



Faculty of Arts & Social Sciences

School of the Arts and Media

MUSC3402

ADVANCED PROFESSIONAL PRACTICES B

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	MUSC3402		
Course Name	Advanced Professional Practices B		
Session	2	Year 2014	
Location	Webster G17	Mondays 2-4pm	Weeks 1-12

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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	Fridays 1-2pm Webster 104 and other times by appointment (please email)	93854873
Composition	Dr John Peterson	j.peterson@unsw.edu.au	Webster 105	93854870
Jazz composition	Alister Spence	info@alisterspence.com	N/A	

4. School of the Arts and Media Contact Information

Room 312, level 3 Robert Webster Building

Phone: 9385 4856

Email: sam@unsw.edu.au

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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. Attendance will be taken at all classes. It is your responsibility to ensure that 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 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:

MUSC3402 is a 6uoc course.

Summary of the Course

Continuation of MUSC3401, but also includes preparation for public recital and opportunities for further specialization. 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.

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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 30minutes duration.
2. Demonstrate effective and cooperative contribution to a university ensemble through participation in rehearsals and concerts
3. Demonstrate specialized 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.

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

1. Investigate and develop (GA 1) "the skills involved in scholarly enquiry" 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. Extend GA 3) "the capacity for analytical and critical thinking and for creative problem solving" through thoughtful preparation of a recital program and class exercises.
3. Embed GA 4) "the ability to engage in independent and reflective learning" 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. Demonstrate GA 6) "the capacity for enterprise, initiative and creativity" 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, 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 task	Length	Weight	Learning outcomes assessed (see above)	Graduate attributes assessed (see above)	Due date
Final recital	30 minutes	40% or 30% for composition majors	1	3,4,6	As scheduled Week 10-13
Program notes (10%) and class exercise / discussion topics (5%) See options below	400 words	15%	3, 4	1, 3,4	By September 22 By October 20
Class performances	Performances in class	10%	1	1,4	As scheduled
Ensemble participation	Test and concert	20%	2	6	Week 13 TBC
Option	Musicology Composition or jazz arranging	15% 25% for Composition majors	3,4	4,6	See guidelines for each option

Detailed description of Assessment Activities

Final Recital Programs and points to note.

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. Students may present a single work that they have previously performed for assessment, provided that it makes up no more than half the total recital time. Alternatively, students may present entire multi-movement works of which they have previously presented a single movement. In general if more than 50% of a work has been performed before, it will not be approved.

Your recital program must be signed by your private teacher and approved through the SAM Performance Lab online interface. 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.

It is a requirement that all private practical lessons must be attended in order to pass the course. Recitals will be scheduled in the venues between Week 10 and Week 13.

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 is due by September 22.

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, Monday 20 October.

Performances in class

Two works should 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/resources/music-students/music-ensembles/>

Options

Choose *One* of Composition, Jazz Composition or Musicology

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Composition (Consult John Peterson in Week 1)

End-of-session **Composition Concert**: (for all students including Jazz Composition students) Concert : Week 13, Monday October 20, 2pm in G17 (TBC).

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) TBC. 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 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 Monday 20th October. Please hand in a hard copy of assignments to the office with a cover sheet and email a copy directly to c.logan@unsw.edu.au.

Assessment criteria:

The mark for preparation and contribution to discussion topics assesses your ability to:

- Formulate and articulate your critical stance orally
- Engage with the issues confronting performers in different styles of music

The mark for the class exercises assesses your ability to:

- Listen critically and recognise musical styles
- Engage with the issues involved in performance presentation
- Formulate your ideas about a performance in written form
- Contextualise your ideas in relation to the scholarly literature about musical performance

The mark for performances in class assesses your ability to:

- Present and discuss the technical and musical content of works on your program
- Respond to discussion about your performance

The mark for written submissions including chapter summaries, peer assessment tasks and musicology papers assesses your ability to:

- Critically analyse musicological readings related to performance
- Formulate a critical argument in written form
- Present your work with appropriate scholarly apparatus including correct referencing

The mark for the 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

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. Please also hand in a hard copy of written work to the SAM office on Level 3 of Webster by the due date before 4pm. A SAM cover sheet should be attached to the hard copy.

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

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

Internal: 53331

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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 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 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

All meetings for the schedule below will be in G17 Webster

Topic	Date	Lecture Content	Suggested Readings
Organisation and content overview Final recital planning and scheduling	28/7	Resources for preparing program notes; the qualities of excellent program notes	Williamson, Musical Excellence Kramer, Listen to the Music Alex Ross, Listen to This and varied writings, in New Yorker
Preliminary class performances introducing recital repertoire	4/8	Score and Stylistic interpretation review	
Preliminary class performances introducing recital repertoire	11/8	Score and Stylistic interpretation review	
Preliminary class performances introducing recital repertoire	18/8	Score and Stylistic interpretation review	
Vocal workshop	25/8	Text and music: singers to perform with discussion of texts	J Potter, The Cambridge to Singing
19 th century music interpretation	1/9	Reading 19th century Scores – repertoire study Peer review writing	Eigeldinger: J-J. Chopin: Pianist and Teacher as seen by his Pupils
Recital rehearsal	8/9	Preparing for performance – memory and confidence	
Recital rehearsal	15/9	Performances in class	Cooke and Horn, Cambridge Companion to Jazz
String workshop – Yvette Goodchild	22/9	Performances in class	
Recital rehearsal	Break	Performances in class	
Consultation Week by email appointment	Week of 6/10	Performances in class	
Recital rehearsal	13/10	Performances in class	
Composition concert TBC	20/10		

13. Expected Resources for students

Textbook

Williamon, Aaron. (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.

- 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.
- 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.
- 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>

*<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

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

14. Course evaluation and development

Student evaluative feedback regarding this course is gathered periodically using among other means, UNSW's Course and Teaching Evaluation and Improvement (CATEI) Process. Student feedback is taken seriously, and continual improvements are made to the course based in part on such feedback. Based on previously feedback, this outline has been revised to incorporate more workshops led by invited guests as far as resources permit. Guests for 2014 are specialists in areas of instrumental and vocal studies and in jazz performance.