



**UNSW**  
SYDNEY

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University



# MUSC2703

## Performance Laboratory B

Term Three // 2019

## Course Overview

### Staff Contact Details

#### Convenors

Name	Email	Availability	Location	Phone
Laura Chislett Jones	z3498229@unsw.edu.au	by appointment		

### 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.

## Course Details

### Credit Points 4

### Summary of the Course

Subject Area: *Music Performance, Music Ensemble*

In this practical course you will extend your advanced instrumental, vocal or composition skills with one-to-one support from a specialist tutor, and contextualise the application of those skills through participation in workshops, masterclasses and ensembles. These components will combine to enhance your specialist strengths and interests, which in turn will inform your work in the specialist streams of the BMus. Milestones for the course are informed musicianship, for both performers and composers, and effective practice, as the basis of goal-oriented, strategic and autonomous music-making.

**Note:** This is a 12 UOC course. You will enrol in 4 UOC in each of three successive terms with a result reported by a single grade at the end of the third 4 UOC course.

### Course Learning Outcomes

1. Formulate artistic objectives under the guidance of a teacher, demonstrating increasing technical skill in performance or composition
2. Apply the principles of effective personal practice
3. Identify relationships among contextual issues informing performance practice
4. Apply principles of teamwork to music ensemble

### Teaching Strategies

Students' personal expertise in performance or composition will be developed through 1-1 consultations with specialist tutors [Tutorials 8 x 1 hour each trimester]. In workshops [Laboratory 9 x 1.5 hours each trimester], instrumental and vocal students will gain performance experience, while composition students will become familiar with issues informing performance and performance preparation. Workshop settings will also support engagement with issues concerning effective practice and strategic time-management, along with an element of peer learning for specialist performance and composition groups. Students will attend masterclasses led by visiting experts in a range of musical instruments, voices and styles, encouraging students to draw contextual links with their personal studies [Lecture choosing 4 x 2 hours from nine masterclasses across the year]. All students will contribute to directed ensembles, choosing from a wide range of musical styles and cultures [Studio 8 x 2 hours each trimester].

## Assessment

[Here you can outline any relevant information that was not included in AIMS but may prove helpful for your students. For example, you might provide details on the referencing system, links to previous student exemplars or the designated week in the course that you will discuss the assessment at length. Importantly, this section is an area for you to provide information that does not go through the approved governance structure.]

### Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Ensemble contribution, performances, part checking test	20%	Not Applicable	4
Masterclass critiques	15%	Not Applicable	3
Performance/presentation	35%	Not Applicable	1,2
Practical examination	30%	Not Applicable	1,2

### Assessment Details

#### Assessment 1: Ensemble contribution, performances, part checking test

**Start date:** Not Applicable

**Length:** c. 5 to 10 minutes

**Details:** Ensemble part-checking will be undertaken in T1, T2 and T3. Individually or in small groups, students will perform works or excerpts of works, studied and performed during the trimester. Where appropriate, excerpts will be selected by the part-checking examiner. Direct feedback during rehearsals and workshops. Students' contribution to ensemble performances and workshops will be assessed through a part-checking examination.

#### Additional details:

The Ensemble Contribution test will occur towards the end of term. The director of each ensemble will set the assessment date and give further information.

**Submission notes:** in-class assessment

**Turnitin setting:** This is not a Turnitin assignment

#### Assessment 2: Masterclass critiques

**Start date:** Not Applicable

**Length:** 4 x 500 words

**Details:** Critiques will be submitted across T1, T2 and T3. These will be related to masterclasses presented by visiting experts in a range of musical styles and activities. Critique questions will be scaffolded to encourage students to identify issues for discussion, and to draw links among performance elements and scholarly literature. Written feedback will be provided online through Moodle

**Additional details:**

Four critiques are to be submitted in total. Students should submit at least one critique in each of terms 1, 2 and 3. The fourth critique can be submitted at any time during the year.

The critiques must be submitted via Moodle no later than one week after the masterclass to which they relate. Penalties will apply for late submission.

**Turnitin setting:** This is not a Turnitin assignment

**Assessment 3: Performance/presentation**

**Start date:** Not Applicable

**Length:** maximum 8 minutes

**Details:** Performance/presentations will be conducted during workshop sessions in T1 and T2. Instrumentalists and vocalists will perform one complete item, which may be a movement of a larger work; composers, similarly, will present the performance of one item or movement. Because the type of assessment is distinct, Performance/presentations may include material that will appear again in the Performance examination or Composition portfolio in T3; however, each of the three tasks – two performance/presentations and one Performance examination or Composition portfolio – must include some new material. The presentation will include a spoken introduction, and will be accompanied by a short summarising document including references. The introduction and document will report and monitor the personal plan of activity for the whole of the 12-credit course, devised by each student in negotiation with his or her specialist tutor. Feedback: written reports

**Additional details:**

**There are no Performance Presentation assessments in Term 3**

**Turnitin setting:** This is not a Turnitin assignment

**Assessment 4: Practical examination**

**Start date:** Not Applicable

**Length:** 25 minutes

**Details:** For performance students, examinations will be undertaken in T3. Students will present a 25-minute programme including 5 minutes of technical work, devised in negotiation with their specialist tutors to suit their personal interests and trajectories. Students identifying as jazz specialists will present technical work from the jazz syllabus devised for this course. The examination will also include a short sight-reading test for all students. The examination will also include a short sight-reading test for all students. This will be the final assessment task for performers. For composition students, portfolios will be submitted in T3. Portfolios may include any number of works, but the total duration of works should be 15-20 minutes. Scores should be submitted, along with recordings of all works, and one of the recordings must be of a live performance. This will be the final assessment task for composers. Feedback: Written report on practical exam and composition portfolio.

**Additional details:**

Exam programs must be submitted for approval via the examination portal by week 5.

**Turnitin setting:** This is not a Turnitin assignment

## Attendance Requirements

Students are required to attend 80% or more of lectures and ensemble rehearsals, as well as any performances undertaken by their ensemble. Failure to attend sufficient rehearsals may result in exclusion from performances.

Students are required to attend at least 4 masterclasses per year.

## Course Schedule

[View class timetable](#)

### Timetable

Date	Type	Content
Week 1: 16 September - 20 September	Studio	<p>Wednesdays, 10:00 - 11:30 or 12:00 - 13:30 in Studio 334 according to your own timetable</p> <p>This is a skills-based course. A timetable for in-class non-assessed practice performances of your exam repertoire will be published on Moodle during week 1.</p> <p>Other areas for discussion this term will be Posture for Musicians; Music and the Law (cont); Cross-overs, Effective Practice for exam preparation, etc.</p>
	Lecture	<p>Friday: 15:00-17:00 Studio 334</p> <p>Masterclass no. 7 with Ros Dunlop (clarinet)</p> <p><b><i>Weapons of mass distortion': Ros Dunlop, and the composition and audio □ visual work of Martin Wesley Smith.</i></b></p> <p><a href="https://www.australianmusiccentre.com.au/artist/dunlop-ros">https://www.australianmusiccentre.com.au/artist/dunlop-ros</a></p>
Week 2: 23 September - 27 September	Studio	Wednesday studio classes according to your own timetable.
Week 3: 30 September - 4 October	Studio	Wednesday studio classes according to your own timetable.
Week 4: 7 October - 11 October	Studio	Wednesday studio classes according to your own timetable.
Week 5: 14 October - 18 October	Studio	Wednesday studio classes according to your own timetable.
	Lecture	Friday, 15:00 - 17:00 Studio 334

		<p>Masterclass no.8 with Liza Lim.</p> <p><b>Atlas of the Sky, and beyond: beauty, time and ecology in exploratory compositional practice</b></p> <p>A lecture demonstration and masterclass with acclaimed and 'genre-defying' contemporary Australian composer, Liza Lim.</p> <p><a href="https://lizalimcomposer.com/">https://lizalimcomposer.com/</a></p>
Week 6: 21 October - 25 October	Homework	<p>Practice Week.</p> <p>There are no studio classes this week.</p>
Week 7: 28 October - 1 November	Studio	<p>Wednesday studio classes according to your own timetable.</p> <p>Non-assessed practice performances of exam items, including technical work.</p>
Week 8: 4 November - 8 November	Studio	<p>Wednesday studio classes according to your own timetable.</p> <p>Non-assessed practice performances of exam items, including technical work.</p>
Week 9: 11 November - 15 November	Studio	<p>Wednesday studio classes according to your own timetable.</p> <p>Non-assessed practice performances of exam items, including technical work.</p>
	Lecture	<p>Friday, 15:00 - 17:00 Studio 334</p> <p>Masterclass no. 9 with Jane Sheldon, soprano.</p> <p><b>The voice as a bodily power</b></p> <p><a href="https://www.janesheldonsoprano.com/">https://www.janesheldonsoprano.com/</a></p>
Week 10: 18 November - 22 November	Studio	<p>Wednesday studio classes according to your own timetable.</p> <p>Non-assessed practice performances of exam items, including technical work.</p>



## Resources

### Prescribed Resources

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

### 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 eighteenthcenturies*. 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.

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

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

<https://www.library.unsw.edu.au/study>

\*For singers:

<http://www.atlantavoiceslessons.com/vocaltechnique.htm>

<http://www.australianmusiccentre.com.au/>

<http://www2.siba.fi/harjoittelu/index.php?id=2&la=en>

<https://societymusictheory.org/societies/interest/performanceanalysis/bibliography>

<https://www.learnjazzstandards.com/>

## **Course Evaluation and Development**

You will be invited to complete the MyExperience survey at the conclusion of the term. The feedback from the survey will be taken into consideration during forward planning for next term.

## **Submission of Assessment Tasks**

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### **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](mailto: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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