>
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</tbody>
</table>

2. Table of Contents

<table>
<thead>
<tr>
<th>Topic</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Staff Contact details</td>
<td>2</td>
</tr>
<tr>
<td>School of the Arts and Media contact information</td>
<td>3</td>
</tr>
<tr>
<td>Attendance requirements</td>
<td>3</td>
</tr>
<tr>
<td>Essential information for SAM students</td>
<td>3</td>
</tr>
<tr>
<td>Course details</td>
<td>3</td>
</tr>
<tr>
<td>Summary of the course</td>
<td>3</td>
</tr>
<tr>
<td>Aims of the Course</td>
<td>3</td>
</tr>
<tr>
<td>Student Learning Outcomes</td>
<td>4</td>
</tr>
<tr>
<td>Graduate Attributes</td>
<td>4</td>
</tr>
<tr>
<td>Rationale for the inclusion of content and teaching approach</td>
<td>4</td>
</tr>
<tr>
<td>Teaching strategies</td>
<td>5</td>
</tr>
<tr>
<td>Assessment items</td>
<td>6</td>
</tr>
<tr>
<td>Assessment criteria</td>
<td>7</td>
</tr>
<tr>
<td>Submission of assessment tasks</td>
<td>8</td>
</tr>
<tr>
<td>Academic honesty and plagiarism</td>
<td>9</td>
</tr>
<tr>
<td>Course schedule</td>
<td>9</td>
</tr>
<tr>
<td>Resources for students</td>
<td>10</td>
</tr>
<tr>
<td>Course evaluation and development</td>
<td>13</td>
</tr>
<tr>
<td>Other information, administrative matters</td>
<td>13</td>
</tr>
</tbody>
</table>

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>
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</thead>
</table>
| Course Convener and Lecturer                 | Dr Christine Logan | c.logan@unsw.edu.au | Webster 104  Wednesday 3-4pm  
Friday 11-12 Other times by appointment - please email. | 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

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

Course Description
Continuation of MUSC3401, but also includes preparation for public recital and opportunities for further specialisation.
This course focuses on refining individual and ensemble skills culminating in the presentation of an individual public performance/or composition or jazz recital. Individual instruction, weekly seminars, guest workshops, group music making and the study of either composition, jazz arranging or music performance scholarship will draw on and consolidate skills acquired in other parts of the program.

Aims of the Course
1. This course will enable students to further extend proficiency and depth of knowledge in both solo and ensemble performance skills (classical and/or jazz) through individual instrumental or vocal instruction, solo and ensemble performance and workshops in order to develop the skills required to present and produce a public performance in a professional manner.
2. Further extend skills in either composition, jazz arranging, or in the scholarly study of music performance to a higher level of achievement through participation in seminars and performances.
3. Enable students to embed a scholarly, critical approach to the study and assessment of performance through discussion of repertoire and interpretation.

Student learning outcomes

At the conclusion of this course the student will be able to:
1. Demonstrate a high level of musical and technical expertise either instrumentally or vocally through the presentation of a public performance recital of 30 minutes’ duration.
2. Demonstrate effective and cooperative contribution to a university ensemble through participation in rehearsals and concerts.
3. Demonstrate specialised knowledge and skill in either composition studies, jazz studies or musicological 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 enquiry” 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 a recital program and class exercises.
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.

These attributes will be assessed within the prescribed assessment tasks set out below.

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, both in solo and cooperative music making, 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. Mini-lecture style presentations on specific issues will be followed by group discussion, group work on detailed problem solving, peer assessment exercises, performances for the peer group, critical reflection on one’s own performance as well as on the process of performance preparation. 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.

Assessment summary

<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>1,3</td>
<td>Continuous</td>
</tr>
<tr>
<td>Program notes and Class exercise (see options below)</td>
<td>Written task 400 words</td>
<td>10%</td>
<td>3,4</td>
<td>3,4</td>
<td>By 4pm 27 September By October 18</td>
</tr>
<tr>
<td>Class performances</td>
<td>Two performances in class</td>
<td>10%</td>
<td>4</td>
<td>1</td>
<td>As scheduled</td>
</tr>
<tr>
<td>Final recital</td>
<td>30 minutes</td>
<td>40% or 30% for composition majors</td>
<td>1</td>
<td>6</td>
<td>As scheduled Week 10-13</td>
</tr>
<tr>
<td>Ensemble participation</td>
<td></td>
<td>20%</td>
<td>2</td>
<td>6</td>
<td>Continuous</td>
</tr>
<tr>
<td>Option</td>
<td>Musicology Composition or Jazz Arranging</td>
<td>15% 25% for Composition majors</td>
<td>3, 4</td>
<td>4,6</td>
<td>See guidelines for each option</td>
</tr>
</tbody>
</table>

Detailed Description of Class Assessment Activities

Class exercises:
1) Write program notes of 400 structured words (maximum) for inclusion in your recital program. Provide a historical context and explanation of title and structure where appropriate. Do not include biographies of the composers. This exercise will be discussed further in class.

AND CHOOSE ONE OF FOLLOWING:

2) Accompany fellow students in class. (Please advise Christine Logan that you want your participation to be a creditable item before the performance.)
3) Perform in a composition written by composition students, or perform in the groups playing jazz compositions in the Week 13 concerts
4) Peer assessment of performance – write a detailed report with reference to relevant scholarly literature about repertoire performed in class by another student.

Note that the required length of class reports is 500 words.

All written class 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

These performances will be scheduled in class.

Ensembles
All students in MUSC3402 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 notify Christine Logan of the group you will participate in.

Options
Choose One of Composition, Jazz Composition or Musicology

Composition (Consult John Peterson in Week 1)
End-of-session Composition Concert: (for all students including Jazz Composition students) Concert : Week 13, Friday Nov 1, 12 noon in G17. The concert will feature a random selection of students from all stages of the composition courses, and a schedule (program order) for each concert will be distributed by Week 8 of session.

Jazz composition. Seminars are held each week on Thursdays with Alister Spence from 4.00-6.00pm in G16. Assignments for Jazz composition are due October 17 (Week 11). Performances of Jazz compositions/arrangements will take place with the composition concert (above).
Musicology.

**EITHER**

1) Work in a group (of three or more students) to study, research and perform repertoire in one musical style or by one composer. Perform and discuss either one piece or a group of short pieces to demonstrate your work together (10 -15 minutes in total for the presentation). 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 will be submitted at the time of the class performance. All members of the group should be involved in the performance. Length of process diary: 1500 words

**OR**

2) With reference to recent scholarly musicological research, write detailed program notes explaining the historical context and interpretative issues relevant to one of the works for your final recital repertoire. Only include biographical information as it relates to the work under discussion. Length: 1500 words. Due date: by 4pm Friday 18th October. Please hand assignments into 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 recital assesses your ability to:
- Perform a 30-minute public recital program
- Perform with technical and musical accuracy and an appropriate sense of style

The mark for ensemble participation assesses your ability to:
- Participate in a cooperative manner and make a musical contribution to university ensembles

Please consult separate outlines for the Composition Jazz options.
Submission of Assessment Tasks
Submit written assignments in class according to the due dates set out in this handout. Present all assignments with a cover sheet. Always keep a copy of all work submitted. See the guidelines on the SAM Home page regarding penalties for late submission. Please note the University requirement to submit all assessment tasks otherwise a grade of Unsatisfactory Failure (UF) may result.

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.
<table>
<thead>
<tr>
<th>Topic</th>
<th>Date</th>
<th>Lecture content</th>
<th>Suggested readings</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>9 August</td>
<td>Resources for preparing program notes, requirements of excellent program notes</td>
<td>Williamon, Musical Excellence</td>
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<tr>
<td></td>
<td></td>
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<td>Butt, Playing with History</td>
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<td></td>
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<td>Neumann, Interpreting Music of the 17th and 18th centuries</td>
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<tr>
<td></td>
<td>16 August</td>
<td>Tempo/rhythmic detail in Baroque performance Music – WTC, Partitas Articulation</td>
<td>Williamon, Musical Excellence</td>
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<tr>
<td></td>
<td></td>
<td>and expression in Baroque music – recordings and scores</td>
<td>Ch. 10 Alexander Technique</td>
</tr>
<tr>
<td></td>
<td>23 August</td>
<td>Rhetorical and expressive devices, key, tempo, rhythm in late 18th century</td>
<td>Brown, C. Classic and Romantic Performance Practice</td>
</tr>
<tr>
<td></td>
<td></td>
<td>music</td>
<td></td>
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<tr>
<td></td>
<td>30 August</td>
<td>Repertoire study: Haydn/Mozart/Beethoven compared</td>
<td>CPE Bach: Essay on the True Art of Playing Keyboard Instruments</td>
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<tr>
<td></td>
<td></td>
<td>Students will introduce Recital programs</td>
<td></td>
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<tr>
<td></td>
<td>6 September</td>
<td>Guest workshop: Roy Howat</td>
<td>Companion to Singing</td>
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<tr>
<td></td>
<td>13 September</td>
<td>Discussion: Memorising music</td>
<td>See the blog on this topic, <a href="http://memorisingmusic.com/">http://memorisingmusic.com/</a></td>
</tr>
</tbody>
</table>
13. Expected Resources for students

Textbook

Some further suggested resources:


**A few websites of many:**

*For singers:*
http://www.atlantavoicetechnique.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
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.

15. Other information and some administrative matters
Final Recital Programs

Final recital programs should be negotiated between teacher, student and course convenor to achieve the most professional performance within the capability of the student. Programs should be: musically coherent; usually representative of several style periods; appropriate for your technical and musical level; and usually constitute a balanced program.

There are no mandatory requirements for the 30 minute program. Any number of works may be performed. It is expected that works presented in in-class performances may be presented again for recitals. Works which have been presented in a previous UNSW practical examination may not be included.

Your recital program must be signed by your private teacher and approved by C.L. not later than Week 5. If your program approval is late your performance mark will be penalised according to EMPA late submission penalty rates. Take note that failure to have an authorized 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. All teachers are required to submit a report on student progress prior to the recital. It is the responsibility of the student to see that this report is submitted. The teacher’s report will be taken into account as part of the assessment.
N.B. At the time of your recital, you must provide the examiner with copies (or photocopies) of the music you are presenting.
Recitals will be scheduled in the venues between Week 10 and Week 13.

**Administrative matters**
Please consult the resource section of the School 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