



**School of Music
Faculty of the VCA and Music
(Southbank Campus)**

**Master of Music Performance
Course Information and Guidelines**

2010

Contents

- Page 3 Preamble**
- Page 3 Timetabling**
- Page 3 Attendance and Participation**
- Page 4 Status and Completion Time**
- Page 4 Assessment**
- Page 6 Structure of the Course**
- Page 7 Details of Subjects**

Preamble

The following information aims to give a clear and comprehensive picture of the course with regard to content, timetabling, attendance and participation in the program, assessment procedures, subject details and the guiding philosophy of the course.

The design and content of the course are guided by the conviction that although an exceptional standard of performance is expected, other related competencies such as oral and written communication, musical analysis, critical inquiry, scholarship and responsible and responsive artistic leadership are crucial to a successful career in the current cultural climate. To help you achieve these goals, staff are committed to person-centered education, which puts *you* at the center of the curriculum, values what you bring to the learning community and supports you in applying your learning to your professional practice.

The course caters for the widely diverse cohort of Masters students who represent most areas of specialization within the music profession, including orchestral performance, secondary and tertiary level education, improvisation, composition, conducting, accompanying, opera and chamber music performance.

It follows that the program provides opportunities (through designated seminars) that allow you to examine (and sometimes re-evaluate) your own personal pathway in your chosen field. Music sees this as fundamental to any modern performance/education program.

Since all subjects except Principal Study and Minor Thesis are seminar-based, one crucial aspect of a successful tenure is the active participation of all concerned. This means that everyone involved in the program is obliged to take a keen interest in all aspects of the curriculum and in all musical genres introduced. At this level of study, we believe that *all* subjects dealing with music are relevant to your artistic and intellectual development.

Since the degree is performance oriented, opportunities are provided in designated seminars exclusively for performance practice and discussion, and *it is expected that everyone will take an active role*. When possible, Heads of relevant disciplines will attend.

Timetabling

Music is aware that most Masters students have to earn a living, and every effort is made to ensure class times do not present major obstacles to attendance. It should be understood, however, that it is impossible to cater for every person's circumstances and, in the end; it remains the student's responsibility to fulfill his/her obligation to the course.

Attendance and Participation

Strict attendance rolls are kept for all seminars and lessons, primarily to monitor the level of participation in, and commitment to, the program. It follows that the continuous assessment component of each subject will reflect the presence or otherwise of the student.

Details regarding upcoming events and other information which become relevant during the course of the program will be outlined in seminars and/or posted on the Postgraduate Noticeboard (Level 2, opposite Room 214.)

Masters students have access to the excellent facilities at the School of Graduate Studies at the University of Melbourne (1888 Building in Grattan Street, Carlton) and are encouraged to take full advantage of them.

Music has a visiting artists program and postgraduate students are encouraged to be involved when possible. To this, some minor alterations to course programs and timetabling may be necessary to accommodate visiting artists' schedules and/or other important events which may arise during the course of the year.

Status and Completion Time

The course is two years full-time. The maximum time permitted for completion is three years, including any leave of absence taken, and it is expected that students complete the program in the prescribed time. Music believes that part of the discipline of any course is the ability and commitment to fulfill requirements within a set time-frame. Extensions of time for any subject (practical or academic) will therefore be considered only in *exceptional circumstances*.

Note that the Performance Research subjects take two years to complete. This is because work in the subject is developmental and accumulative and is undertaken in a group context. It is expected, then, that all students take this subject over two consecutive years in the company of the same group.

Assessment

In relation to assessment generally, the weightings for continuous and formal components for all (academic) subjects are outlined below. The lecturer responsible for each subject will assess both continuous and formal components, but all marks will be brought before the Postgraduate Committee (examination panel) for discussion before results are finalized. Any work deemed to be unsatisfactory will be scrutinized carefully by the examining panel before a result is officially recorded.

Responsibilities – General Comments

In all assessments certain responsibilities lie with Music, the teaching staff, assessment panels and students. These are outlined below.

Music performance presents complex issues, which for the purposes of assessment, compel ongoing review and debate. There are many aspects to performance which can be considered in the assessment process, including (in no particular order of importance) intonation, style, accuracy, repertoire and programming, degree of difficulty, questions of stamina, technique, rhythm, sense of overall form/structure of works, program notes, understanding the syntax and how it affects performance, the acoustics of the space, expression, communication, creativity, the various codes of performance practice (dress etc.) and understanding the role of the assessors and the system of assessments.

Making judgments on these issues is largely dependent upon what and how an individual hears, and on his/her sense of musical priorities, supported by a reasonable and fair-minded knowledge of music and music-making. The word 'responsibilities' is crucial here, and for the reasons outlined above is deliberately chosen over the word 'criteria'.

Although postgraduate staff are pleased to offer advice on all matters relating to recitals, Music does not have the technical staff to assist individual students in the extra-musical aspects necessary to ensure the smooth running of performances open to the public. This is the responsibility of each student.

The following advice is offered:

- Booking rooms for recitals (and rehearsal) should be done well in advance.
- Most recitals take place in the Music building, but in the event that an external venue is used all costs should be carefully considered, since Music cannot provide funds for this.
- The preparation of performance spaces is the responsibility of students. It is often the case that students will ask colleagues to assist with stage management, and front and back of house tasks.
- Recording of recitals is allowed, but students must make their own arrangements (within or outside of Music).

The following list of responsibilities of performers, assessors and principal study teachers is given in the hope that the whole assessment procedure will be clearly understood by all involved.

Responsibilities of Performers

- To prepare well in advance every aspect of a recital – both on and off stage.
- To choose repertoire carefully in consultation with Principal Study teachers and/or Ensemble tutors.
- To choose associates carefully in order to achieve the best possible artistic result.
- To write first-rate program notes which should include, stating as clearly as possible, musical intentions, that is, to place the performance in the appropriate context in relation to musical presentation, content and aesthetic.
- To plan and time recitals carefully.
- To negotiate access to rehearsal space and equipment with Facilities staff of Music.

Responsibilities of Examiners

- To be flexible with respect to judgments about style and interpretation.
- To write constructively critical and suitably comprehensive reports of performances, and to be aware that these comments may be open to public scrutiny.
- To seek advice in musical areas less familiar.
- To ultimately make a firm and personal judgment, having taken into account reports and panel discussions before making a final decision as to marks.
- To be familiar with the Masters program as a whole.

Responsibilities of Principal Study Teachers

- To maintain teaching records in order to monitor progress, and to note levels of attendance and attitude.
- To submit detailed progress reports *promptly* at the end of each semester.
- To advise of any problems/potential problems sooner rather than later.
- To be familiar with examination requirements in the performance areas.
- To comply with University of Melbourne policy • To avail of any opportunities to become familiar with general practices and musical standards within the program and the School, including course guidelines and the philosophy of the program generally.

Structure of the Course

Year One

Year Long

758-611 Principal Study 1

758-616 Minor Thesis (continuing)

Semester One

758-634 Performance Research Seminar 1.1

758-636 Performance and Analysis 1.1

Semester Two

758-635 Performance Research Seminar 1.2

758-637 Performance and Analysis 1.2

Year Two

Year Long

758-621 Principal Study 2

758-616 Minor Thesis

Semester One

758-638 Performance Research Seminar 2.1

758-640 Music, Society and Culture 1.1

Semester Two

758-639 Performance Research Seminar 2.2

758-641 Music, Society and Culture 1.2

The course has been carefully designed to achieve a balance between practical and academic subjects. It should be noted, however, that in keeping with the title of the degree, all learning is in some way related to performance. To this end, students are expected to demonstrate practically, when appropriate, that work undertaken in seminars has been integrated into performance, and in the case of composers, into their composition.

In relation to the reading requirements for subjects, specific texts have been set (see specific course outlines in this document) where this is appropriate. When possible these texts are placed on reserve in the library. Please become familiar with The Lenton Parr, Music, Visual and Performing Arts Library procedures and regulations and with those of other libraries off campus that may be helpful in research.

Audio/Visual equipment is available to students for use in the presentation of papers in seminars, but must be organized in advance. Please consult the lecturer responsible for the particular seminar for the procedure.

Papers given in *all* seminars should be delivered to the lecturer in charge on, or before, the day of presentation. Papers are *not* required to be written out in full (unless stipulated by the lecturer) if they are presented from notes, but they must nevertheless include all vital points and a detailed list of all secondary sources (including details of recordings if used).

It is strongly recommended that papers for formal presentations in seminars be carefully prepared in terms of content, duration and general presentation. Verbal and written literacy are considered important in these presentations.

Because of the individual nature of **Performance Research Seminar**, no specific texts are set. However, this is a subject for which research is essential, and consequently it is expected that the literature pertaining to individual areas of expertise be investigated and referred to when appropriate in the presentation of papers and in general discussion in seminars. This is in keeping with the philosophy of the course, an aspect of which is that all activities should be seen as an *exchange* of ideas and knowledge.

Performance and Analysis seminars focus primarily on analysis of works in progress, whether they are new works or works from the established repertoire. Again, it is emphasized that all participants are expected to take an active interest in all topics/music introduced.

The introduction of texts and other material relating to music, music-making and musicians *in Australia* should be seen as important throughout all areas of the course.

All Masters students are interviewed mid-year by the Postgraduate Committee, and progress in all subjects is discussed along with any other relevant matters, including details of recital programs, which must be approved at that time by the committee.

No credit is awarded for previous work undertaken in any subject.

Details of Subjects

758-611 Principal Study 1

758-621 Principal Study 2

The Principal Study subjects comprise performance **both** of solo and ensemble literature. For the latter, each student is required to form an ensemble according to the literature chosen and in which (s)he plays a part. The student is responsible for all aspects of this ensemble component, including repertoire selection, choice of players of appropriate standard, program notes, staging, and so on.

During the course students are required to present two major Principal Study recitals. Approximately half the recital is to be devoted to solo work, with the other half given over to ensemble performance. (The balance will vary according to instrument and repertoire.) To reflect this arrangement, the maximum number of 24 hours Principal Study tuition will be given in Semester 1 of each year, and in Semester 2 the entitlement of 24 hours will be split between the Principal Study requirement and Ensemble supervision. The balance is left to the student to negotiate the program with both the Principal Study teacher and Ensemble supervisor. The ensemble supervisor may or may not be the Principal Study teacher.

Although students are consulted as to their preference for a Principal Study teacher or teachers, it is sometimes the case that, in the best interest of the student a senior full-time member of staff will be appointed. Ultimately, the final decision rests with the Head of Music.

It is expected that a regular time be arranged between teacher and student for all Principal Study lessons, and that this be negotiated at the commencement of the academic year. Teachers keep a record of attendance and are required also to submit a written report on student progress at the end of each semester. These reports are taken into consideration in all end-of-year assessments.

Selection of works for study and performance are negotiated between teacher and student, but recital programs must be submitted to the Postgraduate Committee at the mid-year interview for final approval. Submissions must include approximate duration of recital and approximate times of each work.

Principal Study recitals by performer/composers (including composers who take conducting/directing as one half of their Principal Study) must comprise at least 30% of original works composed by them during the year. Assessment is based *both* on the quality of the compositions *and* their realization, including the quality of the playing and/or singing and conducting.

As continuity in the learning progress is considered vital, the changing of Principal Study teachers within a short period of time is not encouraged and indeed will only be approved in exceptional circumstances. This does not mean, however, that a change of teacher will not be allowed at some time during the course if it is thought that this would be beneficial to a student's artistic development.

Those undertaking the degree as Performer/Composers may wish to have a Principal Study program designed so that lessons in the two areas of study are undertaken on an alternate week basis, and may have two Principal Study teachers, one for each discipline. Other students wishing to split Principal Study lessons between two teachers will need to argue why this would be beneficial.

It is expected that students perform in seminars on a frequent basis those works under preparation for recitals, whether of solo or ensemble nature. A number of senior staff may be present, and performances will be discussed in class. Students may wish to discuss the performance further with staff at another time.

For the **ensemble component** of Principal Study, there are a number of details to consider.

Normally, ensembles should comprise *more than two players*. Where unusual circumstances exist this can be negotiated with the Postgraduate Committee.

Students are encouraged to be creative in this area by investigating repertoire through research. Those undertaking the course as performer/composers are encouraged to use this subject to trial new ideas and works.

It is essential that ensembles are organized and rehearsals scheduled *prior to the commencement of 2nd semester*. Every ensemble will be formally tutored by an appropriate supervisor. Consultation with relevant Heads of Discipline and/or postgraduate staff for suggestions regarding ensemble supervisors and ensemble members *during 1st semester* is crucial in the preliminary planning of the ensemble component. Note that for some students a critical factor in selection of ensemble repertoire might be that the School does not provide funding for hire of accompanists and associate artists or for music purchase or hire.

It is expected that all students will take the opportunity throughout their tenure to develop and expand their solo and ensemble repertoire rather than focus on repertoire with which they are already familiar.

Assessment:

758-611 Principal Study 1

A public recital of **60 minutes** minimum playing time (and not to exceed 75 minutes, including intervals) presented before a panel. Students are required to write their own program notes, the quality of which is considered integral to the overall assessment. (100%)

758-621 Principal Study 2

As with Principal Studies 1. (100%)

This final recital should differ from Principal Study 1 in that it should demonstrate significant progress in the overall quality, including greater awareness of formal structure and understanding of the substance and nature of works presented.

Although the duration of the recital is specified, the nature of some instruments, including voice, dictates a common-sense approach to the regulation. For that reason, the duration of the performance is negotiable to some extent. In any event, all recital details will be discussed in the annual mid-year interview.

In special circumstances, approval to split recitals into two separate performances (for example, when there is an opportunity to play a concerto with an orchestra) may be granted

758-634 Performance Research Seminar 1.1

758-635 Performance Research Seminar 1.2

758-638 Performance Research Seminar 2.1

758-639 Performance Research Seminar 2.2

(Lecturer: Dr Barry Bignell)

Performance Research Seminar is designed to enable students, through introspection, discussion, demonstration and performance, to develop and articulate a personal view of what it means to be a performing musician in the current age. Through the interrogation and re-visioning of dominant discourses in music and language combined with increasing self-knowledge, students are encouraged to be independent thinkers and emancipated art makers with enhanced (and sometimes new) competencies. Central to the work is the recognition that music, in addition to its conventional status as a performance art, is a site of humanistic inquiry, and that knowledge generated out of this broader perspective can help students to better understand their engagement with music and their roles as performers.

Contact: One 2 hour seminar per week (all year)

Assessment:

Continuous: Participation in and contribution to seminars (10%).

Formal: One 45 minute (approx.) lecture/demonstration per semester followed by group discussion led by the presenter (90%).

758-636 Performance and Analysis 1.1**758-637 Performance and Analysis 1.2**

(Lecturer: Joan Pollock)

These subjects are designed to deepen students' understanding of musical form and design in the works they play/sing and compose, thereby developing greater expressive potential in performance. To this end the seminars are based on students' work in progress for the end of year recitals. Through detailed study of the musical score, playing and improvising with ideas, reading and discussion, students are encouraged to develop *their own relationship* to the musical materials and thus create an individual approach to interpretation and performance.

Seminars address various aspects of form and structure in the light of how the performer and/or composer creates momentum and expressive character. The elements of syntax (phrasing, motives, harmony, rhythm, etc.) are examined in the light of articulation details in the score, as well as, where there is a text, the poetic imagery. Composers and conductors may confine their analysis to compositional issues. Class presentations are normally in the form of a lecture-demonstration with live performance demonstrations throughout. However, composers and conductors may use recordings for illustration purposes.

Contact: One 2 hour seminar per week (all year)

Assessment:

Continuous: Participation in and contribution to seminars (10%)

Formal: A seminar/presentation of approximately 45 minutes duration (90%).

758-640 Music, Society and Culture 1.1**758-641 Music, Society and Culture 1.2**

(Lecturer: Jon McCaughey)

Music, Society and Culture deals with relationships between artists and their social and cultural backgrounds, examining contextual factors as evidenced in the composition, performance and reception of music. Issues concerning aesthetics and criticism are also addressed.

Underpinning this program will be an examination of the relevance/importance of the arts and arts practice to contemporary society and culture, and a conviction that it is through the interrogation of music within its cultural and social situation that the negotiation of its meaning(s) may best be understood. Focus in this class may extend from Western European art music (heritage and contemporary) to jazz and improvised music, popular music, and community (folk) music.

Recommended reading:

Small, Christopher. *Music, Society, Education*. Hanover, NH: Wesleyan, 1996.

Scott, Derek B. *Music, Culture and Society: A Reader*. New York: OUP, 2000.

Contact: One 2 hour seminar per week (all year)

Assessment:

Continuous: Participation in and contribution to seminars (10%).

Formal: Presentation of a paper of approximately 45 minutes duration (90%).

758-616 Minor Thesis/Research Project

Towards the end of their tenure, students are required to submit a written project of no less than 10,000 but no more than 15,000 words.

In accordance with the person-centered philosophy of the program, the minor thesis should be considered in the broad sense. Some minor theses might be described more accurately as research papers or projects; for example, editing a collection of works, developing a syllabus or catalogue of works, re-orchestrating an opera or conducting deep analysis of some previously neglected repertoire.

In line with the title of the Masters degree, all minor thesis topics must be related to the performance, or extra-musical factors which students regard as crucial to their personal development in the pursuit of their artistic goals, and be approved by the Postgraduate Committee at the beginning of the course.

The University of Melbourne's Code of Conduct for Research sets out the obligations for all researchers to be aware of the ethical framework governing research. Any research project involving humans requires ethics approval. Research strategies requiring approval include surveys, questionnaires and interviews. Should your project involve any of these methods, you and your supervisor must submit an ethics application. Information can be found at <http://www.research.unimelb.edu.au/humanethics/>.

Experience has shown that most music students underestimate the difficulty of preparing a rigorously structured document such as a minor thesis. It follows that supervision *must* begin early and take place on a regular basis. To ensure this, students should include this time in their schedule at the beginning of the course, and negotiate a regular meeting time with their supervisor.

The student/supervisor relationship is vital to progress. Should a student feel that the relationship with the allocated supervisor is not positive and productive, the matter should be directed to the Head of Postgraduate Studies.

Students are urged to plan carefully their research and preparation of the minor thesis so as to avoid banking up of work that might jeopardize end of year recital preparation. Note that supervisors are *not obliged* to spend overly long periods to help students 'catch up' as the required submission date approaches. Nor can supervisors be expected to read large installments at the end of the year when they are at their busiest.

Minor thesis topics are often too ambitious at the beginning. This is understandable, but students should take seriously advice offered by their supervisor(s) in order to avoid potential problems as the submission date approaches.

Note also that one of the roles of a supervisor is to challenge assertions and arguments in written projects and in so doing compel the author to defend them.

Re-writing and re-formulating is a fundamental and ongoing task in thesis writing, and supervisors are obliged to offer continuous advice in these matters.

It should not be expected that a mark in the highest bracket be given for a thesis that is submitted late, or indeed has to be returned a number of times for errata that should have been corrected in the proof-reading stage. (It is not the role of supervisors to act as proof-readers).

Although there is no one way of writing a thesis - especially in the humanities - accepted University standards and practices in relation to presentation generally are required, and the thesis will be adjudged on these criteria as well as content. Consistency of approach is one of the key principles. Written University guidelines are readily available, and thesis supervisors should be consulted in this regard.

Recommended text:

Modern Language Association's (current) Guide for Writers of Research Papers.
Melbourne University current publications on thesis and writing of research papers.

Contact: Regular contact with allocated supervisor of up to 2 hours per month commencing 1st semester, 1st year

Assessment:

Students must submit their minor thesis within the period of candidature by a date set by the Postgraduate Committee and in accordance with Statute 12.5. Three copies of the minor thesis are to be submitted for examination in temporary (thermal) binding. Once all amendments have been approved two archival quality copies must then be bound in accordance with current University practice and submitted for placement in the Baillieu and the Lenton Parr Libraries. A digital copy of the thesis must also be lodged via the University Eprints Repository (<http://www.lib.unimelb.edu.au/eprints/thesis/>).

A result will be withheld until the bound copies are submitted and the digital copy has been lodged.