MUSC2703

Performance Laboratory B

Term One // 2020

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

Course Details

Credit Points 4

Summary of the Course

Assessment

Further information about the assessment tasks will be given in class in week 1. You can also email me with any specific questions.

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

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:

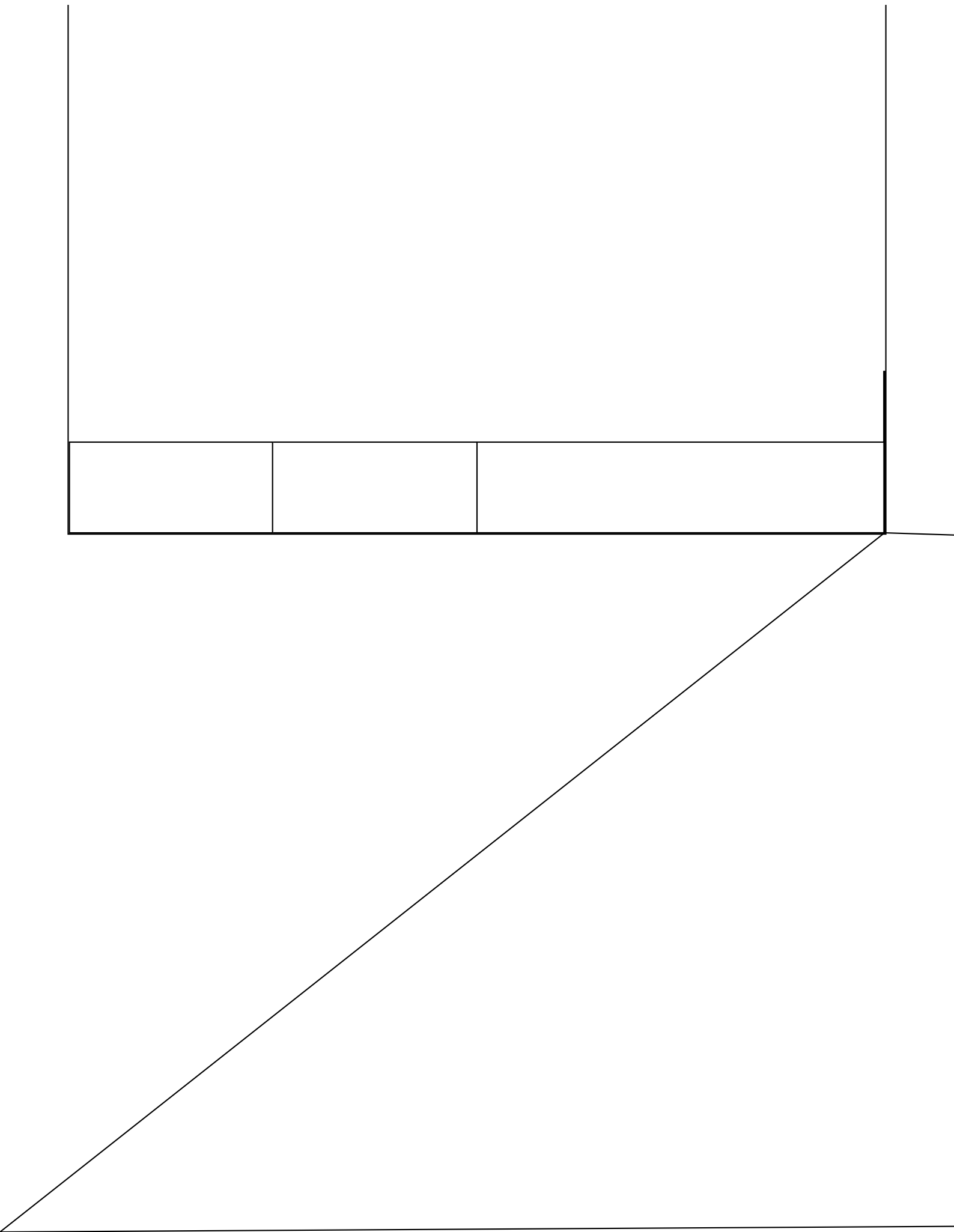
Exam programs must be submitted for approval via the examination portal by week 5.

Turnitin setting: This is not a Turnitin assignment

Attendance Requirements

Please note that lecture recordings are not available for this course. Students are strongly encouraged to attend all classes and contact the Course Authority to make alternative arrangements for classes missed.

Attendances for classes		
Attendances for classes		



Resources

Prescribed Resources

Williamon, A 2004 (Ed.) *Ksqga_j Cvacjjc lac8 qrp_rcegcq _ lb rcaf lgoscq rm c l f_ lac ncpdmp k_ lac* Oxford University Press, Oxford

Recommended Resources

Bach, C. P. E. (1753) *Cqq_w m l rfc Rpsc ?pr md Nj_wg l e Icw`m_pb Glqrps k c lrq* Trans. William Mitchell. New York: W.W. Norton and Co. 1949

Berman, B. (2000). *Lmrcq dpm k rfc ng_ lgqrpq `c laf*. New Haven: Yale University Press.

Bernac, P. (1976). *Rfc g lrcpnpcr_rgm l md Dpc laf qm l e*. London: Gollancz.

Butt, J., & Dreyfus, L. (Eds.). (2001). *Nj_wg l e ugrf Fgqrmpw8 Rfc fgqrmpga_j _nnpm_af rm Ksqga_j Ncpdmp k_ lac*. Cambridge: Cambridge University Press.

Brown, C. (1999). *Aj_qqga_j _ lb Pm k_ lrga ncpdmp k g l e np_argac /53.+/7. .,* Oxford: Oxford University Press.

Coehlo, V. (Ed.). (2003). *A_ k `pgbec am k n_ lgm l rm rfc esgr_p*. Cambridge: Cambridge University Press.

Coffin, B. (1960-2). *Rfc qg lecpuq pcncprmgpc*. (2nd Ed.). Metuchen, New Jersey:Scarecrow.

_____.(1987). *Amddg luq qms lbq md qg leg le8 npg lagnjcq _ lb _nnjga_rgm l md tma_j rcaf lgoscq ugrf afpm k_rga tmucj af_pr,* (2nd ed.). Metuchen, New Jersey: Scarecrow.

Davidson, J. (2004). *Rfc Ksqga Np_argrgm lcp,* Aldeshot, Ashgate

Espini, N. (1977). *Pcncprmgpc dmp rfc qmjm tmgac*. Metuchen, New Jersey: Scarecrow.

Fabian, D. (2003). *@_af ncpdmp k_ lac np_argac /723ق/7538 ? am k npc fc lqg tc pctgcu md qms lb pcampbg l e _ lb jgrcp_rspc*. Aldeshot, Ashgate.

Fleming, Renée (2004) *Rfc g l lcp tmgac8 rfc k_ ig l e md _ qg lecp*. New York: Penguin Group

Green, B. (1986). *Rfc g l lcp e_ k c md k sqga*. New York: Doubleday.

Hagberg, K. (2003) *Qr_ec Npcqc lac dpm k Fc_b rm Rmc8 _ K_ l s_j dmp Ksqgag_ lq* The scarecrow Press

Herbert, T., & Wallace, J. (Eds.). (1997). *Rfc A_ k `pgbec am k n_ lgm l rm `p_qq g lqrps k c lrq*. Cambridge and New York, Cambridge University Press.

Hinson, M. (2000). *Esgbc rm rfc ng_ lgqrpq pcncprmgpc*. (3rd ed.). Bloomington: Indiana University Press.

Hodson, R. (2007). *Glrcp_argm l* g lrcpnj_w _ lb g k npm tgq_rgm l g l h_xx ncpdmp k_ lac*. London: Routledge.

Howat, Roy. (2009). *Rfc _pr md Dpc laf ng_ lm ksqga*. New Haven: Yale University Press.

Hudson, R. (1997). *Qrmjc l rg k c8 r f c fgqrmpw md rc k nm ps`_rm*. Cambridge: Cambridge University Press.

Inglis, I. (2006). *R f c nc pdmp k_l ac md nmnsj_p k sqga,* Farnham, Burlington: Ashgate

Kramer, J. (1988). *Jgqrc l rm r f c k sqga*. New York: Schirmer.

Lawson, C. & Cross, J. (Eds.). (1995). *R f c A_k `pgbec am k n_l gm l rm r f c aj_pg l cr*. Cambridge: Cambridge University Press.

Lehmann, L. (1945). *R f c g l rcpnpcr_rgm l md qm l eq*. New York: Dover.

Levine, M. (1989). *R f c H_xx Ng_l m @mm i,* New York: Sher Music Co.

Lockwood, A.H. (1989). Medical problems of musicians. *R f c L cu C l ej_l b Hmsp l_j md K cbgag l c* 10.* 00/+005,*

Marchant-Haycox, S.E., & Wilson, G.E. (1992). Personality and stress in performing artists. *Ncpqm l_jgrw _l b g l bgtgbs_j bgddcpc l acq*, 13, 101-1068.

Mozart, L. (1756) *? Rpc_rgqc m l r f c Ds l b_k c l r_j Npg l agnjcq md Tgmjg l Nj_wg l e* Translated and republished Oxford and New York: Oxford University Press 1948 and 1951

Musgrave, M. & Sherman, B. (2003). *Ncpdmp k g l e @p_f k q*. Cambridge: Cambridge University Press.

Neumann, F. (1993). *Ncpdmp k_l ac np_argacq md r f c qc t c l rcc l r f _l b cgefrcc l r fac l rspgcq,* New York: Schirmer.

Parncutt, R. & McPherson, G. (2002). *R f c qagc l ac _l b nqwa f mjmew md k sqga ncpdmp k_l ac8 Apc_rgt c qrp_rcegcq dmp rc_a f g l e _l b jc_p l g l e*. Oxford: Oxford University Press.

Pino, D. (1980). *R f c aj_pg l cr _l b aj_pg l cr nj_wg l e*. London: Macmillan.

Potter, J. (Ed.). (2000). *R f c A_k `pgbec am k n_l gm l rm qg l eg l e*. Cambridge: Cambridge University Press.

Quantz, J.J. *M l Nj_wg l e r f c Djsrc* (1752)Trans. Edward Reilly Translated and reprinted, New York: The Free Press 1966

Rink, J. (Ed.). (2005). *K sqga_j ncpdmp k_l ac8 Qrsbgcq g l k sqga_j g l rcpnpcr_rgm l,* Cambridge: Cambridge University Press.

Rosen, C. (2002). *@ccrfm t c l^q ng_l m qm l_r_q8 _q f mpr am k n_l gm l,* New Haven: Yale University Press.

Rosenblum, S. (1992). *Ncpdmp k_l ac np_argacq g l aj_qqga ng_l m k sqga*. Bloomington: Indiana University Press.

Schenker, Heinrich (1933) *Dgt c ep_n fga _l_jwqcq,* Republished New York: Dover Publications (1969).

Seaton, Douglas. (1983). *R f c _pr qm l e8 _pcqc_pa f _l b g l dmp k_rgm l esgbc*. New York: Garland.

Stowell, R. (1990). *Tgmjg l rca f lgosc _l b ncpdmp k_l ac np_argac g l r f c j_rc cgefrcc l r f _l b c_pjw lg l crcc l r f ac l rspgcq,* Cambridge: Cambridge University Press.

Taruskin, Richard, (1995). *Rcvr_lb_ar8 Cqq_wq ml ksqga_lb ncpdmpk_lac,* Oxford: Oxford University Press.

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

Westney, W. (2003). *Rfc ncpdcar upmle lmrc*. New York: Amadeus Press.

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

*For singers:

http://www.atlantavoicelessons.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

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

Academic Information

For essential student information relating to:

- requests for extension;
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