



UNSW
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University



MUSC3801

Creative Projects in Performance and Composition

Semester One // 2018

Course Overview

Staff Contact Details

Convenors

Name	Email	Availability	Location	Phone
Sonya Lifschitz	s.lifschitz@unsw.edu.au	Available by email appointment	Webster 104	93854873

School Contact Information

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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

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

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 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, masterclasses and discussions to design, develop and realise an original creative project with a public performance outcome, keeping recorded and written journals to document the process. You will also collaborate with peers specialising in instrumental or vocal performance or composition to create and present a small group performance project including peer mentoring. In addition, you will engage with current innovative practices and models employed by world's leading arts practitioners and organisations to present music of past and present.

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	Due Date	Student Learning Outcomes Assessed
Group project	25%	Not Applicable	1
Major project	50%	Not Applicable	2,3
Report	15%	Not Applicable	1
Peer review	10%	May 18th	1,2,3

Assessment Details

Assessment 1: Group project

Start date: Not Applicable

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. Approximately 5 minutes. The performance will be assessed and discussed in class at the time of presentation.

Assessment 2: Major project

Start date: Not Applicable

Details: Requires the preparation of a performance event at UNSW or in another approved venue. The performance may be either solo or collaborative. Approximately 40 minutes. This is the final assessment task. A written report on the performance or composition (if applicable) will be provided.

Assessment 3: Report

Start date: Not Applicable

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.

Assessment 4: Peer review

Start date: Not Applicable

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.

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	<p>Tue 27/02, 1-2pm</p> <p>Introduction, overview of the course requirements and assessments</p> <p>Planning performance event, group project, peer review, report</p> <p>Performance event repertoire and programs</p> <p>Resources for the various aspects of the course, reading list overview</p> <p>Artist Manifesto - building artistic identity</p>
	Tut-Lab	<p>Thurs 1/03, 11-1pm</p> <p>Introduction, overview of the course requirements and assessments</p> <p>Planning performance event, group project, peer review, report</p> <p>Artist Manifesto (to be submitted in following week) - discusiion</p> <p>Performance event repertoire and programs</p> <p>Scheduling class performances and repertoire for study</p> <p>Resources for the various aspects of the course, reading list overview</p> <p>Planning guest masterclasses and participation</p>
Week 2: 5 March - 11 March	Seminar	<p>Tuesday 6th, 1-2pm</p> <p>Overview of contemporary arts practices and presentation models</p> <p>Performance repertoire preparation and</p>

		<p>presentation</p> <p>Performance production and curation skills</p>
	Tut-Lab	<p>Thursday 8th, 11-1pm</p> <p>CPU staff visit and discussion concerning support for performance events</p> <p>Confirmation of recital dates, venues and programs</p> <p>Finalisation of group projects and works for presentation</p> <p>Artist Manifesto group discussion/sharing</p> <p>Generating audience interest in your performance event</p>
Week 3: 12 March - 18 March	Seminar	<p>13/03</p> <p>Repertoire study with student participation as scheduled</p>
	Tut-Lab	<p>15/03</p> <p>Utilising resources to study repertoire for performance event</p> <p>Repertoire study with student participation - as scheduled</p>
Week 4: 19 March - 25 March	Seminar	<p>20/03</p> <p>Project development/creative development with student participation - as scheduled</p> <p>Reflective journals and audio/video journals - developing self-reflective practice</p>
	Tut-Lab	<p>22/03</p> <p>Requirements for successful performance events (musical, technical, organisational, event management issues)</p> <p>Planning, preparation and setting musical, artistic, production goals</p> <p>Discussion: innovative models of performance design; diversifying concert practice; audience</p>

		development Devising a pop-up, community project/event: brainstorming, planning - including a possible field trip to identify appropriate venues on campus
Week 5: 26 March - 1 April	Seminar	27/03 Group discussion around issues arising from creative development of performance projects. Investigating programming and presentation models by world's leading performers, ensembles and music organisations
	Tut-Lab	29/03 Creativity and performance-making; resources for interpretation; Addressing performance anxiety and musicians' health issues Creative development/workshopping/rehearsing pop-up community event
Week 6: 9 April - 15 April	Seminar	10/4 Workshopping repertoire for study with student participation Addressing performance and production issues that come up (Submit group project peer review)
	Tut-Lab	12/04 Site visit for pop-up event; further development/rehearsal Clinic: follow up on musicians' health and performance anxiety issues Discussion: career-development strategies
Week 7: 16 April - 22 April	Seminar	17/4 Guest workshop TBC
	Tut-Lab	19/4 Class performances Final rehearsals for pop-up event

		Addressing performance, curation, production issues that come up
Week 8: 23 April - 29 April	Seminar	24/04 Group project presentations in class and discussion about collaborative process and performance preparation
	Tut-Lab	26/04 Group project presentations in class and discussion about collaborative process and performance preparation Pop-up concert/community event week, performance date TBC Audeince participation, perception and assessment
Week 9: 30 April - 6 May	Seminar	1/05 Debrief and evaluation of pop-up/community performance event - learnings and lessons Discussion on suggested readings (see Moodle) - applied musical analysis and interpretation
	Tut-Lab	3/05 Repertoire study with student participation Workshop of the main creative project with individuals and ensembles
Week 10: 7 May - 13 May	Seminar	8/05 Guest workshop TBC with student participation
	Tut-Lab	10/05 Rehearsals and workshop of major project presentation (as scheduled) - curatorial, presentation and production issues Discussion: Breaking through limitations; pushing boundaries; defining performative, creative and artistic objectives
Week 11: 14 May - 20 May	Seminar	15/05 Final rehearsals and discussion of major project presentation (as scheduled)

	Tut-Lab	17/5 Final rehearsals and discussion of major project presentation (as scheduled) (Submit Report on preparation process)
Week 12: 21 May - 27 May	Seminar	22/05 Student major project performances
	Tut-Lab	24/05 Student major project performances
Week 13: 28 May - 3 June	Seminar	29/05 Debrief, course evaluation, reflections
	Tut-Lab	31/05 Debrief, course evaluation, reflections, setting new goals and reviewing the Artist Manifestos

Resources

Prescribed Resources

Barrett, Margaret, ed. 2014. *Collaborative creative thought and practice in music*. Ashgate. (E-book UNSW Library)

Benson, Bruce Ellis, 2003. *Improvisation of musical dialogue*. Cambridge University Press.

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

John-Steiner, Vera, 2006. *Creative Collaboration*. Oxford University Press. (E-book UNSW Library)

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

Lerman, Liz. 2011. *Hiking the Horizontal*. Wesleyan 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 Experimental 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 singing*. 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.

Image Credit

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