



**UNSW**  
SYDNEY

Australia's  
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University



# MUSC4701

Performance Laboratory 7

Semester One // 2018

# Course Overview

## Staff Contact Details

### Convenors

Name	Email	Availability	Location	Phone
Sonya Lifschitz	<a href="mailto:s.lifschitz@unsw.edu.au">s.lifschitz@unsw.edu.au</a>	By email appointment	Webster 104	93854873

## 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.

## 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*

In this course, you will hone your critical and collaborative skills in relation to ensemble music making and explore new, innovative models that leading 21st century collectives, ensembles and organisations have employed to present music of past and present. These skills will be developed in a laboratory format through workshops, masterclasses, pop-up concerts and community-wide events focused on a collaborative performance project designed to enhance your independent learning and artistic conceptualisation. Taking a leadership role in performance preparation for the collaborative project and participation in a UNSW ensemble are also part of this course. Guest presenters include leading arts and music practitioners working in Australia today with topics ranging from honing artistic identity and career learning to building arts organisation with social impact and collaboration as contemporary creative practice.

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

1. Demonstrate advanced music collaboration skills
2. Demonstrate leadership skills in performance preparation
3. Document the process of devising and preparing a collaborative musical presentation from conception to performance
4. Demonstrate skills in independent learning

## Teaching Strategies

This core course in the BMus program is included to enable students to enhance their collaborative, practical and leadership skills in music performance. Teaching focuses on a scaffolded approach to a collaborative performance project through lectures and workshops (10 hours) masterclasses (8 hours) and group performance (20 hours). The skills required build on experience in earlier parts of the program, particularly in MUSC3701 and MUSC3702 and encourage independent learning and the development of artistic judgement in music performance presentation. The teaching rationale reflects the position that twenty-first century musicians require leadership and collaborative skills.

# Assessment

You must submit written work in 12-point font, double spaced and paginated. All written submissions must include references properly formatted according to Author-Date (Harvard) or APA style.

Keep an electronic and a hard copy and obtain a receipt of the time you submitted your work to Turnitin.

## Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Ensemble participation, performance and self-critique	20%	Not Applicable	1,2
Final Performance Presentation	50%	Not Applicable	1
Three scaffolded critiques	30%	18/05/2018 05:00 PM	3,4

## Assessment Details

### Assessment 1: Ensemble participation, performance and self-critique

**Start date:** Not Applicable

**Length:** null

**Details:** Participation and performance in a UNSW ensemble, part-checking examination and reflection on ensemble work. Ongoing feedback from the director of the ensemble, direct feedback on the part-checking examination and reflection.

#### Additional details:

All students in MUSC4701 are required to participate in one UNSW ensemble. Information about ensembles and schedules may be found on the Moodle Ensemble site. Auditions (where needed) take place during O-Week and rehearsals begin in Week 1. Your contribution to the ensemble will be assessed by the ensemble director through a part checking examination in Week 13. You are also required to submit a short (1 page maximum) self-assessment of your performance in the ensemble component to Moodle by Friday of Week 12. Details to be discussed in the first week of the class.

**Submission notes:** null

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

### Assessment 2: Final Performance Presentation

**Start date:** Not Applicable

**Length:** 20-30 minutes performance

**Details:** A collaborative performance and presentation of approximately 20-30 minutes' duration for a group of 3-6 students programmed and realized in an artistic way. A range of options may include: A group performance plus: a) an integrated commentary; (b) a lighting or visual component; c) movement/dance. Students will negotiate to present in a mode to showcase their individual strengths. Written feedback from the teacher

**Additional details:**

Recitals will be scheduled in Io Myers, May 15, 7pm or May 16, 7pm and May 21 or May 25 (TBC) with presentations in Week 12 or 13.

Assessment criteria: Demonstrated advanced music collaborative skills, demonstrated level of technical skill and fluency, strength of stylistic understanding and artistic presentation, imagination and creative risk-taking.

**Submission notes:** null

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

**Assessment 3: Three scaffolded critiques**

**Start date:** Not Applicable

**Length:** null

**Details:** 1) A 1000 word group proposal/rationale for the performance event; 2) A moodle post of 1000 words supported by scholarly sources discussing issues raised in workshops and masterclasses in preparation for the final performance event; 3) A class performance in preparation for the final collaborative performance presentation together with a 1000 word individual analysis, supported by scholarly sources, of the preparation process for the final performance including a discussion of the experience of leading one of your group's rehearsals. Written feedback from teacher

**Additional details:**

Assessment criteria for critiques: 1) Clarity of explanation, quality and imagination in programming and concept of presentation; 2) Relevance of selected issue, strength of argument, clarity of expression and referencing. 3) Clarity of organisation and expression, relevance of inclusions, comprehensiveness, referencing technique

**Submission notes:** Critiques will be submitted to Moodle as Turnitin assignments

## **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**

An assessed task is deemed late if it is submitted after the specified time and date as set out in the course Learning Management System (LMS).

The late penalty is the loss of 5% of the total possible marks for the task for each day or part thereof the work is late. Lateness will include weekends and public holidays. This does not apply to a task that is assessed but no mark is awarded.

Work submitted fourteen (14) days after the due date will be marked and feedback provided but no mark will be recorded. If the work would have received a pass mark but for the lateness and the work is a compulsory course component, a student will be deemed to have met that requirement. This does not apply to a task that is assessed but no mark is awarded.

Work submitted twenty-one (21) days after the due date will not be accepted for marking or feedback and will receive no mark or grade. If the assessment task is a compulsory component of the course a student will automatically fail the course.

### **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 website:

<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 information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit. It also applies to piecing together quotes and paraphrases into a new whole, without referencing and a student's own analysis to bring the material together.

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: 26 February - 4 March	Lecture	<p>February 28, 9-11am</p> <p>Introduction, group discussion, goal setting and organization, topics and requirements of the course</p> <p>Programming, production and presentation of collaborative projects</p> <p>CPL visit to discuss performance production and available resources</p> <p>Artist Manifesto</p> <p>Assessments and concert dates</p> <p>Resources and research in support of performance. Reading list overview</p> <p>Suggested reading in preparation: Vera John-Steiner: Creative Collaboration, Ch 1; Nicholas Cook: Beyond the Score: Music as Performance, Ch 1; Bruce Ellis Benson: The Improvisation of Musical Dialogue, Ch 1; Margaret Barrett: Collaborative Creative Thought and Practice in Music, Ch 1.</p>
Week 2: 5 March - 11 March	Seminar	<p>Group 1 &amp; 2</p> <p>Ensemble music making with discussion of readings: Barratt; Benson; John-Steiner.</p> <p>Review and discussion of class members' Artist Manifestos</p> <p>Overview and discussion of innovative collaborative models employed by world's leading contemporary ensembles. Suggested reading in preparation: International Contemporary Ensemble: <a href="https://www.iceorg.org/about-1/">https://www.iceorg.org/about-1/</a>; Ensemble</p>

		<p>Intercontemporain: <a href="http://www.ensembleinter.com/en/31soloists_en.php">http://www.ensembleinter.com/en/31soloists_en.php</a>; Bang on a Can: <a href="http://bangonacan.org/about_us">http://bangonacan.org/about_us</a>; Eighth Blackbird: <a href="https://www.eighthblackbird.org/about/ensemble/">https://www.eighthblackbird.org/about/ensemble/</a></p> <p>Music performance preparation - with student participation. Bring instruments and music scores.</p>
Week 4: 19 March - 25 March	Lecture	<p>Guest Presenter: Claire Edwards, world-class percussionist and artistic director of Ensemble Offspring</p> <p>Workshop/Masterclass/Presentation</p>
Week 5: 26 March - 1 April	Seminar	<p>Groups 1 &amp; 2</p> <p>Brief presentation to the class of proposal/rationale for final performance program with demonstrations</p> <p>Discussion of final report content (due May 18)</p>
Week 7: 16 April - 22 April	Lecture	<p>Hands-on workshop on working collaboratively as a musician. Discussion on working across genres, disciplines and media</p> <p>Brief presentation to the class of proposal/rationale for final performance program with demonstrations</p> <p>For 4703s: "In class" final rehearsals/workshops for Solo music projects in week 9; final discussion/workshopping of presentation/curation/production of the concert</p> <p>Discussion of final report content (due May 18)</p> <p>Suggested background reading for discussion: New York Times article: <a href="https://www.nytimes.com/2017/07/28/arts/music/concert-choreography-when-musicians-get-up-and-move.html">https://www.nytimes.com/2017/07/28/arts/music/concert-choreography-when-musicians-get-up-and-move.html</a></p>
Week 8: 23 April - 29 April	Seminar	<p>Group 1 and 2</p> <p>Collaborative performance-making</p> <p>Community outreach - how to engage with your community with positive social impact</p> <p>Creative strategies for audience-development and publicising your event</p>

		<p>Background reading for discussion: Liz Lerman's Hiking the Horizontal and Big hArt website: <a href="http://www.bighart.org/who-we-are/">http://www.bighart.org/who-we-are/</a></p> <p>(Reflection on performance preparation due May 18)</p>
Week 10: 7 May - 13 May	Lecture	<p>Guest Presenter: Emery Schubert - "The Science of Musical Expression"</p>
Week 11: 14 May - 20 May	Seminar	<p>Groups 1 &amp; 2</p> <p>Performances in class - in-depth workshop for final performances to be held in weeks 11/12/13, dates TBC; Venues: Io Myers, Webster 334, venue of your own choice - be imaginative!</p>
Week 13: 28 May - 3 June	Lecture	<p>Final performances this week</p> <p>Summary, reflection and evaluation of the course including discussion of 1 page self-evaluation of ensemble - biggest learnings and outcomes</p> <p>Setting new goals</p> <p>Reviewing Artist Manifestos</p>

# Resources

## Prescribed Resources

### Prescribed Resources

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

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.

## Recommended Resources

Auslander, Philip. 2013. Jazz improvisation as a social arrangement. In Nicholas Cook & Richard

Pettengill, eds. *Taking it to the bridge: music as performance*. Ann Arbor: Michigan University Press, 52-69.

Berliner, Paul. 1994. *Thinking in jazz: the infinite art of improvisation*. Chicago: University of Chicago Press.

Bailey D. 1993. *Improvisation: its nature and practice in music*. Da Capo Press.

Bujic, Bojan. 1993. Notation and realization: musical performance in historical perspective. In Michael Krausz, ed., *The interpretation of music: philosophical essays*, Oxford: Oxford University Press, 129-40.

Burrows, Jared. Musical archetypes and collective consciousness: cognitive distribution and free improvisation. *Critical studies in improvisation*, 1/1. Accessible at:

<http://jazzstudiesonline.org/files/jso/resources/pdf/Critical%20Studies%20in%20Improvisation%201-1-BURROWS.pdf>

Cook, Nicholas. 2013. *Beyond the score: music as performance*. Oxford: Oxford University Press.

Cottrell, Stephen. 2004. *Professional music making in London: Ethnography and Experience*. Aldershot: Ashgate.

Davidson, J.W. 2009. Movement and collaboration in musical performance. In: Hallam S., Cross I., Thaut M., eds. *The Oxford Handbook of Music Psychology*. Oxford, Oxford University Press, 364–376.

Decety, J. & J. Grèzes. 2006. The power of simulation: imagining one's own and other's behavior. *Brain Research* 1079(1), 4–14.

Fabian, D., Timmers, R. and Schubert, E., eds. 2014. *Expressiveness in music performance: Empirical approaches across styles and cultures*. Oxford, United Kingdom: Oxford University Press

Ginsborg, J. & R. Chaffin. 2011. Performance Cues in Singing: Evidence from Practice and Recall. In Irène Diliège and Jane Davidson, eds., *Music and the Mind: Essays in honour of John Sloboda*. Oxford: Oxford University Press, 339-60.

Hallam, S., I. Cross & M. Thaut, eds. 2009. *The Oxford handbook of music psychology*. Oxford: Oxford University Press.

Keller, P.E. Ensemble performance: Interpersonal alignment of musical expression. In: Fabian D., Timmers R., Schubert E., eds. *Expressiveness in music performance: Empirical approaches across styles and cultures*. Oxford, United Kingdom: Oxford University Press; 2014, pp. 260–282.

Keller, P.E. 2012. Mental imagery in music performance: underlying mechanisms and potential benefits. *Annals of the New York Academy of Sciences*, 1252, 206–213. [\[pdf\]](#) REVIEW

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

London, J. 2004. *Hearing in Time: psychological aspects of musical meter*. New York: Oxford University Press.

MacDonald, R., G. Wilson, & D. Miell. 2012. Improvisation as a creative process within contemporary music. In: Hargreaves D, Miell D, MacDonald R, editors. *Musical Imaginations: Multidisciplinary perspectives on creativity, performance and perception*. Oxford, United Kingdom: Oxford University Press, 242–255.

Sevdalis, V., & Keller, P.E. 2014. Know thy sound: Perceiving self and others in musical contexts. *Acta Psychologica*, 152, 67-74. [\[pdf\]](#) REVIEW

## Course Evaluation and Development

Student feedback is requested so that changes can be considered in order to enhance the student learning experience. *myExperience* evaluations will be collected at the end of Semester but students are encouraged to discuss any matter related to this course and provide feedback throughout the semester with the course convenor. All feedback will be discussed by the music staff.

## Image Credit

Bodies & Interfaces 2016

## CRICOS

CRICOS Provider Code: 00098G