MUSC4703

Performance Laboratory 7 (Music Creative Practice)

Semester One // 2018

Course Overview

Staff Contact Details

Convenors

Name	Email	Availability	Location	Phone
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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

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 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 and explore new, innovative models that leading 21st century collectives, ensembles and organisations have employed to present music of past and present. Skills will be honed in a laboratory format through workshops, masterclasses, pop-up concerts and community-wide events focused on a collaborative performance project designed to enhance your independent learning and artistic conceptualisation. 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. Guest presenters include leading arts and music practitioners working in Australia today with topics ranging from honing artistic identity and career learning to building arts organisation with social impact and collaboration as contemporary creative practice.

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

1. 1. Demonstrate advanced music collaboration skills
2. 2. Demonstrate leadership and mentorship skills in UNSW ensemble participation
3. 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 you 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	Due Date	Student Learning Outcomes Assessed
Solo performance in concert	30%	Not Applicable	3
Performance project, proposal and reflection	50%	18/05/2018 05:00 PM	1,3,4
Ensemble	20%	Not Applicable	1,2,3

Assessment Details

Assessment 1: Solo performance in concert

Start date: Not Applicable

Length: null

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 a group curated concert, date/venue TBC. This concert will aim to demonstrate advanced technical skills and interpretative maturity in performance; imagination and consideration of curatorial aspects of performance; creative audience-development and marketing strategies.

Submission notes:null

Turnitin setting: This is not a Turnitin assignment

Assessment 2: Performance project, proposal and reflection

Start date: Not Applicable

Length: null

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 15, 16, 21 (TBC), or 25 (TBC). 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 23 March and the report on the preparation and collaborative process, including leading a rehearsal, on May 18.

Submission notes:null

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

Assessment 3: Ensemble

Start date: Not Applicable

Length: null

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 MUSC4703 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.

Submission notes:null

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 webstie:
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

Timetable

Date	Type	Content
Week 1: 26 February - 4 March	Lecture	Lecture February 28, 9-11am Introduction, group discussion, goal setting and organization, topics and requirements of the course Programming, production and presentation of collaborative projects CPL visit to discuss perofrmance production and available resources Artist Manifesto Assessments and concert dates Resources and research in support of performance. Reading list overview Suggested reading in preparation: Vera John-Steiner: Creative Collaboration, Ch 1; Nicholas Cook: Beyond the Score: Music as Performance, Ch 1; Bruce Ellis Benson: The Improvisation of Musical Dialogue, Ch 1; Margaret Barrett: Collaborative Creative Thought and Practice in Music, Ch 1.
Week 3: 12 March - 18 March	Seminar	March 14, 9-11am Guest Lecturer TBA Programs for solo concert, Week 9, May 2nd, Webster 334 - Bring a work in progress to workshop - Solo Repertoire for study: schedule Resources and research in support of performance for works under study Ensemble music making - rehearsal technique and leadership.
Week 4: 19 March - 25 March	Lecture	Guest Presenter: Claire Edwards, world-class percussionist and artistic director of Ensemble Offspring

		Workshop/Masterclass/Presentation
Week 6: 9 April - 15 April	Seminar	In-depth workshops of Solo Performance works in progress with resources and class feedback using Liz Lerman's Critical Response Process Brief presentation to class of proposal/rationale for final performance project.
Week 7: 16 April - 22 April	Lecture	Hands-on workshop on working collaboratively as a musician. Discussion on working across genres, disciplines and media Brief presentation to the class of proposal/rationale for final performance program with demonstrations For 4703s only: "In class" final rehearsals/workshops for Solo music projects in week 9, May 2nd on Webster 334; final discussion/workshopping of presentation/curation/production of the concert Discussion of final report content (due May 18) Suggested background reading for discussion: New York Times article: https://www.nytimes.com/2017/07/28/arts/music/concert-choreography-when-musicians-get-up-and-move.html
Week 9: 30 April - 6 May	Seminar	Final rehearsals and finalising production for the solo performance project that evening, May 2nd in Webster 334.
Week 10: 7 May - 13 May	Lecture	Guest Presenter: Emery Schubert - "The Science of Musical Expression"
Week 12: 21 May - 27 May	Seminar	Performances in class - in-depth workshop for final performances to be held in weeks 11/12/13, dates TBC; Venues: Io Myers, Webster 334, venue of your own choice - be imaginative!
Week 13: 28 May - 3 June	Lecture	Final performances this week Review, summary and evaluation - major learnings and lessons

		Setting new goals
		Review Artist Manifestos
		Ensemble part-checking test this week - scheduled according to ensemble

Resources

Prescribed 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.

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

Lerman, Liz. 2011. *Hiking the Horizonta*l. Wesleyan University Press.

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.

Ross, Alex (2008). *The Rest is Noise.* London: Fourth Estate.

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.

Image Credit

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