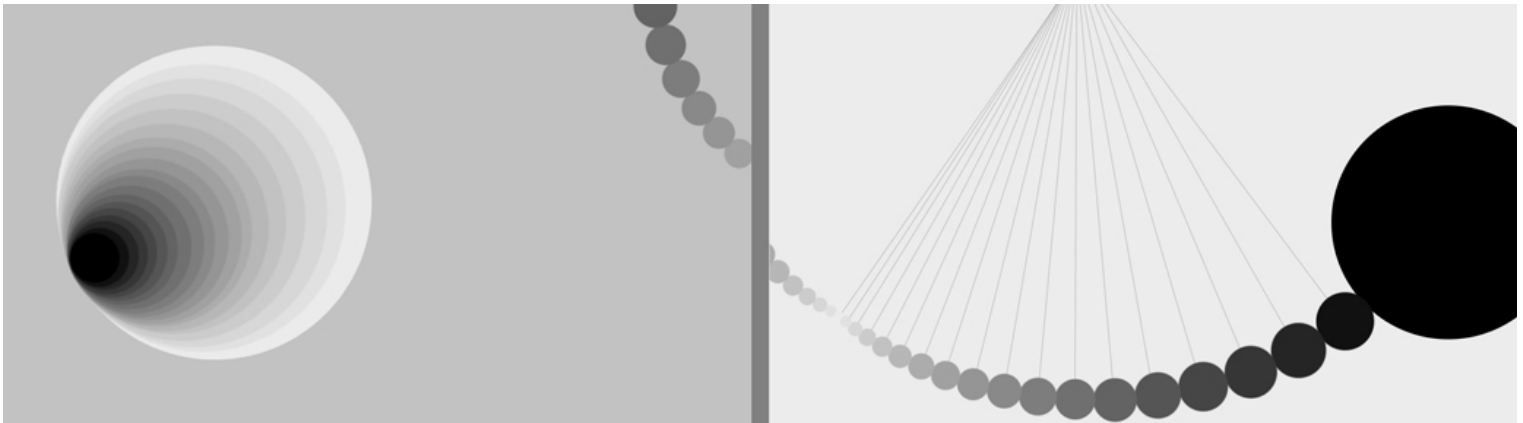




UNSW
SYDNEY

School of the Arts and Media

Faculty of Arts and Social Sciences



MUSC4703

Performance Laboratory 7 (Music Creative Practice)

Session 1, 2017

Course Outline

Staff Contact Details

Conveners

Name	Email	Availability	Location	Phone
Christine Logan	c.logan@unsw.edu.au	Thursdays 1-2 and other times by appointment	Webster 104	93854873

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

In this course, you will hone your critical and collaborative skills in relation to performative elements of music making with the support of a specialised individual vocal, instrumental or compositional tutor. Workshops and masterclasses will focus on a scaffolded, collaborative performance project designed to enhance your independent learning and artistic conceptualisation skills. You will participate in an approved UNSW ensemble and, under the guidance of the ensemble director, you will take a mentorship role in ensemble preparation that may include leading sectional rehearsals, directing one of the works under study or other approved activities as assigned.

At the conclusion of this course the student will be able to

1. Demonstrate advanced music collaboration skills
2. Demonstrate leadership and mentorship skills in UNSW ensemble participation
3. Demonstrate advanced technical skills and musical judgement in performance
4. Demonstrate the capacity to devise a collaborative music project and document (with the support of scholarly sources) the preparation process from conception to realisation.

Teaching Strategies

With the support of a specialist vocal, instrumental or compositional teacher, class workshops and studios (10 + 8 hours) students will further refine performance or composition skills and prepare solo and collaborative performances. Ensemble and musical leadership skills required by a developing performer will be honed through participation in a university ensemble (20 hours) and the opportunity to take a leadership or mentor role (by taking a role in one of the university groups under the guidance of the ensemble director or by mentoring a collaborative project in progress in the MUSC4701 class which has common seminars with MUSC4703). These activities will contribute to the development of intellectual and aesthetic independence required for professional engagement with performance or composition. Students enrolled in this course also receive support for 20 hours of private instrumental/composition tuition.

Assessment

You must register your private instrumental, vocal or composition tutor with the SAM office by Week 1. Please note that all assessment tasks will be discussed in detail in the first lecture. For all assignments, the Harvard referencing system (name, date) should be used. Please refer to UNSW referencing guide online for details.

Assessment Tasks

Assessment task	Weight	Length	Due Date	Submission
Solo performance in concert	30%	null	April 27, 5-6.30pm	null
Performance project, proposal and reflection	50%	null	As scheduled Week 12	null
Ensemble	20%	null	Test, Week 13	null

Assessment Details

Assessment 1: Solo performance in concert

Details: Solo performance in a concert during the session. Written feedback from examiners

Additional details:

Requires a solo performance of approximately 15 minutes duration in concert, April 27, 5-6.30pm, with rehearsal/setup at 4pm in Webster 334. This recital will be given in order to demonstrate advanced technical skills and musical judgment in performance.

Turnitin setting: This is not a Turnitin assignment

Learning outcomes:

- 3. Demonstrate advanced technical skills and musical judgement in performance

Assessment 2: Performance project, proposal and reflection

Details: 25-30 minute collaborative performance project (with support of private instrumental, vocal or compositional lessons), masterclasses and workshops, including a choice of ensemble performance, accompanying, concerto, composition or other approved musical presentation as appropriate to interests in vocal or instrumental performance or composition, plus a proposal/rationale (500 words) and a reflection (1000 words) on the preparation process. Written feedback from lecturer and examiner

Additional details:

Collaborative performance projects will be scheduled for May 16, 22, 23, or 25. This performance (35%) will be the final assessment for this course.

Both the proposal (5%) and reflection (10%) should be submitted through Moodle to Turnitin. The proposal is due on 22 March and the report on the preparation and collaborative process, including leading a rehearsal, on May 17.

Turnitin setting: This assignment is submitted through Turnitin, students do not see Turnitin similarity reports

Learning outcomes:

- 1. Demonstrate advanced music collaboration skills
- 3. Demonstrate advanced technical skills and musical judgement in performance
- Demonstrate the capacity to devise a collaborative music project and document (with the support of scholarly sources) the preparation process from conception to realisation.

Assessment 3: Ensemble

Details: Performance and participation in an approved UNSW ensemble and taking a leadership or mentoring role as appropriate to ensemble activities under the guidance of the ensemble director. Ongoing assessment and report from ensemble director. Direct feedback following test.

Additional details:

All students in MUSC1701 are required to participate in one UNSW ensemble. Information about ensembles and schedules may be found on the Moodle Ensemble site. Auditions (where needed) take place during O-Week and rehearsals begin in Week 1. Your contribution to the ensemble will be assessed by the ensemble director through a part checking examination in Week 13.

Turnitin setting: This is not a Turnitin assignment

Learning outcomes:

- 1. Demonstrate advanced music collaboration skills
- 2. Demonstrate leadership and mentorship skills in UNSW ensemble participation
- 3. Demonstrate advanced technical skills and musical judgement in performance

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 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 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. 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	<p>March 1, 9-11am</p> <p>Introduction, organization, topics and requirements of the course</p> <p>Programming, production and presentation of collaborative recitals</p> <p>Assessments and recital dates</p> <p>Resources and research in support of performance. Reading list overview, textbook</p> <p>Suggested reading in preparation: Barratt, 2014, Ch 1</p>
Week 2: 6 - 12 March	Seminar	<p>March 8, 9-11am</p> <p>Programs for solo concert, Week 8 - Bring a work in progress to workshop - Solo Repertoire for study: schedule</p> <p>Resources and research in support of performance for works under study</p> <p>Ensemble music making - rehearsal technique and leadership - Discussion of Barrett, 2014, Ch 1; Davidson-Kelly, 2015</p>
Week 4: 20 - 26 March	Lecture	<p>Lecture</p> <p>Production team visit - CPL</p> <p>Event management and considerations for the successful running of a performance event</p>

Date	Type	Content
		<p>Interpretation and background study for ensemble works in preparation - consideration of selected exemplars</p> <p>Suggested background reading: Cook, N. 2013. Beyond the score.</p>
Week 5: 27 March - 2 April	Seminar	<p>Solo Performances in progress with resources and discussion</p> <p>Brief presentation to class of proposal/rationale for final performance project.</p>
Week 7: 10 - 16 April	Lecture	<p>Sandy Evans: Guest masterclass (10am -11am) with student presentation of (ensemble and solo) work in progress</p> <p>Working collaboratively as a musician.</p> <p>Suggested background reading: Barrett 2014, Ch 11; Sevdalis and Keller (2014)</p>
Week 8: 24 - 30 April	Seminar	<p>"In class" final rehearsals for Solo music projects with concert to be held Thursday 27th April - Guest Masterclass - Sandy Evans</p>
Week 10: 8 - 14 May	Lecture	<p>Guest (TBC) Masterclass with student participation: collaborative musicianship</p> <p>Suggested background reading: Davidson (2009); Barrett 2014, Ch 11; Sevdalis and Keller (2014)</p>

Date	Type	Content
		(Reflection on performance preparation due May 17)
Week 11: 15 - 21 May	Seminar	<p>Performances in class - rehearsals for final performances May 22,23 or 25 (as scheduled)</p> <p>Submission of 1000 words on preparation process including experience of leading a rehearsal due May 17</p>
Week 13: 29 May - 4 June	Lecture	<p>Review, summary and evaluation</p> <p>Ensemble part-checking test this week - scheduled according to ensemble</p>

Resources

Prescribed Resources

Prescribed Resources

Barrett, Margaret, ed. 2014. *Collaborative creative thought and practice in music*. Ashgate.

(E-book UNSW Library)

Recommended Resources

Auslander, Philip. 2013. Jazz improvisation as a social arrangement. In Nicholas Cook & Richard Pettengill, eds., *Taking it to the bridge: music as performance*. Ann Arbor: Michigan University Press, 52-69.

Barrett, Margaret, ed. 2014. *Collaborative creative thought and practice in music*. Ashgate.

Berliner, Paul. 1994. *Thinking in jazz: the infinite art of improvisation*. Chicago: University of Chicago Press.

Bailey D. 1993. *Improvisation: its nature and practice in music*. Da Capo Press.

Bujic, Bojan. 1993. Notation and realization: musical performance in historical perspective. In Michael Krausz, ed., *The interpretation of music: philosophical essays*, Oxford: Oxford University Press, 129-40.

Burrows, Jared. Musical archetypes and collective consciousness: cognitive distribution and free improvisation. *Critical studies in improvisation*, 1/1. Accessible at: <http://jazzstudiesonline.org/files/jso/resources/pdf/Critical%20Studies%20in%20Improvisation%201-1--BURROWS.pdf>

Cook, Nicholas. 2013. *Beyond the score: music as performance*. Oxford: Oxford University Press.

Cottrell, Stephen. 2004. *Professional music making in London: Ethnography and Experience*. Aldershot: Ashgate.

Davidson, J.W. 2009. Movement and collaboration in musical performance. In: Hallam S., Cross I., Thaut M., eds. *The Oxford Handbook of Music Psychology*. Oxford, Oxford University Press, 364–376.

Davidson-Kelly, K., Moran, N., Schaefer, R. S., & Overy, K. (2015). "Total inner memory": Deliberate uses of multimodal musical imagery during performance preparation. *Psychomusicology*, 25(1), 83-92.

Decety, J. & J. Grèzes. 2006. The power of simulation: imagining one's own and other's behavior. *Brain Research* 1079(1), 4–14.

Fabian, D., Timmers, R. and Schubert, E., eds. 2014. *Expressiveness in music performance: Empirical approaches across styles and cultures*. Oxford, United Kingdom: Oxford University Press.

Ginsborg, J. & R. Chaffin. 2011. Performance Cues in Singing: Evidence from Practice and Recall. In Irène Diliège and Jane Davidson, eds., *Music and the Mind: Essays in honour of John Sloboda*. Oxford: Oxford University Press, 339-60.

Hallam, S., I. Cross & M. Thaut, eds. 2009. *The Oxford handbook of music psychology*. Oxford: Oxford University Press.

Keller, P.E. Ensemble performance: Interpersonal alignment of musical expression. In: Fabian D., Timmers R., Schubert E., eds. *Expressiveness in music performance: Empirical approaches across styles and cultures*. Oxford, United Kingdom: Oxford University Press; 2014, pp. 260–282.

Keller, P.E. 2012. Mental imagery in music performance: underlying mechanisms and potential benefits. *Annals of the New York Academy of Sciences*, 1252, 206–213. [[pdf](#)] **REVIEW**

London, J. 2004. *Hearing in Time: psychological aspects of musical meter*. New York: Oxford University Press.

MacDonald, R., G. Wilson, & D. Miell. 2012. Improvisation as a creative process within contemporary music. In: Hargreaves D, Miell D, MacDonald R, editors. *Musical Imaginations: Multidisciplinary perspectives on creativity, performance and perception*. Oxford, United Kingdom: Oxford University Press, 242–255.

Sevdalis, V., & Keller, P.E. 2014. Know thy sound: Perceiving self and others in musical contexts. *Acta Psychologica*, 152, 67-74. [[pdf](#)] **REVIEW**

Course Evaluation and Development

Student feedback is requested so that changes can be considered in order to enhance the student learning experience. *myExperience* evaluations will be collected at the end of Semester but students are encouraged to discuss any matter related to this course and provide feedback throughout the semester with the course convenor. All feedback will be discussed by the music staff.