



UNSW
A U S T R A L I A

**Faculty of Arts and Social
Sciences**

School of the Arts and Media

MUSC3701

Performance Laboratory 5

Session 1, 2016

UNSW Course Outline

Staff Contact Details

Position	Name	Email	Availability	Location
Course Authority	Dr Kim Burwell	k.burwell@unsw.edu.au	Weds 1500-1600; Thurs 1100-1200. Please email for an appointment.	Webster 311s
Lecturer/tutor	Alister Spence	alister.spence@unsw.edu.au	Please email for an appointment.	
Lecture/tutor	Matt Manchester	m.manchester@unsw.edu.au	Please email for an appointment.	

School of the Arts and Media Contact Information

Room 312, level 3 Robert Webster Building

Phone: 9385 4856

Email: sam@unsw.edu.au

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

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.
- Timetable clash - If a student is unable to attend all classes for a course due to timetable clashes, the student must complete the UNSW Arts & Social Sciences Permissible Timetable Clash Application form: <https://www.arts.unsw.edu.au/ttclash/index.php>
- Where practical, a student's attendance will be recorded. The procedure for recording attendance will be set out on the course Learning Management System (Moodle).
- A student who attends less than 80% of the classes/activities and has not submitted appropriate supporting documentation to the Course Authority to explain their absence may be awarded a final grade of UF (Unsatisfactory Fail).
- 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 rather than be awarded a final grade of UF. The final decision as to whether a student can be withdrawn without failure is made by Student Administration and Records.
- 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 SAM attendance protocols, see the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Essential Information For 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/>

Course details Credit

Points: 6

Summary of the Course:

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.

Student learning outcomes:

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 & Rationale

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

Assessment Items to Learning Outcomes

Performance

Demonstrate the capability to formulate artistic objectives and realise them in selected styles.

Demonstrate a developing responsibility and accountability for own learning and practice and musical leadership in collaborative situations.

Performance documentation

Demonstrate the capability to formulate artistic objectives and realise them in selected styles.

Demonstrate a developing responsibility and accountability for own learning and practice and musical leadership in collaborative situations.

Ensemble participation

Demonstrate a developing responsibility and accountability for own learning and practice and musical leadership in collaborative situations.

Peer reviews

Demonstrate perceptive and informed peer reviewing skills for different styles of performance.

Assessment & Weighting	Length/duration	Due date	Feedback
Ensemble participation (25%)		Week 13, or as scheduled by ensemble directors	Rehearsal direction & feedback
Performance (30%)	Two performances, each 8 minutes: the mark will come from the best.	As scheduled.	Written/electronic
Performance documentation (20%)	500 words for each of the two performances	Due by midnight on the Friday after each performance	Written/electronic
Peer reviews (25%)	2 x 1000 words	Week 7 (22 April) and week 13 (3 June): submit by midnight	Written/electronic

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

Submission of Assessment Tasks

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

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 in SAM there will no longer be any hard-copy submission; assessments 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 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 SAM assessment protocols at

<https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Extension Procedure

- A student seeking an extension should submit a SAM extension application form (found in Forms on SAM website) to the Course Authority before the due date.
- The Course Authority should respond to the request within two working days of the request.
- 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.
- 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.
- 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.
- A student who misses an assessed activity held within class contact hours should apply for Special Consideration via myUNSW.
- For more information, see the SAM 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://student.unsw.edu.au/special-consideration>

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.

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.

Details of what plagiarism is can be found on the Learning Centre's Website Plagiarism & Academic Integrity website (<http://www.lc.unsw.edu.au/academic-integrity-plagiarism>), in the myUNSW student A-Z: Guide <https://student.unsw.edu.au/plagiarism> and in Appendix A of the Student Misconduct Procedure (pdf- <https://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf>).

It is not permissible to buy essay/writing services from third parties as the use of such services constitutes plagiarism because it involves using the words or ideas of others and passing them off as your own. Further, it is not permissible to sell copies of lecture or tutorial notes as you do not own the rights to this intellectual property.

If you breach the *Student Code* with respect to academic integrity the University may take disciplinary action under the *Student Misconduct Procedure* (see above).

The Learning Centre also provides substantial educational 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.

Course schedule appears on moodle, where it may be regularly updated.

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
- Page, 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.
- Winarnita, Monika Swasti 2014 'Creating the Five-minute 'Moderen' Ramayana in an Indonesian Migrant Community', *Ethnomusicology Forum*, 23:2, 229-246.

Much is also to be gained from listening to and critically evaluating a range of collaborative musical projects. The following are in no particular order, and are not given with any particular effort at comprehensiveness. Students are encouraged to offer further examples through the discussion forum on Moodle.

Robert Glasper and the Metropole Orchestra.

L'Arpeggiata

Jaan Garbarek and the Hilliard Ensemble

The Kronos Quartet: *Pieces of Africa*

The Kronos Quartet with Asha Bhosle

The Brodsky Quartet with Elvis Costello

Charlie Parker with Strings

Ben Folds, or Metallica, or Katie Noonan with orchestra

Katie Noonan with Paul Grabowsky "Before Time Could Change Us".

Ry Cooder and Vishwa Mohan Bhat, *Meeting by the River*

Australian Chamber Orchestra with Joe Tawadros

Miles Davis: *Bitches Brew* and *In a Silent Way*

Third Stream

Australian Art Orchestra – *Crossing Roper Bar*

Yehudi Menuhin and Ravi Shankar – *East Meets West*

Sean O'Boyle (with William Barton) *River Symphony*.

Ballake Sissoko and Vincent Segal

Course evaluation and development will be conducted through CATEI.