



**UNSW**  
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University



# MUSC1704

## Performance Laboratory 2

Semester Two // 2018

## Course Overview

### Staff Contact Details

#### Convenors

Name	Email	Availability	Location	Phone
Laura Chislett	<a href="mailto:l.chislettjones@unsw.edu.au">l.chislettjones@unsw.edu.au</a>	Email query, or to set up an appointment		

### School Contact Information

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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 2 develops skills in solo performance and ensemble performance through participation in ensemble(s) and concerts. The course includes individual instruction in a vocal or instrumental specialisation or composition as well as participation in self-selected vocal and/or instrumental ensembles. Attendance and participation in Performance Seminar, a forum that provides a platform for open performances and peer criticism, and Performance Workshop, a practical performance workshop and forum for detailed discussion of issues in performance and musical styles.

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

1. Demonstrate confidence in foundational technical skills and a developing sense of artistic issues in performance, particularly rhythmic precision, tone production and agility, through instrumental or vocal performance
2. Demonstrate an ability to work effectively in music ensembles
3. Illustrate detailed observational and 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, Performance Laboratory 2 students are required to: undertake private specialist instrumental or vocal instruction (10 hours minimum); attend and participate at Concert Practice, an open forum that provides public performance experience and the opportunity to develop skill in music criticism (8 hours per session); performance workshops (8 hours per session) and, participate in a range of ensembles (20 hours per session).

## Assessment

All the assessment tasks will be outlined in the first studio class.

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Here are two links to the university's web pages about correct referencing:

<https://student.unsw.edu.au/how-do-i-cite>

<https://student.unsw.edu.au/apa>

## Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Workshop demonstration	20%	Not Applicable	1,2,3
Ensemble contribution, performances, part checking	20%	Not Applicable	2
Performance critiques	10%	Not Applicable	3
Practical examination or composition portfolio	50%	Not Applicable	1

## Assessment Details

### Assessment 1: Workshop demonstration

**Start date:** Not Applicable

**Length:** 2 x 3 to 5 minutes

**Details:** Students are required to prepare two 3-5 minute performance presentations: 1) A workshop demonstration on a technical and/or interpretive issue in repertoire under study and 2) performance participation in a seminar, concert or masterclass. Feedback: written report.

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

### Assessment 2: Ensemble contribution, performances, part checking

**Start date:** Not Applicable

**Length:** N/A

**Details:** Students' contribution to ensemble rehearsals and performances will be assessed by the ensemble director and through a part-checking test at the end of the session. Feedback: direct during rehearsals and electronic after part-checking.

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

### **Assessment 3: Performance critiques**

**Start date:** Not Applicable

**Length:** 2 x 500 words

**Details:** Students are required to contribute two 500 word critiques of performance and/or comments on performance related issues via an online forum. Feedback: Teacher responds through a blog.

#### **Additional details:**

The critiques are due one week after the relevant lecture or masterclass.

**Submission notes:** Via an online blog on Moodle

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

### **Assessment 4: Practical examination or composition portfolio**

**Start date:** Not Applicable

**Length:** 20 minutes

**Details:** 20 minute recital. This is the final assessment task. Feedback: written report.

#### **Additional details:**

Practical exams are held in week 15

**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](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.

## Late Assessment Penalties

Students are responsible for the submission of assessment tasks by the required dates and times. Depending on the extent of delay in the submission of an assessment task past the due date and time, one of the following late penalties will apply unless special consideration or a blanket extension due to a technical outage is granted. For the purpose of late penalty calculation, a 'day' is deemed to be each 24-hour period (or part thereof) past the stipulated deadline for submission.

- **Work submitted less than 10 days after the stipulated deadline** is subject to a deduction of 5% of the total awardable mark from the mark that would have been achieved if not for the penalty for every day past the stipulated deadline for submission. That is, a student who submits an assignment with a stipulated deadline of 4:00pm on 13 May 2016 at 4:10pm on 14 May 2016 will incur a deduction of 10%.

### ***Task with a non-integer percentage mark***

If the task is marked out of 25, then late submission will attract a penalty of a deduction of 1.25 from the mark awarded to the student for every 24-hour period (or part thereof) past the stipulated deadline.

*Example:* A student submits an essay 48 hours and 10 minutes after the stipulated deadline. The total possible mark for the essay is 25. The essay receives a mark of 17. The student's mark is therefore  $17 - [25 (0.05 \times 3)] = 13.25$

### ***Task with a percentage mark***

If the task is marked out of 100%, then late submission will attract a penalty of a deduction of 5% from the mark awarded to the student for every 24-hour period (or part thereof) past the stipulated deadline.

*Example:* A student submits an essay 48 hours and 10 minutes after the stipulated deadline. The essay is marked out of 100%. The essay receives a mark of 68. The student's mark is therefore  $68 - 15 = 53$

- **Work submitted 10 to 19 days after the stipulated deadline** will be assessed and feedback provided but a mark of zero will be recorded. If the work would have received a pass mark but for the lateness and the work is a compulsory course component (hurdle requirement), a student will be deemed to have met that requirement;
- **Work submitted 20 or more days after the stipulated deadline** will not be accepted for assessment and will receive no feedback, mark or grade. If the assessment task is a compulsory component of the course a student will receive an Unsatisfactory Fail (UF) grade as a result of unsatisfactory performance in an essential component of the course.

This information is also available at:

<https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

## 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/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>)

## Course Schedule

[View class timetable](#)

### Timetable

Date	Type	Content
Week 1: 23 July - 29 July		The full Course Schedule is available on the MUSC1704/5 Moodle page under the section "Course Schedule by week".

## Resources

### Prescribed Resources

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

Cambridge: Cambridge University Press.

### Recommended Resources

#### 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.

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

**A few websites of many:**

UNSW Library

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

\*For singers:

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

For review writing:

\*<http://inkpot.com/classical/writeforus.html> Classical music reviews. Here you can submit a review for evaluation prior to having it published on the web.

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

Professional musicians performing on YouTube

[https://www.academia.edu/265369/Beyond\\_the\\_Interpretation\\_of\\_Music](https://www.academia.edu/265369/Beyond_the_Interpretation_of_Music)

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

## **Course Evaluation and Development**

Student feedback will be gathered through the myExperience survey towards the end of the course. In

the past the information gathered has been acted upon to change aspects of the course and its delivery.

## **Image Credit**

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## **CRICOS**

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