



Faculty of Arts
& Social Sciences

School of the Arts and Media

Course Code MUSC3701

**Course Name
Performance Laboratory 5**

Session 1, 2015

UNSW Course Outline

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Staff Contact Details

Course Convenor and Lecturer:

Dr John Napier, Room 113, Robert Webster Building. Consultation Hours: Mondays 11 pm – 12 noon and Fridays, 1 pm – 2 pm. If you cannot make these times, for an appointment, tel 9385 6953, or email (preferred) j.napier@unsw.edu.au. Please include your full name and student ID, and use your UNSW email account.

For a list of Ensemble Co-ordinators (Assessment Task 2), see the School's Website

School of the Arts and Media Contact Information

Room 312, level 3 Robert Webster Building
Phone: 9385 4856
Email: sam@unsw.edu.au

Course Code
Session 1, 2015
CRICOS Provider Code: 00098G

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 and Studios 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.

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://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

Course details

Credit Points: Performance Laboratory 5 is a 6 Units of Credit Course. MUSC2702, Performance Laboratory 4, is a prerequisite for enrolment in this course. Performance Laboratory 5 is a prerequisite for MUSC3702 Performance Laboratory 6.

Summary of the Course

This mandatory course for BMus students explores ideas of music performance presentation, performance enhancements, performance as an event and collaboration between musicians of different strengths and interests. In focusing on musical collaboration and presentation strategies the course will provide opportunities for artistic and curatorial development through the realisation of a small-scale performance project (as appropriate for students in different streams of the BMus program). The course explores aspects of music performance that will be critical to students' engagement with music presentation from the viewpoint of the performer, curator, critic or other support roles associated with performance events. It allows students in other streams of the program apart from Music Creative Practice and Music Pedagogy to

continue their performance studies without one-to-one practical music lessons while also giving scope to those specialising in performance to continue developing executant skills.

Aims of the course

This course aims to

Consolidate the milestones explored in earlier performance laboratory courses

Develop performance collaboration and artistic presentation strategies

Expand peer review and critical skills

Student learning outcomes

At the end of this course, students should be able to

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

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

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

Graduate Attributes

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 demonstrate

coherent and advanced knowledge of the underlying principles and concepts in musicology or composition, and/or demonstrate the skills required for advanced musical performance

cognitive skills that review, analyse, consolidate and synthesize musical knowledge

an ability to adapt knowledge and skills in diverse musical contexts

initiative and judgement in scholarship and creative music making

responsibility and accountability for own learning and practice and musical leadership in collaborative situations

an in-depth engagement with discipline-specific knowledge, such as score reading and writing skills, inner hearing, music theory, and repertoire knowledge;

capacity for analytical and critical thinking and for creative problem-solving through participation in performing ensembles (practical creativity) and academic tasks involving theoretical issues;

information Literacy - the skills to locate, evaluate and use relevant information;

the capacity for enterprise, initiative and creativity, developed primarily through opportunities for performing and composing, and being involved in concert organizing and musical leadership;

skills required for collaborations and contribution to the international community are developed through ensemble performances and the study of diverse musical styles and practices;

Rationale for the inclusion of content and teaching approach

This course is one of eight core courses in the BMus that focus on musical performance, both individual and collective. The course explores various practical and critical approaches to music performance presentation, performance enhancement, performance as an event and the collaboration between musicians of different skills and interests. 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; 10 hours of specialist lecture/workshops on music collaboration and presentation skills and 6 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 pre-professional training of all students in all streams of the BMus program.

Teaching strategies

Through attendance at and participation in lecture-workshops given by leading experts in collaborative performance, and through Studios with the course convenor, students will be assisted in developing and refining both individual and collaborative skills in performance. The workshops and Studios will encourage innovation and creativity. Through critical evaluation of collaborative performances by other students, and through engagement with discussion, reading and observation of professional collaborative work, students will come to a clearer understanding of the challenges in planning, developing and presenting collaborative and innovative work. Through participation in at least one performance ensemble, students will continue to develop and refine their performance and musical leadership skills.

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	Graduate attributes assessed	Due date
1. Performance	8 minutes	50% (30% + 20%)	1,3	5,6,7,9,10	See schedule

2. Ensemble participation	Ongoing (2 hpw)	25%	3	1,5,9,10	Assessed in week 13
3. Peer Reviews	2 X 1000 words	25% (12.5% each)	2	2,3,4,8	Friday Week 7 and Week 13

1. Performance and Associated Documentation

A performance of eight to ten minutes demonstrating collaborative skills, artistic presentation and the ability to document the process. 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%. All performances will be recorded by me, technical details permitting. The recordings will be used in the assessment process, and will subsequently be available to the performers.

Speed dating performance: each student selects a partner or two from your Studio group with whom they want to work. This will be arranged in the lecture in week 1. These works should be completed by week 7. All groups must be approved by me, and I reserve the right to place any bachelors or bachelorettes in a group.

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.

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 Studio group, along with any bachelors or bachelorettes assigned to the group AND the performer is an undergraduate student of 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.

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% of the total mark for the course. The documentation must be presented within one week of the scheduled performance (11.59 pm). Late penalties will be applied.

Further information on the preparation of these performances will be given at the first lecture.

2. Ensemble Participation

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, a self-assessment at the time of the part checking test, and a report provided by the director at the end of the session. Ensemble enrolment must be completed by the end of week 1.

<https://sam.arts.unsw.edu.au/students/resources/music-students/music-ensembles/>

3. Critical reviews

Students are required to contribute two 1000 word critiques of in-class performances, other than their own, and including but not restricted to comments on the 'work', performance related issues including presentation and performance enhancements. The review of student presentations will ideally be juxtaposed with an awareness of comparable collaborative performances observed outside the course. This will be via the online forum in Moodle. The due dates for these are Friday of Week 7 and Friday of Week 13. Late penalties will be applied.

Additional student activities: We hope that students will take advantage of the following opportunities to develop and present their work as performing musicians. The following need not present collaborative performances as developed in this course, but may if students so wish.

Participation in the lecture-workshops offered in weeks 2, 4, 7 and 10

Participation in various concerts being presented by the Music Program in conjunction with the Creative Practice Laboratory

Submission of Assessment Tasks

The schedule for performances will be drafted during the lecture in Week 1. Once this schedule is finalized, changes will not be possible. The associated **documentation** must be presented within one week of the performance, via Moodle.

Critical reviews must be uploaded to the discussion forum on Moodle. Please note that I read these reviews from first posted to last posted.

Late Submission

PLEASE NOTE THAT THESE RULES APPLY FOR ALL COURSES IN FASS.

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://www.arts.unsw.edu.au/current-students/academic-information/protocols-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://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.

Group work grief. If a group experiences difficulty in working together, they should approach me ASAP. I will attempt to conciliate, ideally through a face to face meeting in my consultation time.

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 Student Information website (<https://student.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>).

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.

It is also recommended that you include a statement about Turnitin. Eg 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.

Course schedule

Topic	Date	Location	Lecture Content	Tutorial/ Lab Content
Introduction, arranged marriage, speed dating	Week 1		Collaborations, presentation and criticism	
Studio 1	Week 2		Mr Dallas Watts: The voice – classical or belt	1 hour presentation, 1 hour student workshops
Lecture 2	Week 4		Mr Ian Clewerth – percussion in collaboration (TBC)	1 hour presentation, 1 hour student workshops
Studio 2 (A)	Week 5			Speed dating presentations x 8 – 10
Studio 2 (B)	Week 6			Speed dating presentations x 8 – 10
Lecture 3	Week 7		Ms Laura Chislett-Jones – the flute in collaboration	1 hour presentation, 1 hour student workshops
Studio 3 (A)	Week 8			Arranged Marriage presentations and

				discussion X 6
Studio 3 (B)	Week 9			Arranged Marriage presentations and discussion X 6
Lecture 4	Week 10		Ms Sandy Evans – saxophone in collaboration	1 hour presentation, 1 hour student workshops
Studio 4 (A)	Week 11			Arranged Marriage presentations and discussion X 6
Studio 4 (B)	Week 12			Arranged Marriage presentations and discussion X 6

Expected Resources for students

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.

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

The course will be evaluated through CATEI, and through informal discussion with participants, including guest presenters.