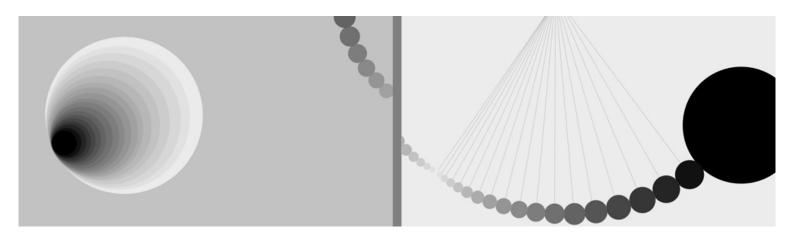**School of the Arts and Media**

**Faculty of Arts and Social Sciences**



MUSC3801

Creative Projects in Performance and Composition

Session 1, 2017

# Course Outline

## Staff Contact Details

### Conveners

| Name | Email | Availability | Location | Phone |
|------|-------|--------------|----------|-------|
| Christine Logan | c.logan@unsw.edu.au | Thursday 1-2 and by email appointment | Webster 104 | 93854873 |

### Lecturers

| Name | Email | Availability | Location | Phone |
|------|-------|--------------|----------|-------|
| John Peterson | j.peterson@unsw.edu.au | Available by email appointment | Webster 105 | 93854870 |

## 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

## 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 SAM attendance protocols, see the SAM policies and guidelines webpage: https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/

## Essential Information

All SAM students must make a valid attempt at all assessments in order to pass the course.

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

Subject Area: *Music*

In this stream elective for the Creative Practice stream of the BMus, you will study with your specialist private teacher in performance or composition and participate in workshops and masterclasses to prepare, organise and present a public performance/composition event. You will also work with peers specialising in instrumental or vocal performance or composition to present a small group performance project including peer mentoring.

## 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 specialized knowledge of a selected range of music repertoire
3. Demonstrate scholarly engagement with literature on performance styles, interpretation and music analysis for performance

## Teaching Strategies

In order to develop the high level skills required to present and document a public performance event successfully, students will be supported with 10 hours of private instruction from a specialist instrumental, vocal or composition tutor. In addition a series of 12 x 2 hour master classes and workshops will assist in refining individual performance or composition skills, build on repertoire knowledge, skills in documentation of the performance process and enhance collaborative skills fostered in the Performance Laboratory sequence. These activities will assist students in the Creative Practice stream of the Bachelor of Music program to attain the professional skills in performance or composition that will be required in their future careers.

# Assessment

All assessment tasks will be discussed in detail in the first meeting for this course.

The Harvard (name, date) or APA referencing system should be used for all assignments submitted in this course.

Composers - please note the guidelines for composition posted on Moodle and consult with John Peterson about private lessons.

## Assessment Tasks

| Assessment task | Weight | Length | Due Date | Submission |
|---|---|---|---|---|
| Major project | 50% | 35 minutes (approx.) | Wednesday 24 May (Io Myers - Jazz) 7pm; Week 13 May 29-June 1,TBC | null |
| Group project | 25% | 5 minutes approximately | Weeks 10-12 as scheduled | null |
| Peer review | 10% | 800 words | April 12 | null |
| Report | 15% | null | May 26 | null |

## Assessment Details

### Assessment 1: Major project

**Details:** Requires the preparation of a performance event at UNSW or in another approved venue. The The performance may be either solo or collaborative.A written report on the performance or composition (if applicable) will be provided by staff.

**Additional details:**

Performance and composition recitals will be scheduled in Io Myers, Clancy and Webster 334. Composers should consult John Peterson about their program. Detail will be discussed at the first class meeting

**Turnitin setting:** This is not a Turnitin assignment

**Learning outcomes:**

- Demonstrate specialized knowledge of a selected range of music repertoire
- Demonstrate scholarly engagement with literature on performance styles, interpretation and music analysis for performance

### Assessment 2: Group project

**Details:** A performance project requiring collaboration with at least one other member of the Music Creative Practice cohort such as a performer/composer collaboration, chamber music,

accompaniment, transcription and arrangement.  This will be presented as a performance in class.The performance will be assessed and discussed in class at the time of presentation.

**Additional details:**

Composers should consult the special requirements for composition prepared by John Peterson available on Moodle.  Note that for this assessment composers will prepare a short composition (in addition to the recital material) to be written exclusively for members of the MUSC3801 group.  This work will be presented as a Group project presentation: the focus is on the composer showing some leadership by working with the group in presenting a rehearsal-style performance of the compostiion. Composers should submit the score and an analysis of the piece as part of this assessment.

**Turnitin setting:** This is not a Turnitin assignment

**Learning outcomes:**

**Assessment 3: Peer review**

**Details:** Students will attend a rehearsal arranged by peers in preparation for the group project presentation performance and write a peer review report of 800 words on the rehearsal. This exercise will create further interaction between peers and allows each student to reflect on the process of collaboration.Written feedback from teacher

**Additional details:**

 You will write a report  of 800 words on a rehearsal by peers of their group project  - this will not be the one you are taking part in yourself.  Details will be discussed at the first class meeting.

**Turnitin setting:** This is not a Turnitin assignment

**Learning outcomes:**

  * Demonstrate the capability to formulate artistic objectives and realise them in selected styles
  * Demonstrate specialized knowledge of a selected range of music repertoire
  * Demonstrate scholarly engagement with literature on performance styles, interpretation and music analysis for performance

**Assessment 4: Report**

**Details:** Requires documentation of the process of preparing the performance event for presentation in order to demonstrate awareness both of the organisational and management requirements of such events and an awareness of engagement with community.Written feedback from teacher

**Additional details:**

Requires a report of approximately 1500 words documenting the process of preparing the performance event  in order to demonstrate awareness of organisational and management requirements of such events and a sense of engagement with community.

Submit the report as a Moodle assignment for grading.  It is expected that the report will detail your musical preparation process, the resources you utilized and efforts made to create a successful performance event.  Notes for the program may form part of your report.  It is suggested that you keep a week-by-week diary of your preparations that can be worked into this report.

**Turnitin setting:** This is not a Turnitin assignment

**Learning outcomes:**

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

## 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](mailto: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 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 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 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 Documetnation' please refer to the Special Consideration webstie: 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. 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

## Timetable

| Date | Type | Content |
| --- | --- | --- |
| Week 1: 27 February - 5 March | Lecture | Friday 3/3, 13-15<br><br>Introduction, overview of the course requirements and assessments<br><br>Planning performance event, group project, peer review, report<br><br>Performance event repertoire and programs<br><br>Scheduling class performances and repertoire for study<br><br>Resources for the various aspects of the course, reading list overview<br><br>Planning guest masterclasses and participation |
| Week 2: 6 - 12 March | Tutorial | Wednesday 8/3, 11-12<br><br>Repertoire study with student participation - as scheduled  - see Moodle<br><br>Performance repertoire preparation, sight-reading and rapid learning skills |
|  | Lecture | Friday 10 March<br><br>CPU staff visit and discussion concerning support for performance events<br><br>Confirmation of recital dates, venues and programs<br><br>Finalisation of group projects and |

| Date | Type | Content |
|---|---|---|
| | | works for presentation<br><br>Generating audience interest in your performance event<br><br>Text and reading list - Cook, *Beyond the Score* - recent views on performance, interpretation and scholarship |
| Week 3: 13 - 19 March | Tutorial | 15/3  Repertoire study with student participation as scheduled (see Moodle) |
| | Lecture | 17 March<br><br>Utilising resources to study repertoire for performance event<br><br>Repertoire study with student participation - as scheduled<br><br>Writing program notes and resources available |
| Week 4: 20 - 26 March | Tutorial | 22/3 11-12<br><br>Repertoire study with student participation - as scheduled |
| | Lecture | 24/3, 13-15<br><br>Requirements for successful performance events (musical, technical, organisational, event management issues)<br><br>Planning Preparation and setting musical goals<br><br>Discussion: Research on performance anxiety with discussion - Diana Kenny (2011) |
| Week 5: 27 March - 2 April | Tutorial | 29/3, 11-12<br><br>Repertoire study with student participation, as scheduled |
| | Lecture | 31/3, 13-15 |

| Date | Type | Content |
|---|---|---|
| | | Resources for interpreting repertoire under study (Case studies TBC) |
| Week 6: 3 - 9 April | Tutorial | 5/4 11-12<br><br>Repertoire study with student participation<br><br>Group project rehearsals - draft peer review report |
| | Lecture | 7/4<br><br>Rehearsal technique<br><br>Group project rehearsals and preparation - draft peer review report in class |
| Week 7: 10 - 16 April | Tutorial | 12/4  11-12<br><br>Repertoire for study with student participation<br><br>(Submit group project peer review) |
| Week 8: 24 - 30 April | Tutorial | 26/4<br><br>Guest workshop with Alister Spence and student participation, |
| | Lecture | 28/4<br><br>Performance/repertoire study and resources (case studies TBC) |
| Week 9: 1 - 7 May | Tutorial | 3/5<br><br>Group project presentations and discussion about collaborative process and performance preparation |
| | Lecture | 5/5<br><br>Group project presentations and discussion about collaborative process and performance preparation, listeners' perception and assessment. |
| Week 10: 8 - 14 May | Tutorial | 10/5 |

| Date | Type | Content |
| --- | --- | --- |
| | | Guest workshop with student participation (TBC) |
| | Lecture | 12/5<br><br>Repertoire study with student participation |
| Week 11: 15 - 21 May | Tutorial | 17/5<br><br>Guest workshop with Sandy Evans and student participation |
| | Lecture | 19/5<br><br>Rehearsals and discussion of major project presentation (as scheduled) |
| Week 12: 22 - 28 May | Tutorial | 24/5<br><br>Final rehearsals and discussion of major project presentation (as scheduled)<br><br>Jazz recital tonight, Io Myers |
| | Lecture | Lecture<br><br>26/5<br><br>Final rehearsals and discussion of major project presentation (as scheduled)<br><br>(Submit Report on preparation process) |
| Week 13: 29 May - 4 June | Tutorial | 31/5 11-12<br><br>Debrief, course summary and evaluation |

# Resources

## Prescribed Resources

Cook, Nicholas. (2013). *Beyond the Score: Music as performance. (E- book UNSW Library)*

Kenny, Diana (2011). *The psychology of performance anxiety.* Oxford: Oxford University Press.

## Recommended Resources

Berkowitz, Aaron F. (2010). *The Improvising Mind: Cognition and Creativity in the Musical Moment.* (Oxford: Oxford University Press.

Berliner, Paul F. (1994). *Thinking in jazz: The infinite art of improvisation.* Chicago: University of Chicago Press

Brooks, Alison Wood. (2014) Get Excited: Reappraising Pre-Performance Anxiety as Excitement. *Journal of Experiemental Psychology* Vol 143, No. 3 1144-1158.

Coffin, Berton. (2002). *The Singer's repertoire.* 2nd edition. New York: Scarecrow Press

Coffin, Berton. (2002). *Sounds of singing.* New York: Scarecrow Press

Clarke, Eric. (2004). Empirical studies in music performance. *Empirical Musicology.* Cook, Nicholas and Eric Clarke (eds.), chapter 5. New York: Oxford University Press (available as eBook via UNSW library)

Crutchfield, Will. (1990). Voices. *Performance Practice Vol. 2: Music after 1600* Brown, H.M. and Stanley Sadie (eds.)*, pp. 424-458. New York: Norton.

Crutchfield, Will. (1983). Vocal Ornamentation in Verdi: The Phonographic Evidence. *19th-Century Music*, 7/1 (Summer, 1983), pp. 3-54

Dogantan-Dack, Mine. (2012). The art of research in live music performance. *Music Performance Research* Vol. 5, 34-48.

Fabian, D., Timmers, R., Schubert, E. Eds., (2014). *Expressiveness in music performance.* Oxford: Oxford University Press.

Gioia, Ted. (2012) The Jazz Standards: a guide to the repertoire. Oxford: OUP.

Hellaby, Julian. (2009). *Reading musical interpretation: Case studies in solo piano performance.* Farnham: Ashgate.

Herbert, Trevor. (2009). *Music in Words.* New York: Oxford University Press.

Holoman, Kern. *Writing about music: a stylesheet.* (2014) 3rd edition. Berkeley and Los Angeles: University of California Press.

Hudson, Richard. (1994). *Stolen time: the history of tempo rubato.* Oxford: Clarendon Press.

Kramer, Jonathan. (1989). *Listen to the music.* New York: Schirmer.

Lawson, C., Stowell, R. (2012). *The Cambridge history of musical performance.* Cambridge: Cambridge University Press.

Lawson, C., Stowell, R. (1999). *The historical performance of music: an introduction.* Cambridge: Cambridge University Press.

Monson, Ingrid. (1996). *Saying something: Jazz improvisation and interaction.* Chicago: University of Chicago Press.

Howat, R. (2009). *The art of French piano music.* New Haven: Yale University Press.

Neumann, Frederick. (1993). *Performance Practices of the Seventeenth and Eighteenth Centuries.* (UNSW Library S 781.4309032/1)  New York: Schirmer Books.

Peres Da Costa, Neal. (2012). *Off the record: performing practices in romantic piano playing.* New York: Oxford University Press.

Potter, John. (2000). *The Cambridge companion to singiing.* Cambridge: Cambridge University Press.

Rink, J.  Ed. (1995). *The practice of performance: studies in musical interpretation.* Cambridge: Cambridge University Press.

Rosenblum, S. (1991). *Performance Practices in Classic Piano Music.* Bloomington: Indiana University Press.  UNSW Library Level 9 (786.2143/2 B)

Westney, William. (2003). *The perfect wrong note: learning to trust your musical self.* New Jersey: Amadeus

Wingell, Richard.  (2007). *Writing about Music.* 4th Edition.  See section on program notes

Please see the library website:

http://info.library.unsw.edu.au/web/services/services.html

Petrucci Music Library

http://imslp.org/

Program notes from recent concerts – SSO, AE concerts, Recitals

## Course Evaluation and Development

Feedback from students has been gathered through CATEI and the results considered by the Course Convenor and other music staff in order to make changes to enhance the student learning experience. Formal *myExperience* evaluations will be used at the end of Semester but students are most welcome to discuss any matter related to this course with the Course Convenor by email or in person at any time during the session.