



UNSW

UNSW Course Outline

MUSC4705 Performance Laboratory D (Music Creative Practice) - 2024

Published on the 23 Sep 2024

General Course Information

Course Code : MUSC4705

Year : 2024

Term : Term 3

Teaching Period : T3

Is a multi-term course? : No

Faculty : Faculty of Arts, Design and Architecture

Academic Unit : School of the Arts and Media

Delivery Mode : In Person

Delivery Format : Standard

Delivery Location : Kensington

Campus : Sydney

Study Level : Undergraduate

Units of Credit : 4

Useful Links

[Handbook Class Timetable](#)

Course Details & Outcomes

Course Description

MUSC4705 Performance Laboratory D (Music Creative Practice) is the fourth and final

Performance Laboratory course for your Music Creative Practice major. You will consolidate the milestones achieved in earlier Performance Lab courses through the advancement of your technical, creative, interpretive and curatorial skills. The course focuses on the performative, creative and cultural elements of music making to augment your individual and collective performance experience and expertise. In addition, you will critically examine the nature of performance and the varied ways different kinds of musicians and artists collaborate to create innovative, cutting-edge performance formats reflective of the 21st century's cultural milieu. Throughout the course, you will work on devising, developing and realising a creative individual or collaborative project of 30 minutes in length (20 minutes for composers), which will be presented in a public performance event in Term 3. You will also extend your experience of ensemble music making by participating and performing in an approved ensemble or chamber-music group under the guidance of an ensemble director or chamber music coach.

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 Aims

Relationship to Other Courses

This is the final course in the MCP sequence and is a capstone course for this specialisation.

Course Learning Outcomes

Course Learning Outcomes
CLO1 : Fashion and realise personal artistic ideas with the necessary technical, musical and presentation skills to express them with professionalism and conviction in a public performance
CLO2 : Apply principles of teamwork to music ensemble

Course Learning Outcomes	Assessment Item
CLO1 : Fashion and realise personal artistic ideas with the necessary technical, musical and presentation skills to express them with professionalism and conviction in a public performance	<ul style="list-style-type: none">• Major performance or composition project• Written Portfolio
CLO2 : Apply principles of teamwork to music ensemble	<ul style="list-style-type: none">• Ensemble contribution, performances, part checking test

Learning and Teaching Technologies

Moodle - Learning Management System

Assessments

Assessment Structure

Assessment Item	Weight	Relevant Dates
Ensemble contribution, performances, part checking test	20%	
Major performance or composition project	60%	Due Date: Week 12: 25 November - 01 December
Written Portfolio	20%	Start Date: Not Applicable Due Date: 01/12/2024 05:00 PM

Assessment Details

Ensemble contribution, performances, part checking test

Assessment Overview

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 and a formal report at the conclusion of the session. Students' contribution to ensemble performances and workshops will be assessed through a part-checking examination.

Course Learning Outcomes

- CLO2 : Apply principles of teamwork to music ensemble

Submission notes

Part-Checking or Live or Recorded Performance

Assignment submission Turnitin type

This is not a Turnitin assignment

Generative AI Permission Level

Not Applicable

Generative AI is not considered to be of assistance to you in completing this assessment. If you do use generative AI in completing this assessment, you should attribute its use.

For more information on Generative AI and permitted use please see [here](#).

Major performance or composition project

Assessment Overview

For performance and composition students, a *major performance* will be undertaken in T3 of 30-minutes in duration for performers and 20 minutes in duration for composers. This will be the final Performance Lab assessment task for Creative Practice students. Students will also present an in-class 'work-in progress' performance in Terms 1 and 2. The major performance will be an original, conceptualised and curated program which may take the form of a solo performance, installation, lecture-recital, interdisciplinary collaboration, or other approved format. For composition students, the majority of the portfolio must be performed live.

Feedback: a written report from examiners.

Course Learning Outcomes

- CLO1 : Fashion and realise personal artistic ideas with the necessary technical, musical and presentation skills to express them with professionalism and conviction in a public performance

Assessment Length

20 minutes

Submission notes

Live creative performance

Assessment information

Please note that contrary to the Description section above (which can not be changed manually), the required length for Major Performance component of the assessment is 20minutes.

Assignment submission Turnitin type

This is not a Turnitin assignment

Generative AI Permission Level

Not Applicable

Generative AI is not considered to be of assistance to you in completing this assessment. If you do use generative AI in completing this assessment, you should attribute its use.

For more information on Generative AI and permitted use please see [here](#).

Written Portfolio

Assessment Overview

1500 words

Students are to complete two (2) reports providing critical reflection and comparison of issues raised in four masterclasses attended over Terms 1, 2 and 3, and a research paper investigating a non-traditional performance project by established artist/arts organisation.

Feedback via LMS

Course Learning Outcomes

- CLO1 : Fashion and realise personal artistic ideas with the necessary technical, musical and presentation skills to express them with professionalism and conviction in a public performance

Detailed Assessment Description

This term you will complete one written assignment interrogating aspects of your creative process fashioning, developing and realising your Major Creative Project. This assignment is 1500 words in length.

Assessment Length

1500 words

Submission notes

Submitted via Moodle

Assessment information

Assignment submission Turnitin type

This is not a Turnitin assignment

Generative AI Permission Level

No Assistance

This assessment is designed for you to complete without the use of any generative AI. You are not permitted to use any generative AI tools, software or service to search for or generate information or answers.

For more information on Generative AI and permitted use please see [here](#).

General Assessment Information

Grading Basis

Standard

Requirements to pass course

100% attendance at weekly studios and satisfactory completion of all required assessment tasks.

Course Schedule

Teaching Week/Module	Activity Type	Content
Week 1 : 9 September - 15 September	Studio	Debrief on T2: progress, success and failures. Setting agenda and goals for T3
Week 2 : 16 September - 22 September	Studio	Student work presentation and feedback.
Week 3 : 23 September - 29 September	Studio	Student work presentation and feedback.
Week 4 : 30 September - 6 October	Studio	Student work presentation and discussion.
Week 5 : 7 October - 13 October	Studio	Summary of up-to-date progress. Identifying tasks for completion.
Week 6 : 14 October - 20 October	Other	Flexiweek - no scheduled classes
Week 7 : 21 October - 27 October	Studio	Student performances/presentations and feedback.
Week 8 : 28 October - 3 November	Studio	Refining creative project content for presentation.
Week 9 : 4 November - 10 November	Studio	Refining creative project content for presentation.
Week 10 : 11 November - 17 November	Assessment	Final dress rehearsal and class debrief. Written Portfolio: Submitted via Moodle, due Sunday Week 12.

Attendance Requirements

****Note - 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.**

School of the Arts and Media mandatory attendance requirements

The School of the Arts and Media recognizes that to equip students with UNSW Graduate Capabilities to be Scholars, Professionals, Leaders, and Global Citizens, it is vital to ensure regular attendance. Only through ongoing engagement with peers can students develop effective skills to communicate, collaborate with, and lead others, including the ability to negotiate cultural differences and the awareness to act ethically and respectfully around others. Furthermore, only in the classroom will students be able to voice their opinions, hear those of others, engage in debate to develop their knowledge, and learn first-hand from world experts in their field of study.

The School has a minimum attendance requirement of 80% for all non-lecture classes (tutorials,

seminars, workshops, etc). Failure to meet the minimum attendance requirement will result in an Unsatisfactory Fail (UF) for the course regardless of performance on assessment tasks or other requirements for the course.

A student may be advised by the Course Convenor to withdraw from the course if they have already missed more than 20% of classes by the term census date. Students may also be refused final assessment if they have not met attendance requirements at the end of term.

An artefact of student attendance will be recorded by tutors and kept by the School. If a student has legitimate, documented explanation for absences (including adjustments provided by Equitable Learning Plans), the Course Convenor may choose to prescribe supplementary tasks in lieu of attendance.

Mandatory attendance requirements for SAM courses are aligned with these Program Learning Outcomes:

Bachelor of Arts (3409)

4. Collaborate effectively with others and engage sensitively with diverse cultural perspectives.
5. Communicate and debate complex ideas in a range of different contexts using a variety of suitable media.
8. Act ethically, respectfully and responsibly.

Bachelor of Media (3341)

2. Critically analyse the evolving media landscape in relation to historical, social, political, material and theoretical contexts, including settler colonialism
5. Deploy a critically informed approach to ethics, justice, and social engagement in media practices, industries, and contexts.
7. Collaborate effectively with local and international communities of practitioners across media contexts.

Bachelor of Fine Arts (4830)

4. Communicate complex ideas about art and culture using coherent methods for a variety of

audiences.

6. Contribute to contemporary creative fields through self-reflexive, ethical, and sustainable practices that incorporate principles of equity, diversity, and inclusion.

7. Employ professional practice principles to realise independent and collaborative initiatives.

Master of Communication and Journalism (8232)

4. Investigate and analyse issues and, through a range of media, articulate their complexities to a range of specialist and non-specialist audiences

6. Act ethically, respectfully, and responsibly in the context of professional and regulatory frameworks

7. Collaborate effectively with others

Master of Public Relations and Advertising (8281)

4. Shape nuanced, media-aware communication strategies and tactics for a range of specialist and non-specialist audiences

6. Act ethically, respectfully, and responsibly in the context of professional and regulatory frameworks

7. Collaborate effectively with others

Course Resources

Prescribed Resources

Anything that inspires you, blows your mind, opens you to new ideas and perspectives, challenges your preconceived ideas about the world, cultures, societies and communities, or just brings comfort in these difficult, tumultuous times. Biographies of great artists and thinkers; Poetry; Great Australian literature, especially about the Indigenous culture; Videos of great performers and trailblazers who changed traditions, invented new modes of performing, made history, reinvented ways of playing. Share your recommended reading/podcast lists with each other.

Some specific recommendations:

1. Contemporary Musical Virtuosities by Louise Devenish and Cat Hope (<https://www.routledge.com/Contemporary-Musical-Virtuosities/Devenish-Hope/p/book/9781032310855>)

3. Letters to a Young Poet by Rainer Rilke

4. Creative Collaboration by Vera John-Steiner

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).

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.

- Parnell, 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 Haggh, 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.

Course Evaluation and Development

Feedback from students will be gathered through CATEI and the results will be carefully considered by the Course Convenor and other music staff in order to make changes to enhance the student learning experience. Students are most welcome to discuss any matter related to this course with the Course Convenor by email or in person.

Staff Details

Position	Name	Email	Location	Phone	Availability	Equitable Learning Services Contact	Primary Contact
Convenor	Sonya Lifschitz		Webster Room 104		VIA EMAIL	Yes	Yes

Other Useful Information

Academic Information

For essential student information relating to:

- UNSW and Faculty policies and procedures;
- Student Support Services;
- Student equity and disability;
- Special Consideration in the event of illness or misadventure;
- Examination information;
- Review of results;

Please see: <https://www.unsw.edu.au/arts-design-architecture/student-life/resources-support/protocols-guidelines>

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 includes copying materials, ideas or concepts from a book, article, report or other written document, presentation, composition, artwork, design, drawing, circuitry, computer program or software, website, internet, other electronic resource, or another person's assignment without appropriate acknowledgement.
- Inappropriate paraphrasing: Changing a few words and phrases while mostly retaining the original information, structure and/or progression of ideas of the original 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 for the purpose of them plagiarising, 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.

The UNSW Academic Skills support offers resources and individual consultations. Students are also reminded that careful time management is an important part of study. 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 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

Use of AI for assessments

As AI applications continue to develop, and technology rapidly progresses around us, we remain committed to our values around academic integrity at UNSW. Where the use of AI tools, such as ChatGPT, has been permitted by your course convener, they must be properly credited and your submissions must be substantially your own work.

In cases where the use of AI has been prohibited, please respect this and be aware that where unauthorised use is detected, penalties will apply.

[Use of AI for assessments | UNSW Current Students](#)

Submission of Assessment Tasks

Assessment tasks must be submitted electronically via either Turnitin or a Moodle assignment.

In instances where this is not possible, alternative submission details will be stated on your course's Moodle site. For information on how to submit assignments online via Moodle: <https://student.unsw.edu.au/how-submit-assignment-moodle>

Late Submission Penalty

UNSW has a standard late submission penalty of:

- 5% per calendar day,
- for all assessments where a penalty applies,
- capped at five calendar days (120 hours) from the assessment deadline, after which a student cannot submit an assessment, and
- no permitted variation.

Students are expected to manage their time to meet deadlines and to request [Special Consideration](#) as early as possible before the deadline. Support with [Time Management is available here](#).

Important note: UNSW has a “fit to sit/submit” rule, which means that if you sit an exam or submit a piece of assessment, you are declaring yourself fit to do so and cannot later apply for Special Consideration. This is to ensure that if you feel unwell or are faced with significant circumstances beyond your control that affect your ability to study, you do not sit an examination or submit an assessment that does not reflect your best performance. Instead, you should apply for Special Consideration as soon as you realise you are not well enough or are otherwise unable to sit or submit an assessment.

School-specific Information

Use of Recording Devices

"To protect privacy and intellectual property, the School of the Arts and Media prohibits the use of recording devices in class (including live translation apps) without the explicit permission of the tutor and other class members. Doing so will be considered a breach of the UNSW Code of Conduct and Values."

School Contact Information

School of the Arts and Media

Location: Room 312, Level 3 Robert Webster Building

Opening Hours: Monday -Friday, 9am - 5 pm

Email: sam@unsw.edu.au

Phone: +612 9385 4856

web: <https://www.unsw.edu.au/arts-design-architecture/our-schools/arts-media>