



UNSW
AUSTRALIA

**Faculty of Arts and Social
Sciences**

School of the Arts and Media

MUSC3801

Creative Projects in Performance and Composition

Session 1, 2016

Staff Contact Details

Position	Name	Email	Availability	Location	Phone
Course Authority	Dr Christine Logan	c.logan@unsw.edu.au	Wednesday 11-12	Webster 104	93854873
Lecturer	Dr John Peterson	j.peterson@unsw.edu.au	By email appointment	Webster 105	93854870

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 The final decision as to whether a student can be withdrawn without failure is made by Student Administration and Records.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 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.

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 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 & Rationale

In order to develop the high level skills required to present and document a public performance event successfully, students will be supported with 12 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

Assessment Items to Learning Outcomes

Major project

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

analysis for performance

Report

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

Peer review

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 & Weighting	Length	Due date	Feedback
Major project (50%)	Recital – approx. 40 minutes	25 May (Jazz, Io Myers) 31 May (Clancy Classical, booking 4-9pm) 2 June 334, 6.30pm start.	A written report on the performance or compositions (if applicable) will be provided by staff. (See Moodle).
Group project (25%)	Performance in class – approx. 5 minutes	Week 10/11/12 as scheduled	The performance will be assessed and discussed in class at the time of presentation
Peer review (10%)	800 words	May 18	Written feedback from the teacher
Report (15%)	1500 words	June 1	Written feedback from the lecturer

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

Further information about assessment tasks

Major project

Requires the preparation and presentation of a performance event at UNSW or in another approved venue. The performance may be either solo or collaborative or a combination thereof and may include the presentation of original compositions. The performance should be approximately 40 minutes. The report will be available via Moodle Assignments feedback.

Composers should consult John Peterson about their composition work.

Group project

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. A report will be provided via Moodle assignment feedback.

Peer Review

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. Submit via Turnitin.

Report

Requires documentation of the process of preparing the performance event for presentation in a report of 1500 words, in order to demonstrate awareness both of the organisational and management requirements of such events and an awareness of engagement with community.

Submit as a Moodle assignment for grading. It is expected that the report will detail your musical preparation process, resources you utilized and efforts made to create a successful performance event. Notes for the program may form part of your report.

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

Week, Date	Topics	Workshop/Tutorial
1 2/3	Planning performance events, repertoire development, quick study Scheduling student participation and repertoire for discussion Requirements of report on performance planning Organization of group projects and peer review Guest masterclasses Reading list overview	Introduction, Overview of the course; repertoire development and resources for performance study: solo and ensemble Quick study piece for discussion
2 9/3	CPU discussion/ support for recitals Confirmation of recital programs, dates and venues Finalise groups and works for group projects Text and reading list - Cook	Repertoire study with student participation.

3 16/3	Writing Program notes to engage an audience Resources for program note writing Targeted to repertoire under study	Repertoire study with student participation
4 23/3	Performances/repertoire study Discussion about performance anxiety	Repertoire study with student participation
5 6/4	Performances/repertoire study Group project rehearsal preparation	Repertoire study with student participation
6 13/4	Performances/repertoire study	Repertoire study with student participation
7 20/4	Guest workshop with student participation TBC	Repertoire for study with student participation
8 27/4	Guest workshop TBC	Repertoire study with student participation
9 4/5	Rehearsal, discussion, consultation in preparation for performances	Repertoire study with student participation
10 11/5	Guest workshop TBC	Group project presentations and discussion
11 18/5	Performances, Presentations as scheduled with discussion	Group project presentations and discussion
12 25/5	Performances, Presentations as scheduled with discussion Final performances – Io Myers, 6.30pm	Group project presentations and discussion
13 31/5	Final performances (Clancy) 4-9pm, recitals from 6pm schedule TBC	
1/6	Performance preparation reports due in class Debrief and course evaluation	
2/6	Final performances (334) 6.30pm	

Prescribed Resources

Cook, Nicholas. (2013). *Beyond the Score: Music as performance*.

Recommended Resources

Andre, Christophe. (2014). *Mindfulness*. London: Rider Books.

Bellman, Jonathan. (2007). *A short guide to writing about music*. New York: Pearson.

- 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
- Brooks, Alison Wood. (2014). "Get excited: Reappraising pre-performance anxiety as excitement." *Journal of Experimental Psychology: General*, Vol. 143, no. 3, 1144-1158.

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

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. 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.