



UNSW
AUSTRALIA

**Faculty of Arts and Social
Sciences**

School of the Arts and Media

MUSC4703

Performance Laboratory 7 (Music Creative Practice)

Session 1, 2016

UNSW Course Outline

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

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 The final decision as to whether a student can be withdrawn without failure is made by Student Administration and Records.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

Student learning outcomes:

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 & Rationale

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

Assessment Items to Learning Outcomes

Ensemble

Demonstrate advanced music collaboration skills

Demonstrate leadership and mentorship skills in UNSW ensemble participation

Demonstrate advanced technical skills and musical judgement in performance

Solo performance in concert

Demonstrate advanced technical skills and musical judgement in performance

Performance project, proposal and reflection

Demonstrate advanced music collaboration skills

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 & Weighting	Length	Due date	Feedback
Solo performance in concert (30%)	Approximately 15 minutes	Thursday 28/4 Webster 334 5-7pm	Written feedback from examiners (on Moodle)
Performance project, proposal and reflection (50%)	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 (35%) plus a proposal/rationale (500	Friday 20 May, Io Myers, 6.30pm (no piano, only keyboard) Wednesday June 1, Clancy 4pm set up, performance 5-6.30pm Thursday June 2 in class, 334	Written feedback from lecturer and examiner

	words – 5%) and a reflection (1000 words 10%) on the preparation process.		
Ensemble (20%)	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.	Test Week 13	Ongoing assessment and report from ensemble director. Direct feedback following test.

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

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

DATE	ACTIVITY	CONTENT	ASSESSMENT ITEMS	Readings
Week 1 March 3	Lecture	Introduction, organisation and topics and requirements of course Programming Collaboration Production Visual/ Sound Extra musical elements for the event		Barratt
Week 3 March 17	Seminar	(Music performance preparation Rehearsal technique Rehearsal leadership	Confirm program for solo performance in concert Week 8 –334 28 April 5-7pm	Readings: Keller, Davidson
Week 4 March 24	Lecture	Production team visit Event management		

		Managing detail for the running of a performance event		
Week 6 April 14	Seminar	Performances in progress Brief presentation to class of proposal/rationale for final Performance project	Proposal/rationale for final performance (500 words) 5%	
Week 7 April 21	Lecture	Guest lecture – TBC The collaborative musician. Grant application and business skills Rehearsals in class for solo performances MUSC4703		Sevdalis and Keller
Week 8 28 April, 5-7pm (Thursday)		4703 Solo Music Projects 334 CONCERT	Solo performance in concert (30%)	
Week 9 May 5	Seminar	Performance in progress	Reflection on performance preparation – 10% 1000 words due May 5 - Turnitin	
Week 10 May 12	Lecture (GUEST TBC)	Masterclass: Working as a collaborative musician.		Davidson
Week 11 May 20 (Friday)	Performance Io Myers, 6.30	Collaborative music projects	Final performances	Note: no piano - keyboard only in Io Myers
Week 12 May 26	Seminar	Performances in class – rehearsals for final performance		
Week 13 June 2	Final Performances	Collaborative performances	Final performances Collaborative performance project, as scheduled in class 35%	
Week 13			Ensemble part checking	

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.
- 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

This is a new course. Feedback from students will be 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.

