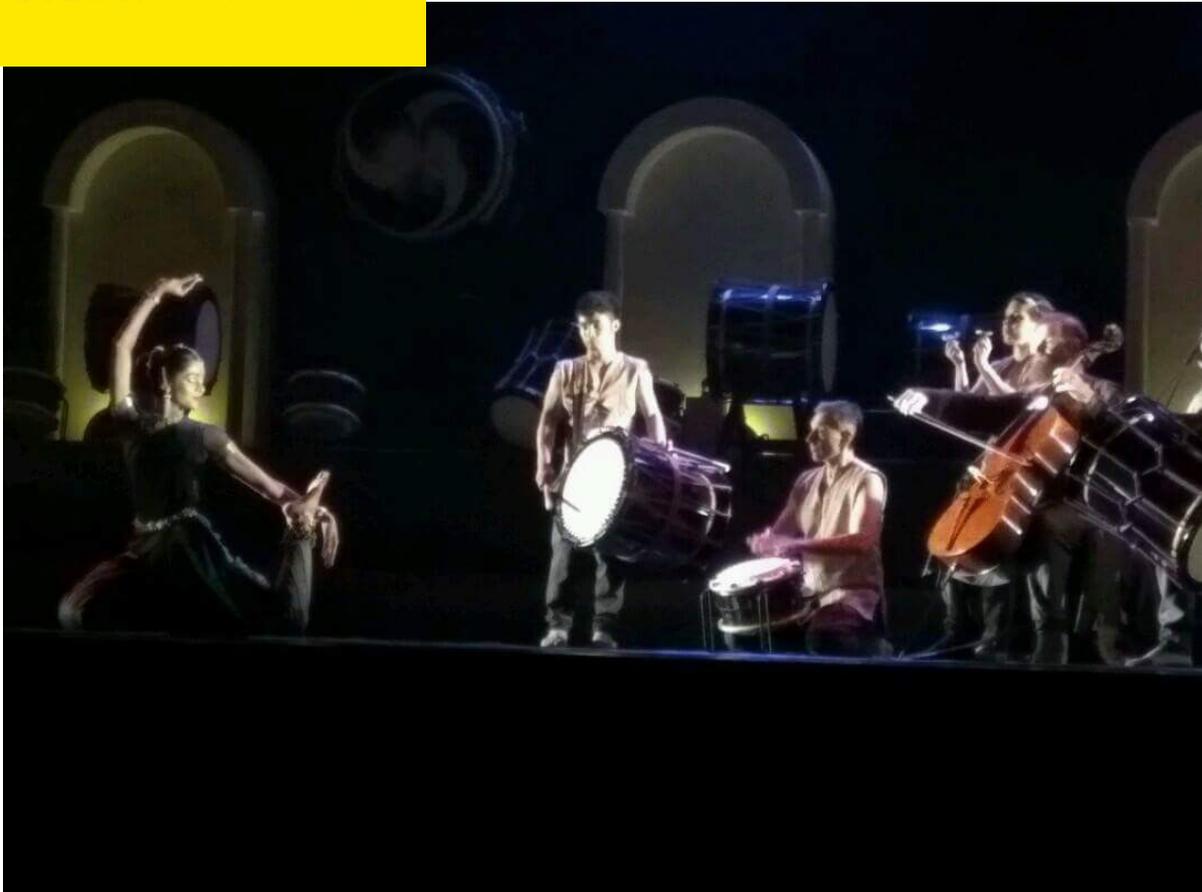




UNSW
SYDNEY

Australia's
Global
University



MUSC3701

Performance Laboratory 5

Semester One // 2018

Course Overview

Staff Contact Details

Convenors

Name	Email	Availability	Location	Phone
John Napier	j.napier@unsw.edu.au	Tuesday 10 - 11, Wednesday 11 - 12. Or by appointment.	Webster 113	93856953

School Contact Information

Room 312, level 3 Robert Webster Building

Phone: (02) 9385 4856

Email: sam@unsw.edu.au

Website: <https://sam.arts.unsw.edu.au>

The School of the Arts and Media would like to Respectfully Acknowledge the Traditional Custodians, the Bedegal (Kensington campus), Gadigal (City and Art & Design Campuses) and the Ngunnawal people (Australian Defence Force Academy in Canberra) of the lands where each campus of UNSW is located.

Attendance Requirements

A student is expected to attend all class contact hours for a face-to-face (F2F) or blended course and complete all activities for a blended or fully online course.

A student who arrives more than 15 minutes late may be penalised for non-attendance. If such a penalty is imposed, the student must be informed verbally at the end of class and advised in writing within 24 hours.

If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, or expects to be absent from a forthcoming class/activity, they should seek permission from the Course Authority, and where applicable, their request 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 or activities for up to one month. However, they may assign additional and/or alternative tasks to ensure compliance. A Course Authority considering the granting of absence must be satisfied a student will still be able to meet the course's learning outcomes and/or volume of learning. A student seeking approval to be absent for more than one month must apply in writing to the Dean and provide all original or certified supporting documentation.

For more information about the attendance protocols in the Faculty of Arts and Social Sciences: <https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

Academic Information

For essential student information relating to: 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 academic information, see <https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

Course Details

Credit Points 6

Summary of the Course

Subject Area: *Music*

In this course for BMus students, you will study music collaboration and presentation strategies, performance enhancement and performance as an event. You will have opportunities for artistic and curatorial development through the realisation of a small scale performance project. In this course you will engage in in-class activities and guided performance development, and participate in a University run performance ensemble.

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

1. Demonstrate the capability to formulate artistic objectives and realise them in selected styles.
2. Demonstrate perceptive and informed peer reviewing skills for different styles of performance.
3. Demonstrate a developing responsibility and accountability for own learning and practice and musical leadership in collaborative situations.

Teaching Strategies

In order to consolidate the milestones achieved in the Performance Laboratory sequence of eight courses and enhance collaborative and presentation skills, this course will deliver 24 hours of ensemble training; 8 hours of specialist lecture/workshops on music collaboration and presentation skills and 8 hours of student performances, presentations and discussions. The acquisition of highly developed collaborative and presentation skills is increasingly important in contemporary music making and thus relevant for the preprofessional training of all students in all streams of the BMus program.

Assessment

[Here you can outline any relevant information that was not included in AIMS but may prove helpful for your students. For example, you might provide details on the referencing system, links to previous student exemplars or the designated week in the course that you will discuss the assessment at length. Importantly, this section is an area for you to provide information that does not go through the approved governance structure.]

Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Performance	40%	Not Applicable	1,3
Ensemble participation	25%	Not Applicable	3
Peer reviews	15%	Not Applicable	2
Performance documentation	20%	Not Applicable	1,3

Assessment Details

Assessment 1: Performance

Start date: Not Applicable

Details: Students will present two performances of 8-10 mins each. Both performances will be in groups of 2-3. The higher mark awarded will be the mark used in the final calculation of the grade. Failure to give one of the performances will result in the mark for the performance given being reduced by 50%. Feedback: formative/verbal, during studio workshops; summative, as electronic report.

Additional details:

Two performances of eight minutes length demonstrating innovation, collaborative skills, artistic presentation and communication. The works presented will be assessed for creativity, imagination, innovation, sophistication, technical proficiency and polish, and artistic projection. Students will present two performances – the higher mark awarded will be the mark used in the final calculation of the grade. Failure to give one of the performances will result in the mark for the performance given being reduced by 50%. Composers may elect to compose or arrange for their group rather than play. In this case, you must present me with the score at the time of performance. In the case of arrangements, this should consist of a freshly produced score, not a mark up of the published score. Students may also perform using instruments and other resources that are not listed as their chief instrument.

Speed dating performance: each student selects a partner or two, preferably from their studio group, with whom they want to work. This will be arranged in the lecture in week 1. These performances will be completed in weeks 2, 3, 5 and 6. All groups must be approved by me, and I reserve the right to place any bachelors or bachelorettes in a group. If you form a group with students enrolled in different studios, you will have to perform in the studio of my choice.

Arranged marriage performance: I will pair you up, aiming to get different skill sets in the group. These groups will be drafted by the lecture in Week 1, and any changes will be finalized after the census date.

Again I reserve the right to place any bachelors or bachelorettes in a group. These performances will be completed in weeks 8, 9, 11, and 12.

Students are welcome to use their arranged marriage group as their speed dating group, but NOT vice versa.

Students are welcome to engage performers from outside the course as collaborators, as long as the group contains at least two students enrolled in the course, along with any bachelors or bachelorettes assigned to the group AND the performer is an undergraduate music student at UNSW. Students may use electronics, effects etc. as part of their work, keeping in mind that the setup time for performance must be kept to a minimum.

At the time of preparation, a proposal was under consideration to increase the weighting of this task to 40%. I will inform you if and when this proposal is accepted.

Turnitin setting: This is not a Turnitin assignment

Assessment 2: Ensemble participation

Start date: Not Applicable

Details: Students are required to participate in one of the Music Program's performance groups. Assessment will be made through part-checking, generally held in Week 13. Feedback: formative/verbal, during rehearsals. This is the final assessment task.

Additional details:

You will be expected to register your details on Moodle prior to the part-checking assessment that will normally take place in week 13 (in some special circumstances directors will undertake part-checking before then). This procedure gives you an opportunity to confirm your main ensemble.

At the time of preparation of this outline, it had been proposed that the requirement for self-reporting be removed. I will inform you if and when this requirement is removed.

Assessment 3: Peer reviews

Start date: Not Applicable

Details: Students are required to contribute a 1000 word critique of a performance or performances by other student groups in the course, including but not restricted to comments on the 'work', performance related issues including presentation and performance enhancements. Feedback: electronic report

Additional details:

1000 words is the maximum review length. 500 words minimum.

Students are required to contribute two critiques of performances by other student groups in the course, including but not restricted to comments on the 'work', performance related issues including presentation and performance enhancements. Your review may examine more than one performance, keeping in mind that the more performances examined, the more likely the review will be superficial. The review of student presentations will ideally be juxtaposed with an awareness of comparable collaborative

performances observed outside the course. This will involve some degree of referencing.

The second review must be of a performance or performances presented in weeks 8 – 12.

Please read the document on writing reviews on the Moodle site for the course.

The due dates for these are Friday of Week 7 and Friday of Week 13, 11:59 PM Late penalties will be applied.

At the time of preparing this outline, a proposal to reduce the number of writing tasks to 1 and the weighting of this task to 15% was under consideration. If this proposal is accepted, the due date for this task will be Friday of Week 7. I will inform you if and when this proposal is accepted.

Assessment 4: Performance documentation

Start date: Not Applicable

Details: Individual 500 word document of the aims and processes of creating each performance work, regardless of which is counted towards assessment. Feedback: electronic report.

Additional details:

Each student must present individual 500-word documentation of the aims and processes of creating each work, regardless of which is counted towards assessment. This documentation is worth 20% It is possible to work on this documentation collaboratively, but each student must submit through Turnitin.

The document should not be a process diary or journal alone. Nor should it contain complaints about scheduling difficulties and limited availability of practice rooms (use myExperience for that). It should reflect more broadly on the technical and aesthetic challenges and opportunities of collaborative performance, the musical relationships between performers, and on comparable performances or ones you have drawn on for example or inspiration in your own work. It is likely that this will involve a degree of referencing, including details of other performances that have been an influence on your work.

The documentation must be presented within one week of the scheduled performance that it documents(11.59 pm). Late penalties will be applied. Please ignore the Turnitin closing date.

Turnitin setting: This assignment is submitted through Turnitin and students do not see Turnitin similarity reports.

Submission of Assessment Tasks

Students are expected to put their names and student numbers on every page of their assignments.

Turnitin Submission

If you encounter a problem when attempting to submit your assignment through Turnitin, please telephone External Support on 9385 3331 or email them on externalteltsupport@unsw.edu.au. Support hours are 8:00am – 10:00pm on weekdays and 9:00am – 5:00pm on weekends (365 days a year). If you are unable to submit your assignment due to a fault with Turnitin you may apply for an extension, but you must retain your ticket number from External Support (along with any other relevant documents) to include as evidence to support your extension application. If you email External Support you will automatically receive a ticket number, but if you telephone you will need to specifically ask for one. Turnitin also provides updates on their system status on Twitter.

Generally, assessment tasks must be submitted electronically via either Turnitin or a Moodle assignment. In instances where this is not possible, it will be stated on your course's Moodle site with alternative submission details.

Late Assessment Penalties

An assessed task is deemed late if it is submitted after the specified time and date as set out in the course Learning Management System (LMS).

The late penalty is the loss of 5% of the total possible marks for the task for each day or part thereof the work is late. Lateness will include weekends and public holidays. This does not apply to a task that is assessed but no mark is awarded.

Work submitted fourteen (14) days after the due date will be marked and feedback provided but no mark will be recorded. If the work would have received a pass mark but for the lateness and the work is a compulsory course component, a student will be deemed to have met that requirement. This does not apply to a task that is assessed but no mark is awarded.

Work submitted twenty-one (21) days after the due date will not be accepted for marking or feedback and will receive no mark or grade. If the assessment task is a compulsory component of the course a student will automatically fail the course.

Special Consideration Applications

You can apply for special consideration when illness or other circumstances interfere with your assessment performance.

Sickness, misadventure or other circumstances beyond your control may:

- * Prevent you from completing a course requirement,
- * Keep you from attending an assessable activity,
- * Stop you submitting assessable work for a course,

* Significantly affect your performance in assessable work, be it a formal end-of-semester examination, a class test, a laboratory test, a seminar presentation or any other form of assessment.

For further details in relation to Special Consideration including "When to Apply", "How to Apply" and "Supporting Documentation" please refer to the Special Consideration website:

<https://student.unsw.edu.au/special-consideration>

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.

Inappropriate citation: Citing sources which have not been read, without acknowledging the "secondary" source from which knowledge of them has been obtained.

Duplication ("self-plagiarism"): 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.

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 (<http://www.lc.unsw.edu.au/>). Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting and proper referencing of sources in preparing all assessment items.

UNSW Library also has the ELISE tool available to assist you with your study at UNSW. ELISE is designed to introduce new students to studying at UNSW but it can also be a great refresher during your study.

Completing the ELISE tutorial and quiz will enable you to:

- analyse topics, plan responses and organise research for academic writing and other assessment tasks
- effectively and efficiently find appropriate information sources and evaluate relevance to your needs
- use and manage information effectively to accomplish a specific purpose

- better manage your time
- understand your rights and responsibilities as a student at UNSW
- be aware of plagiarism, copyright, UNSW Student Code of Conduct and Acceptable Use of UNSW ICT Resources Policy
- be aware of the standards of behaviour expected of everyone in the UNSW community
- locate services and information about UNSW and UNSW Library

Some of these areas will be familiar to you, others will be new. Gaining a solid understanding of all the related aspects of ELISE will help you make the most of your studies at UNSW.

(<http://subjectguides.library.unsw.edu.au/elise/aboutelise>)

Course Schedule

[View class timetable](#)

Timetable

Date	Type	Content
Week 1: 26 February - 4 March	Seminar	Introduction, arranged marriage, speed dating; Collaborations, presentation and criticism. Conducting introduced.
Week 2: 5 March - 11 March	Studio	Speed Dating Presentations. Conducting if time permits.
Week 3: 12 March - 18 March	Studio	Speed Dating Presentations. Conducting if time permits.
Week 4: 19 March - 25 March	Seminar	Conducting. Please bring the scores requested and a conducting implement. Certain students will be requested to bring their instrument.
Week 5: 26 March - 1 April	Studio	Speed Dating Presentations
Break: 2 April - 8 April	Intensive	No class!
Week 6: 9 April - 15 April	Studio	Speed dating presentations
Week 7: 16 April - 22 April	Seminar	Conducting. Please bring the scores requested and a conducting implement. Certain students will be requested to bring their instrument.
Week 8: 23 April - 29 April	Studio	Arranged Marriage performances. Conducting if time permits.
Week 9: 30 April - 6 May	Studio	Arranged marriage performances. Conducting if time permits.
Week 10: 7 May - 13 May	Seminar	Guest: conducting big bands etc. To be confirmed.
Week 11: 14 May - 20 May	Studio	Arranged Marriage performances
Week 12: 21 May - 27 May	Studio	Arranged marriage performances
Week 13: 28 May - 3 June	Assessment	Part checking for ensembles. Timetable to be advised.

Resources

Prescribed Resources

Recommended Resources

The following papers discuss a range of collaborative projects from a range of perspectives: they are largely critical and semiotic in approach, rather than instructional.

Bauer, Erin E. 2014 'The Participation of Flaco Jiménez on Ry Cooder's Chicken Skin Music: Cross-Cultural Collaboration and the (Inter)national Discovery of Texas-Mexican Accordion Music', *Rock Music Studies*, 1:2, 148-169

Cotgrove, Mark "Snowboy" 2009 *From Jazz Funk And Fusion To Acid Jazz: The History Of The Uk Jazz Dance Scene*. London, UK: Chaser Publications.

Fernandez, Julian C 2011 'Cultural and religious unification through music in Desert Rose's Silence of the Music', *Journal of the Musical Arts in Africa*, 8:1, 87-100.

Freeman, Jason, 2010 'Web-based collaboration, live musical performance and open-form scores', *International Journal of Performance Arts and Digital Media* Volume 6 Number 2, pp. 149-170. s

Headlam, Dave 2000 'Re-drawing boundaries: The Kronos Quartet', *Contemporary Music Review*, 19:1, 113-140.

Joyner, David 2000 'Analyzing third stream', *Contemporary Music Review*, 19:1, 63-87

Kastin, Dave 2010 'Fred Ho and the Evolution of Afro-Asian New American Multicultural Music', *Popular Music and Society*, 33:1, 1-8.

Lau, Frederick 2007 'Context, agency and Chineseness: The music of Law Wing Fai', *Contemporary Music Review*, 26:5-6, 585-603

Liang, Lei 2007 'Colliding resonances: The music of Xiaoyong Chen', *Contemporary Music Review*, 26:5-6, 529-545

Östersjö, Stefan 2013 'The Resistance of the Turkish Makam and the Habitus of a Performer. Reflections on a Collaborative CD-Project with Erdem Helvacioğlu', *Contemporary Music Review*, 32:2-3, 201-213

Paget, Jonathan 2013 'Has Sculthorpe Misappropriated Indigenous Melodies?', *Musicology Australia*, 35:1, 86-111.

Porter, Eric 2010 'Rethinking Jazz Through the 1970s', *Jazz Perspectives*, 4:1, 1-5, (and articles in the same volume).

Scott-Maxwell, Aline 2013 'Creating Indonesia in Australia: Bridges, Communities and Identities through Music', *Musicology Australia*, 35:1, 3-19.

Smith, Jeremy A. 2010 “‘Sell It Black’: Race and Marketing in Miles Davis's Early Fusion Jazz’, *Jazz Perspectives*, 4:1, 7-33

Tongson, Karen 2011 Choral Vocality and Pop Fantasies of Collaboration’ *Journal of Popular Music Studies*, Volume 23, Issue 2, Pages 229–234

Weiss, Sarah 2014 “Listening to the World but Hearing Ourselves: Hybridity and Perceptions of Authenticity in World Music” *Ethnomusicology*, Vol 58, no. 3, 506-525.

CONDUCTING (Prausnitz is my favourite text)

The art of conducting [videorecording]: legendary conductors of a golden era.

Bartle, Jean. *Sound advice: becoming a better children’s choir conductor.* Oxford; New York: Oxford University Press, 2003.

Bowen, Jose Antonio. *The Cambridge companion to conducting.* New York: Cambridge University Press, 2003.

Durrant, Colin. *Choral conducting: philosophy and practice.* New York, N.Y.; London: Routledge, 2003.

Green, Jonathan. *A conductor’s guide to choral-orchestral works.* Lanham, Md.: Scarecrow Press, 2003.

Hunsberger, Donald. *The art of conducting.* New York : McGraw-Hill, c1992.

Kohut, Daniel. *Learning to conduct and rehearse.* Englewood Cliffs, N.J. : Prentice Hall, c1990.

Moses, Don. *Face to Face with Orchestra and Chorus [electronic resource]: A Handbook for Choral Conductors.* Bloomington: Indiana University Press, 2004.

Prausnitz, Frederik. *Score and podium: a complete guide to conducting.* New York : W.W. Norton, c1983.

Course Evaluation and Development

MyExperience questionnaires will be used to gain feedback on the course. They will be completed in-class late in the session. Student focus groups have frequently complained about the lack of a conducting course in the music program. I have addressed this issue by introducing conducting to this class. The reviews have been reduced in length. The schedule will be organised so as to allow more time for in-class feedback and development. The option of using the arranged marriage group for both presentations has been introduced in response to feedback on the difficulty of organising two groups.

Image Credit

This image is the property of John Napier

CRICOS

CRICOS Provider Code: 00098G