



Faculty of Arts  
& Social Sciences

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**School of the Arts and Media**

**MUSC3502**

**Advanced music performance B**

**Session 2, 2014**

## 1. Course overview

<b>2. FACULTY</b>	Arts and Social Sciences	
<b>SCHOOL or DEPARTMENT</b>	School of the Arts and Media	
<b>COURSE CODE</b>	MUSC3502	
<b>COURSE NAME</b>	Advanced performance B	
Session 2	Year 2014	
Performance workshop	Monday	1300-1500
Trumpet tutorials	As scheduled	
Ensemble: See	<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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## 4. Staff Contact Details

Position	Name	Email	Availability; times and location
Course Convenor	Kim Burwell	<a href="mailto:k.burwell@unsw.edu.au">k.burwell@unsw.edu.au</a>	Normal consultation hours: Mondays 1300-1400, Fridays 1000-1100. Please email for an appointment.
Trumpet tutor	James Blunt	<a href="mailto:jlblunt@bigpond.net.au">jlblunt@bigpond.net.au</a>	Please contact by email

## 5. 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)

## 6. 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.

## 7. 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/>

## 8. Course details

**Credit Points:** 6

### Summary of the Course

This course focuses on the study of performance skills through individual and group music making and preparation and presentation of a public recital performance towards the end of the semester. The course includes 12 private instrumental or vocal lessons with an approved teacher, ensemble performance, a trumpet skills class (continuation of MUSC3501) and a weekly seminar in performance practice.

### Aims of the Course

This course aims to:

1. enable students to develop and knowledge and proficiency in performance skills through seminars, private lessons, in-class and public performance
2. further student skills in cooperative music making through participation in university ensembles; enable students to develop skills in the critical assessment of musical performance; and
3. enable students to develop a knowledge of the scholarly resources in music performance studies.

### Student learning outcomes

By the end of this course students should be able to:

1. communicate ideas on music performance effectively in verbal written and aural form;
2. listen critically and provide a clear assessment of music performance;
3. work collaboratively through group work and ensemble performance;
4. support decisions in musical interpretation with musical scholarship; and
5. demonstrate enhanced individual and group performance skills through public and in-class performances.

### 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.

- 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
- The capacity for analytical and critical thinking and for creative problem solving through instrumental or vocal study, composition, participation in performing ensembles and academic tasks involving theoretical issues.

- Information literacy – the skills to locate, evaluate and use relevant information High levels of oral and written communication, supported with discipline-based forms of communication such as scores and music performance
- High levels of oral and written communication, supported with discipline-based forms of communication such as scores and music performance

## 9. Rationale for the inclusion of content and teaching approach

This course is included as a mandatory course in the BMusBEd program to assist students to prepare and stage a public recital and to explore the musical and musicological issues in the musical repertoire under study. The course content integrates practical and theoretical music studies. The teaching approach reflects the conviction that those entering the teaching profession will be expected to perform on their instrument or vocally with confidence and a strong stylistic awareness and also to stage performance activities in a professional manner.

## 10. 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. The course includes:

- 1) lecture style presentations on specific issues followed by group discussion;
- 2) in small groups, detailed problem solving to explore and reinforce key concepts;
- 3) peer assessment exercises, critical evaluation of live and recorded performances
- 4) directed listening exercises to develop enhanced skills in musical discrimination;
- 5) critical reflections on one's own performance as well as on the process of performance preparation.

Students will be expected to demonstrate responsibility for their progress towards their performance recital and initiative in preparing for class discussion topics.

## 11. Assessment

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

Assessment summary				
Task	Length	Weight	Learning outcomes & Graduate attributes	Due date
Portfolio of two class exercises and a concert programme including programme notes	Exercises (500 + 500 words); concert programme (1000 words)	10%	LOs 1, 2, 3, 4; GAs 3, 4	11 August (Week3), 25 August (Week 5), 22 September (Week 9)
Performances in class	5-10 minutes each	10% each = 20% total	LOs 1, 2, 5; GAs 1, 2, 4	As scheduled
Public recital	30 minutes	50%	LOs 1, 4, 5; GAs 1, 2, 4	As scheduled, Weeks 10-15
Ensemble		10%	LO 3; GAs 1, 2	Week 13
Trumpet		10%	LOs 2, 4; GAs 1, 2	

### **Submission of Assessment Tasks**

The class exercises will be submitted through online blogs which will be set up on Moodle.

#### **Assessment notes**

1. The recital examination programme must be approved by the course convenor. Students are encouraged to seek advice before submitting their proposed programme through the online portal, by the deadline of 18 August.
2. In the recital programme, 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. This may mean presenting entire multi-movement works of which they have previously presented a single movement. Students proposing to present previously-assessed material must declare this in writing to the course convenor, by the deadline of 18 August.

#### **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.

## **12. 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.

### 13. Course schedule

Week	Date	Content
0		Ensemble auditions: see website for details <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>
1	28 July	<i>Introduction to the course.</i> <i>Performance in practice</i>

		Schedule for assessed class performances will be posted on Moodle by the end of the week
2	4 August	PRELIMINARY PERFORMANCES
3	11 August	<i>Interpretation.</i> <b>First report due for submission</b>
4	18 August	<b>Assessed seminar performances group A (1)</b> <b>Proposed recital programmes due for submission, through the online portal.</b> Programmes must be approved by the programme convenor: notes about requirements appear under 'Assessment notes'.
5	25 August	<b>Assessed seminar performances group B (1)</b> <b>Second report due for submission</b>
6	1 September	<b>Assessed seminar performances group C (1)</b>
7	8 September	<b>Assessed seminar performances group A (2)</b>
8	15 September	<b>Assessed seminar performances group B (2)</b>
9	22 September	<b>Assessed seminar performances group C (2)</b> <b>Concert programme due</b>
10	6 October	PUBLIC HOLIDAY
11	13 October	Rehearsal for final recitals
12	20 October	Rehearsal for final recitals
13		Part checking as scheduled by ensemble directors

#### 14. Expected Resources for students

- Berman, B (2000) *Notes from the pianist's bench*. New Haven: Yale University Press
- Butt, J & Dreyfus, L (Eds) *Playing with history: the historical approach to musical performance*. Cambridge: Cambridge University Press
- Brown, C & Norrington, R (1999) *Classical and romantic performing practice 1750-1900*. Oxford: Oxford University Press
- Fabian, D (2003) *Bach performance practice 1945–1975: a comprehensive review of sound recording and literature*. London: Ashgate
- Green, B (1986) *The inner game of music*. New York: Doubleday
- Hodson, R (2007) *Interaction, interplay and improvisation in jazz performance*. London: Routledge
- 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)(1996) *The Cambridge companion to the clarinet*. Cambridge: Cambridge University Press
- Musgrave, M & Sherman, B (2003) *Performing Brahms*. Cambridge: Cambridge University Press
- Parncutt, R & McPherson, G (Eds)(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 (2000) *The Cambridge companion to singing*. Cambridge: Cambridge University Press
- Rink, J (Ed)(2002) *Musical performance: a guide to understanding*. Cambridge: Cambridge University Press
- Rosen, C (2002) *Beethoven's piano sonatas: a short companion*. New Haven: Yale University Press

Rosenblum, S (1992) *Performance practices in classic piano music*. Bloomington: Indiana University Press  
Stowell, R; Butt, J & Dreyfus, L (Eds)(1990) *Violin technique and performance practice in the late eighteenth and early nineteenth centuries*. Cambridge: Cambridge University Press  
Taruskin, R (1995) *Text and act: essays on music and performance*. Oxford: Oxford University Press  
Turk, DG (1982) *Klavierschule*. Trans. Hagg, R. Lincoln: University of Nebraska Press  
Westney, W (2003) *The perfect wrong note*. 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

<http://www.library.unsw.edu.au/>

<http://www2.siba.fi/harjoittelu/index.php?id=2&la=en>

<http://bapam.org.uk/>

<http://www.dancavanagh.com/education/JazzPianoResourcesCavanaghTMEA08.pdf>

<http://inkpot.com/classical/writeforus.html>

## 15. Course evaluation and development

Student feedback on this course is gathered periodically and is always carefully considered with a view to acting on it constructively wherever possible. Feedback is gathered by various means including the Course and Teaching Evaluation and Improvement (CATEI) Process.