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MUSC3801

Creative Projects in Performance and Composition

Term Two // 2019

Course Overview

Staff Contact Details

Convenors

Name	Email	Availability	Location	Phone
Damian Barbler	barbeler@mac.com	Available by email 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>

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.

Course Details

Credit Points 6

Summary of the Course

Subject Area: *Music*

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.

Course Learning Outcomes

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

In order to develop the high level skills required to present and document a public performance event successfully, students will be supported with 10 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

All assessment tasks will be discussed in detail in the first meeting for this course.

The Harvard (name, date) or APA referencing system should be used for all assignments submitted in this course.

Composers - please note the guidelines for composition posted on Moodle and consult with John Peterson about private lessons.

Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Major project	50%		2,3
Peer review	10%		1,2,3
Group project	25%		1
Report	15%		1

Assessment Details

Assessment 1: Major project

Start date:

Details: Requires the preparation of a performance event at UNSW or in another approved venue. The performance may be either solo or collaborative. Approximately 20-25 minutes. This is the final assessment task. A written report on the performance or composition (if applicable) will be provided.

Assessment 2: Peer review

Start date:

Details: Students will attend a rehearsal arranged by peers in preparation for the group project presentation performance and write a peer review report of 500 words on the rehearsal. This exercise will create further interaction between peers and allows each student to reflect on the process of collaboration. Written feedback from teacher.

Assessment 3: Group project

Start date:

Details: 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. Approximately 5 minutes. The performance will be assessed and discussed in class at the time of presentation.

Assessment 4: Report

Start date:

Details: 800 words. Requires documentation and critical reflection on the process of conceptualising, developing and realising a creative project in a performance event, and how the process has impacted on the individual's artistic values, assumptions and beliefs, performance skills, and collaborative and organizational skills. Written feedback from teacher.

Attendance Requirements

Students are strongly encouraged to attend all classes and review lecture recordings.

Course Schedule

[View class timetable](#)

Date	Type	Content
Week 1: 3 - 7 June	Seminar	Introduction Assessment Structure Course Overview
	Studio	Goal setting Discussion
Week 2: 10 - 14 June	Seminar Studio	In-class workshop / project development
Week 3: 17 - 21 June	Seminar Studio	In-class workshop / project development
Week 4: 24 - 28 June	Seminar Studio	In-class workshop/project development and presentation
Week 5: 1 - 5 July	Seminar Studio	In-class group project assessment
Week 6: 8 – 12 July	READING WEEK	INDIVIDUAL PRACTICE/HOMEWORK PEER REVIEWS DUE FRIDAY 12 JULY 5PM
Week 7: 15 - 19 July	Seminar Studio	In-class workshop/project development and presentation
Week 8: 22 - 26 July	Seminar Studio	In-class workshop/project development and presentation
Week 9: 29 July - 2 August	Seminar	In-class workshop/project presentation and final refinements
	Studio	In-class workshop/project presentation and final refinements MAJOR PROJECT ASSESSMENT, PART 1
Week 10: 5 - 9 August	Seminar	In-class workshop/project presentation and final refinements
	Studio	In-class workshop/project presentation and final refinements MAJOR PROJECT ASSESSMENT, PART 2 FINAL REPORT DUE, MONDAY 5 AUG, 5PM

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.

Cook, Nicholas. (2013). *Beyond the Score: Music as performance*. (E- book UNSW Library)

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

Kenny, Diana (2011). *The psychology of performance anxiety*. Oxford: Oxford University Press.

Lerman, Liz. 2011. *Hiking the Horizontal*. Wesleyan University Press.

Recommended Resources

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

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, Recitals

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. Formal *myExperience* evaluations will be used at the end of Semester but 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.

Submission of Assessment Tasks

Submission of Assessment Tasks

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.

For information on how to submit assignments online via Moodle: <https://student.unsw.edu.au/how-submit-assignment-moodle>

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/or progression of ideas of the original, and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit and to piecing together quotes and paraphrases into a new whole, without appropriate referencing.

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>

Academic Information

For essential student information relating to:

- requests for extension;
- late submissions guidelines;
- review of marks;
- UNSW Health and Safety policies;
- 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/>

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