



# Centre for Performing Arts

## Bachelor of Applied Music

### MUZ315 Principal Study 5

Stream:	Performance	Subject Coordinator:	Jenni Hillman
Year Level:	Three	Telephone:	9286 9660
Points:	3	Email:	j.hillman@bhtafe.edu.au
Load:	1hr 45mins per week	FAX:	9286 9704
Prerequisites:	MUZ216 Principal Study 4		
Co-Requisites:	None		

#### General Subject Description

Principal Study 5 comprises two components: Principal Study and Performance Seminar. Performing successfully within the music and entertainment industries requires developed musical expertise on a the chosen instrument, and a wide range of knowledge and practical skills in the areas of technique, solo performance, presentation, musical co-ordination with accompanist(s), and planning and organisational skills. This subject will provide a variety of performance opportunities through which the student will gain confidence and develop his/her own performing persona. It is strongly recommended that students keep a record of their lessons, homework and rehearsals in a log book. Students will have weekly individual lessons (one hour per week) in addition to Performance Seminars. Performance Seminars will cover a variety of topics (13 hours in total). In certain weeks, Performance Seminar may only be one hour in duration, whereas others may be two-hour presentations by special guest artists. As such, the seminar class schedule remains flexible and may not be held each week.

#### Principal Study (80% of overall grade/45 mins per week)

**Teacher(s):** Various (Email: j.hillman@bhtafe.edu.au, Tel: 9286 9660).

Students will receive individual lessons from music industry experts. Instrumental music lessons will be tailored by the teacher to meet students' specific educational requirements. All students will give a formal, twenty-five to thirty minute recital in the exam week at the end of the semester. The final recital must include at least three works selected from three different repertoire lists supplied by the teacher. The recital program must be approved by the teacher in advance of the recital date.

Assessment Details	Relative Weighting	Due Date
Technical Development Task	25%	Week 13
Final Recital	75%	Exam Week

**Performance Seminar (20% of overall grade/1 hour per week)****Teacher(s):** Jonathan Dimond (Email: [j.dimond@boxhill.edu.au](mailto:j.dimond@boxhill.edu.au), Tel: 9286 9652).

Performance Seminar is a forum for discussion and examination of issues and trends that face the contemporary performing musician. Students will be encouraged to actively participate as audience members, contributing their ideas and experiences as well as posing questions that provoke thought and examination of relevant topics in the industry of music performance. Special guest lecturers will offer further insight into the multiple roles and career paths that a musician may follow, and will further illuminate the challenges and opportunities that may present themselves.

<b>Assessment Details</b>	<b>Relative Weighting</b>	<b>Due Date</b>
Log book. Students must make notes in each seminar, outlining the content and reflecting on the issues that they find most relevant. Active participation in seminars should be recorded in the log book.	20%	Week 14 (SWOT VAC)
Presentation. Prepare a 15-minute in-class presentation that addresses issues that face performers as examined by one of the eleven prescribed texts. This presentation must draw from personal experience and tie in the results of your experience and questions at the special guest seminars. It is not simply a book review, but rather should use the ideas presented in the book as a springboard into examining such performance issues. The presentation must be a joint effort with one other class member, presented orally together. Audio/visual aids may support the verbal presentation.	80%	Weeks 9-13

**Weekly Content and Reading/Listening List**

<b>Week</b>		<b>Performance Seminar</b>
<b>1</b>	<b>Content</b>	Introduction to performance seminar. Observing master performers. Scheduling presentations.
	<b>Reading Listening</b>	Chick Corea [videorecording] : keyboard workshop Observing other master artists – Artur Rubenstein, Glen Gould, Pat Metheny Group, Joni Mitchell, Yehudi Menuhin, and others
<b>2</b>	<b>Content</b>	Time management. Effective practice.
	<b>Reading Listening</b>	
<b>3</b>	<b>Content</b>	Special guest seminar: Kristin Berardi – voice And James Sherlock - guitar <a href="http://www.kristinberardi.com">www.kristinberardi.com</a> (Note: 2 hour seminar)
	<b>Reading Listening</b>	

4	Content	No class (due to 2hr seminar Wk.3).
	Reading Listening	
5	Content	No class (due to 2hr seminar Wk.7).
	Reading Listening	
6	Content	No class (due to 2hr seminar Wk.8).
	Reading Listening	
7	Content	Special guest seminar: Robert Schubert - Alexander Technique (Note: 2 hour seminar)
	Reading Listening	
8	Content	Special guest seminar: Paul Grabowsky (Piano / Improvisation) <a href="http://www.paulgrabowsky.com">www.paulgrabowsky.com</a> (Note: 2 hour seminar)
	Reading Listening	
9	Content	Student presentations.
	Reading Listening	
10	Content	Student presentations.
	Reading Listening	
11	Content	Student presentations.
	Reading Listening	
12	Content	Student presentations.
	Reading Listening	
13	Content	Student presentations.
	Reading Listening	

## References and Resources

Corea, Chick Corea. *Keyboard Workshop*. Miami: DCI Music Video, 1987.

Greene, Don. *Performance success : performing your best under pressure*. New York: Routledge, 2002.

Paull, Barbara. *The athletic musician : a guide to playing without pain*. London: Scarecrow Press, 1997.

Lieberman, Julie Lyonn. *You are your instrument : the definitive musician's guide to practice and performance*. New York: Huiksi Music, 1997.

Bruser, Madeline. *The art of practicing : a guide to making music from the heart*. New York: Bell Tower, 1999.

Green, Barry. *The inner game of music*. New York: Doubleday, 1986.

Conable, Barbara. *What every musician needs to know about the body : the practical application of body mapping to making music*. Oregon: Andover Press, 2000.

McPherson, Gary. *The science & psychology of music performance : creative strategies for teaching and learning*. New York: Oxford University Press, 2002.

Bonetti, Ruth. *Confident music performance : fix the fear of facing an audience*. Queensland: Words and Music, 2003.

Williamon, Aaron. *Musical excellence : strategies and techniques to enhance performance*. New York: Oxford University Press, 2004.

Alcantara, Pedro de. *Indirect procedures : a musician's guide to the Alexander technique*. Oxford: Clarendon Press, 1997.

Gordon, Stewart. *Mastering the Art of Performance: A Primer for Musicians*. New York: Oxford University Press, 2006.

## Useful Links

Refer to the *Student Handbook* for information on academic procedures and grading criteria. The following are useful links to the Box Hill Institute [Whitehorse Library](#).

- [Finding and using information](#)
  - [Research Guides](#)
  - [Research skills](#)
  - [Study skills](#)
  - [Using the Internet](#)
  - [Referencing](#)
  - [Copyright](#)
  - [Plagiarism](#)
  - [Using other libraries](#)
  - [Getting help](#)
  - [Library Skills in Music](#)