MUSC3801

Creative Projects in Performance and Composition

Semester One // 2018

School of the Arts and Media // UNSW Arts and Social Sciences

Course Overview

All students must make a valid attempt at all assessments in order to pass the course.

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: *Ksqga*

**O UIJT TUSFBN FMFDUJWF GPS UIF $SFBUJWF 1SBDUJDF TUSFBN PG UIF #.VT ZF*
QSJWBUF UFBDIFS JO QFSGPSNBODF PS DPNQPTJUJPO BOE QBSUJDJQBUF JO XPSLTI

Assessment

Start date: Not Applicable

Details: Students will attend a rehearsal arranged by peers in preparation for the group project

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.

* 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 creditegories:

- 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

Course Schedule

View class timetable

Timetable

Date	Type	Content
Week 1: 26 February - 4 March	Seminar	Tue 27/02, 1-2pm Introduction, overview of the course requirements and assessments Planning performance event, group project, peer review, report Performance event repertoire and programs Resources for the various aspects of the course, reading list overview Artist Manifesto - building artistic identity
	Tut-Lab	Thurs 1/03, 11-1pm Introduction, overview of the course requirements and assessments Planning performance event, group project, peer review, report Artist Manifesto (to be submitted in following week) - discusiion Performance event repertoire and programs Scheduling class performances and repertoire for study Resources for the various aspects of the course, reading list overview Planning guest masterclasses and participation
Week 2: 5 March - 11 March	Seminar	Tuesday 6th, 1-2pm Overview of contemporary arts practices and presentation models Performance repertoire preparation and

		presentation Performance production and curation skills
	Tut-Lab	Thursday 8th, 11-1pm CPU staff visit and discussion concerning support for performance events Confirmation of recital dates, venues and programs Finalisation of group projects and works for presentation Artist Manifesto group discussion/sharing Generating audience interest in your performance event
Week 3: 12 March - 18 March	Seminar	13/03 Repertoire study with student participation as scheduled
	Tut-Lab	15/03 Utilising resources to study repertoire for performance event Repertoire study with student participation - as scheduled
Week 4: 19 March - 25 March	Seminar	20/03 Project development/creative development with student participation - as scheduled Reflective journals and audio/video journals - developing self-reflective practice
	Tut-Lab	22/03 Requirements for successful performance events (musical, technical, organisational, event management issues) Planning, preparation and setting musical, artistic, production goals Discussion: innovative models of performance design; diversifying concert practice; audience

		development Devising a pop-up, community project/event: brainstorming, planning - including a possible field trip to identify appropriate venues on campus
Week 5: 26 March - 1 April	Seminar	27/03 Group discussion around issues arising from creative development of performance projects. Investigating programming and presentation models by world's leading performers, ensembles and music organisations
	Tut-Lab	29/03 Creativity and performance-making; resources for interpretation; Addressing performance anxiety and musicians' health issues Creative development/workshopping/rehearsing pop-up community event
Week 6: 9 April - 15 April	Seminar	10/4 Workshopping repertoire for study with student participation Addressing performance and production issues that come up (Submit group project peer review)
	Tut-Lab	12/04 Site visit for pop-up event; further development/rehearsal Clinic: follow up on musicians' health and performance anxiety issues Discussion: career-development strategies
Week 7: 16 April - 22 April	Seminar	17/4 Guest workshop TBC
	Tut-Lab	19/4 Class performances Final rehearsals for pop-up event

		Addressing performance, curation, production issues that come up
Week 8: 23 April - 29 April	Seminar	24/04 Group project presentations in class and discussion about collaborative process and performance preparation
	Tut-Lab	26/04 Group project presentations in class and discussion about collaborative process and performance preparation Pop-up concert/community event week, performance date TBC Audeince participation, perception and assessment
Week 9: 30 April - 6 May	Seminar	1/05 Debrief and evaluation of pop-up/community performance event - learnings and lessons Discussion on suggested readings (see Moodle) - applied musical analysis and interpretation
	Tut-Lab	3/05 Repertoire study with student participation Workshop of the main creative project with individuals and ensembles
Week 10: 7 May - 13 May	Seminar	8/05 Guest workshop TBC with student participation
	Tut-Lab	10/05 Rehearsals and workshop of major project presentation (as scheduled) - curatorial, presentation and production issues Discussion: Breaking through limitations; pushing boundaries; defining performative, creative and artistic objectives
Week 11: 14 May - 20 May	Seminar	15/05 Final rehearsals and discussion of major project presentation (as scheduled)

	Tut-Lab	17/5 Final rehearsals and discussion of major project presentation (as scheduled) (Submit Report on preparation process)
Week 12: 21 May - 27 May	Seminar	22/05 Student major project performances
	Tut-Lab	

Resources

Prescribed Resources

Barrett, Margaret, ed. 2014. *Amjj_l`mp_rgtc apc_rgtc rfcmsefrt_ilbenp_tlmgacu_gl ksqga_nd pate.* (E-book in music UNSW Library)

Benson, Bruce Ellis, 2003. *Gknpmtgq_rgml md ksqga_j bg_jmesc,* Cambridge University Press.

Cook, Nicholas. (2013). *@cwmlb rfc Qampc8 Ksqga_q ncpdmpk_lac, &C+ `mmi SLQU Jg`p_pw'*

John-Steiner, Vera, 2006. *Apc_rgtc Amjj_`mp_rgml*. Oxford University Press. (E-book UNSW Library)

Kenny, Diana (2011). *Rfc nqwafmjmew md ncpdmpk_lac_lvgcrw,* Oxford: Oxford University Press.

Lerman, Liz. 2011. *Fgigle rfc Fmpgxmlr_l*. Wesleyan University Press.

Recommended Resources

Berkowitz, Aaron F. (2010). *Rfc Gknpmtgqgle Kglb8 Amelgrgml_lb Apc_rgtgrw gl rfc Ksqga_j Kmkclr,* (Oxford: Oxford University Press.

Berliner, Paul F. (1994). *Rfgligle gl h_xx8 Rfc gldglgrc_pr md gknpmtgq_rgml*. Chicago: University of Chicago Press

Brooks, Alison Wood. (2014) Get Excited: Reappraising Pre-Performance Anxiety as Excitement. *Hmspl_j md Cvncpgckclr_j Nqwafmjmew* Vol 143, No. 3 1144-1158. 1 4 4 - 1 1 5 8 .

Coffin, Berton. (2002). *Rfc Qglecpqpcncprmgpc,* 2nd edition. New York: Scarecrow Press

Coffin, Berton. (2002). *Qmslbq md qgleglе*. New York: Scarecrow Press

Clarke, Eric. (2004). Empirical studies in music performance. *Cknggpga_j Ksqgamjmew,* Cook, Nicholas and Eric Clarke (eds.), chapter 5. New York: Oxford University Press (available as eBook via UNSW library)

Crutchfield, Will. (1990). Voices.

Gioia, Ted. (2012) The Jazz Standards: a guide to the repertoire. Oxford: OUP.

Hellaby, Julian. (2009). *Pc_bgle ksqga_jglrcpnpcr_rgml8 A_qc qrsbgcqgl qmjm ng_lm ncpdmpk_lac*. Farnham: Ashgate.

Herbert, Trevor. (2009). *Ksqgagl Umpbq*. New York: Oxford University Press.

Slgtcpdgholmpcqq, Kern. *Upgrgle_`msr ksqga8_qrwjcqfccr,* (2014) 3rd edition. Berkeley and Los Angeles: University of California Press.

Hudson, Richard. (1994). *Qrmjcl rgkc8 rfc fgqrmpw md rcknm ps`_rm,* Oxford: Clarendon Press.

Monson, Ingrid. (1996) Kramer, Jonathan. (1989). *Jgqrcl rm rfc ksqga,* New York: Schirmer.

Lawson, C., Stowell, R. (2012). *Rfc A_k`pgbec fgqrmpw md ksqga_jncpdmpk_lac,* Cambridge: Cambridge University Press.

Lawson, C., Stowell, R. (1999). *Rfc fgqrmpga_jncpdmpk_lac md ksqga8_lglrpmbsargml,* Cambridge: Cambridge University Press.

Monson, Ingrid. (1996). *Q_wgle qmkcrfgle8 H_xxgknpmtgq_rgml _lbglrcp_argml*. Chicago: University of Chicago Press.

Howat, R. (2009). *Rfc _pr md Dpclaf ng_lm ksqga,* New Haven: Yale University Press.

Neumann, Frederick. (1993). *Ncpdmpk_lac Np_argacq md rfc Qctclrcclrf _lb Cgefrcclrf Aemtspgcq,* (UNSW Library S 781.4309032/1) New York: Schirmer Books.

Peres Da Costa, Neal. (2012). *Mdd rfc pcampb8 ncpdmpkgle np_argacqgl pmk_lrga ng_lm nj_wgle*. New York: Oxford University Press.

Potter, John. (2000). *Rfc A_k`pgbec amkn_lgml rm qgleggle,* Cambridge: Cambridge University Press.

Rink ⁻ (2012) The Jazz Standards: a guide to the repertoire. Oxford: OUP.

Rfrfgle8 Lpd-Mlrmfrcl8Qe. Slتcpdgholmpcqq, Upgrgle_`msr ksqga8_qrwjcqfccr, Np_argacq

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 *kwCvncpgc lac* 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.

Image Credit

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