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MUSC2701

Performance Laboratory 3

Semester One // 2018

Course Overview

Staff Contact Details

Convenors

Name	Email	Availability	Location	Phone
Laura Chislett	l.chislettjones@unsw.edu.au	By appointment via email		Null

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>

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

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*

Performance Laboratory 3 further develops skills in solo performance and ensemble performance through participation in an ensemble, concerts and workshops. The course includes individual instruction in a vocal or instrumental specialisation or composition as well as participation in a self-selected vocal and/or instrumental ensemble. Attendance and participation is required in Performance Seminar, a forum that provides a platform for open performances, masterclasses and peer criticism, as well as, Performance/Composition Workshop, a forum that includes the discussion and demonstration of issues related to performance techniques, interpretation and musical style.

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

1. Demonstrate technical security and confidence in performance as well as a developing sense of the artistic requirements needed for persuasive instrumental or vocal performance, particularly in terms of articulation, phrasing and ornamentation in given styles or genres; or, in the case of composition students, produce a portfolio that demonstrates (i) an ability to analyze compositions in various styles (ii) skills in orchestration for various ensembles, and (ii) the application of diverse compositional techniques to the creation of original compositions.
2. Demonstrate an ability to work effectively in music ensembles and show a critical awareness of the various roles involved.
3. Demonstrate perceptive listening skills in music performance through written and verbal critiques.

Teaching Strategies

In order to develop the required technical and aesthetic skills in instrumental or vocal performance, or composition, Performance Laboratory 3 students are required to: (i) undertake private specialist instrumental, vocal or composition instruction (10 hours minimum) (ii) attend and participate in Performance Seminar, an open forum that provides masterclasses, public performance experience and the opportunity to develop skill in music criticism (8 hours per session) as well as Performance/Composition Workshops (8 hours per session), and (iii) participate in a self-selected ensemble (20 hours per session).

Assessment

The assessment tasks will be discussed further in the first workshop/studio classes.

For all written assignments you should use the Harvard referencing system, or the APA system.

Information can be found here: <https://student.unsw.edu.au/harvard-referencing>

Due dates for the Critical Review and Report tasks are always one week after the relevant Lecture/masterclass. They will be set out in the Course Schedule.

Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Critical review and report	15%	Not Applicable	3
Performance/composition examination	50%	Not Applicable	1
Workshop presentation	15%	Not Applicable	1,3
Ensemble part-testing	20%	Not Applicable	2

Assessment Details

Assessment 1: Critical review and report

Start date: Not Applicable

Length: 2 reviews of 500 words

Details: 2 reviews of 500 words. Written response from teacher through the Moodle course site.

Additional details:

The review question will be posted on Moodle on the day of the lecture.

Submission notes: To be submitted on Moodle via an online blog.

Turnitin setting: This is not a Turnitin assignment

Assessment 2: Performance/composition examination

Start date: Not Applicable

Length: 30 mins

Details: 30 mins. This is the final assessment task. Written reports of practical examination or composition portfolio.

Additional details:

The examination program should reflect the student's ability to demonstrate technical security, stylistic confidence, and musical persuasiveness. It should include a technical study of c. 5 minutes duration.

There will be a sight reading component in this exam.

Composition students should contact John Peterson for details of their requirements.

Submission notes: null

Turnitin setting: This is not a Turnitin assignment

Assessment 3: Workshop presentation

Start date: Not Applicable

Length: 8 - 10 minutes

Details: 10 minute presentation and 1000 word report. Direct verbal feedback will be given at the end of each performance presentation.

Additional details:

This assessment task has three components: 1) brief oral summary of your written report on a performance issue;

2) performance ;

3) submission of your 1,000 word written report to the lecturer on the day, plus electronic submission via Moodle. Be careful to keep an electronic copy of your written report.

The total duration of your presentation, including bumping in and out, must not exceed 10 minutes.

If you require instruments that are booked through the SAM office you must organise this yourself ahead of the performance date.

Feedback will be via Moodle. Live feedback will be given in workshops 1 and 2. Participation in these first two workshops is expected.

Submission notes: In-class performance, brief oral summary of report, and submission of written report to the lecturer on the day.

Turnitin setting: This is not a Turnitin assignment

Assessment 4: Ensemble part-testing

Start date: Not Applicable

Details: Direct feedback during the course of instruction and after the part-checking test.

Turnitin setting: This is not a Turnitin assignment

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		No classes scheduled for this course
Week 2: 5 March - 11 March	Lecture	<p>Tuesday 6 March 11:00 - 13:00 Lecture/masterclass no. 1 in Webster 334.</p> <p>Introduction to the Course, followed by</p> <p>"Feeling the Affect: investigating the effect of articulation and phrasing in music performance", Laura Chislett</p> <p>To be followed by student performances.</p> <p>The review question will be posted to Moodle after the lecture.</p>
Week 3: 12 March - 18 March	Studio	<p>Wednesday 14 March studio/workshop number 1 (for group B) in Webster 334.</p> <p>Workshopping of student performances. It is essential that you bring your instruments and repertoire to every class.</p> <p>You will only have two studio classes where you can try out your repertoire and performance strategies. The final two studio classes will be dedicated to assessments.</p>
	Assessment	Critique/review task relating to Lecture 1 due on Tuesday 13 March at midnight. Submission is via Moodle.
Week 4: 19 March - 25 March	Studio	<p>Wednesday 21 March, Studio for group C, 14:00 - 16:00, Studio 334</p> <p>Workshopping of student performances. It is essential that you bring your instruments and repertoire to every class.</p> <p>You will only have two studio classes where you can try out your repertoire and performance strategies. The final two studio classes will be dedicated to assessments.</p>
Week 5: 26 March - 1	Lecture	Lecture 2, Tuesday 27 March, 11:00 - 13:00, Studio

April		334 Kim Burwell - Piano plus: professional approaches to small ensemble work With student performances The review question will be posted to Moodle after the masterclass/lecture.
Week 6: 9 April - 15 April	Assessment	The review relating to Lecture 2 is due Tuesday 10 April at midnight.
	Studio	Workshop 2, Wednesday 11 April, Group B Bring your instruments and repertoire
Week 7: 16 April - 22 April	Studio	Workshop 2, Wednesday 18 April, 1400 - 1600, Group C Bring your instruments and repertoire
Week 8: 23 April - 29 April	Lecture	Tuesday 24 April, Lecture 3, 11:00 - 13:00, Studio 334 Sonya Lifschitz (piano) presentation and masterclass The review question will be posted to Moodle after the masterclass.
Week 9: 30 April - 6 May	Assessment	The review relating to Lecture 3 is due Tuesday 1 May at midnight.
	Studio	Wednesday 2 May: Workshop Assessments (Group B) will be held today as per the schedule on Moodle. Remember to bring your own accompanist, and to book equipment through the SAM office.
Week 10: 7 May - 13 May	Studio	Wednesday 9 May, 14:00 - 16:00, Studio 334 Workshop assessments for Group C, as per schedule on Moodle. Remember to bring your own accompanist, and to book equipment through the SAM office.
Week 11: 14 May - 20 May	Lecture	Lecture 4, Tuesday 15 May, 11:00 - 13:00, Studio 334, Paul Cutlan (composer/performer) Carving a Career Path - focusing on becoming multi-skilled and flexible Presentation and masterclass

		The review question will be posted on Moodle after the lecture.
Week 12: 21 May - 27 May	Assessment	Review assignment relating to lecture 4 due on Tuesday 22 May at midnight.
	Studio	Wednesday 23 May, 14:00 - 16:00, Studio 334 Workshop Assessments continue for Group B, as per the schedule on Moodle.
Week 13: 28 May - 3 June	Lecture	Tuesday 29 May, 11:00 - 13:00, Studio 334 Class Concert (Lecture 5) Student performance (solo and group) Let's make this a super-rewarding final concert for the semester! I need the details of your items by email well in advance of this date. I will need to know the title, composer, instrumentation, personnel, and the exact duration of your performance The review question will be posted to Moodle this afternoon, (due Tuesday June 5 at midnight)
	Studio	Wednesday 30 May, 14:00 - 16:00, Studio 334 Workshop Assessments continue for Group C, as per the schedule on Moodle.

Resources

Prescribed Resources

Williamon, A. (Ed.). (2004) *Musical Excellence: strategies and techniques to enhance performance*. Oxford: Oxford University Press

Recommended Resources

Bach, C. P. E. (1753) *Essay on the True Art of Playing Keyboard Instruments*

Trans. William Mitchell. New York: W.W. Norton and Co. 1949

Berman, B. (2000). *Notes from the pianist's bench*. New Haven: Yale University Press.

Bernac, P. (1976). *The interpretation of French song*. London: Gollancz.

Butt, J., & Dreyfus, L. (Eds.). (2001). *Playing with History: The historical approach to Musical Performance*. Cambridge: Cambridge University Press.

Brown, C. (1999). *Classical and Romantic performing practice 1750-1900*. Oxford: Oxford University Press.

Coehlo, V. (Ed.). (2003). *Cambridge companion to the guitar*. Cambridge: Cambridge University Press.

Coffin, B. (1960-2). *The singer's repertoire*. (2nd Ed.). Metuchen, New Jersey: Scarecrow.

_____.(1987). *Coffin's sounds of singing: principles and application of vocal techniques with chromatic vowel chart*. (2nd ed.). Metuchen, New Jersey: Scarecrow.

Davidson, J. (2004). *The Music Practitioner*. Aldeshot, Ashgate

Espini, N. (1977). *Repertoire for the solo voice*. Metuchen, New Jersey: Scarecrow.

Fabian, D. (2003). *Bach performance practice 1945–1975: A comprehensive review of sound recording and literature*. Aldeshot, Ashgate.

Fleming, Renée (2004) *The inner voice: the making of a singer*. New York: Penguin Group

Green, B. (1986). *The inner game of music*. New York: Doubleday.

Hagberg, K. (2003) *Stage Presence from Head to Toe: a Manual for Musicians*
The scarecrow Press

Herbert, T., & Wallace, J. (Eds.). (1997). *The Cambridge companion to brass instruments*. Cambridge and New York, Cambridge University Press.

Hinson, M. (2000). *Guide to the pianist's repertoire*. (3rd ed.). Bloomington: Indiana University Press.

Hodson, R. (2007). *Interaction, interplay and improvisation in jazz performance*.
London: Routledge.

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

Press.

Hudson, R. (1997). *Stolen time: the history of tempo rubato*. Cambridge:

Cambridge University Press.

Inglis, I. (2006). *The performance of popular music*. Farnham, Burlington: Ashgate

Kramer, J. (1988). *Listen to the music*. New York: Schirmer.

Lawson, C. & Cross, J. (Eds.). (1995). *The Cambridge companion to the clarinet*.

Cambridge: Cambridge University Press.

Lehmann, L. (1945). *The interpretation of songs*. New York: Dover.

Levine, M. (1989). *The Jazz Piano Book*. New York: Sher Music Co.

Lockwood, A.H. (1989). Medical problems of musicians. *The New England Journal of Medicine*, 320, 221-227.

Marchant-Haycox, S.E., & Wilson, G.E. (1992). Personality and stress in performing artists. *Personality and individual differences*, 13, 101-1068.

Mozart, L. (1756) *A Treatise on the Fundamental Principles of Violin Playing*

Translated and republished Oxford and New York: Oxford University Press 1948 and 1951

Musgrave, M. & Sherman, B. (2003). *Performing Brahms*. Cambridge: Cambridge University Press.

Neumann, F. (1993). *Performance practices of the seventeenth and eighteenth centuries*. New York: Schirmer.

Parncutt, R. & McPherson, G. (2002). *The science and psychology of music performance: Creative strategies for teaching and learning*. Oxford: Oxford University Press.

Pino, D. (1980). *The clarinet and clarinet playing*. London: Macmillan.

Potter, J. (Ed.). (2000). *The Cambridge companion to singing*. Cambridge: Cambridge University Press.

Quantz, J.J. *On Playing the Flute* (1752)Trans. Edward Reilly
Translated and reprinted, New York: The Free Press 1966

Rink, J. (Ed.). (2005). *Musical performance: Studies in musical interpretation*.
Cambridge: Cambridge University Press.

Rosen, C. (2002). *Beethoven`s piano sonatas: a short companion*. New Haven:
Yale University Press.

Rosenblum, S. (1992). *Performance practices in classic piano music*.
Bloomington: Indiana University Press.

Schenker, Heinrich (1933) *Five graphic analyses*. Republished New York: Dover Publications (1969).

Seaton, Douglas. (1983). *The art song: a research and information guide*. New York: Garland.

Stowell, R. (1990). *Violin technique and performance practice in the late eighteenth and early nineteenth centuries*. Cambridge: Cambridge University Press.

Taruskin, Richard. (1995). *Text and act: Essays on music and performance*. Oxford: Oxford University Press.

Tromlitz, G.J. (1791) *The Virtuoso Flute Player*. Trans. A. Powell, Cambridge, Cambridge University Press.

Turk, D.G. *Klavierschule*. (1982). Trans. Raymond Hagg, Lincoln: University of Nebraska Press.

Westney, W. (2003). *The perfect wrong note*. New York: Amadeus Press.

Wolff, K. (1990). *Masters of the keyboard: Individual style elements in the piano music of Bach, Haydn, Mozart, Beethoven, Schubert, Chopin and Brahms*.

Bloomington: Indiana University Press.

<http://www.uniarts.fi/en/blogs> (Sibelius Academy blogs)

<http://www.mtosmt.org/> (Society of Music Theory online journal)

<https://www.academia.edu/>

<http://www.newyorkjazzworkshop.com/blog/>

<http://freeimprovisationexperimentalmusic.blogspot.com.au/>

Course Evaluation and Development

You are requested to complete a digital survey for this course via myExperience starting in week 11. Information gathered this way is a valuable tool for improving the student learning experience.

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