



Global Educators
Melbourne - Australia

Centre for Creative Industries

Bachelor of Applied Music

MUZ316 Principal Study 6

Stream:	Performance	Subject Coordinator:	Jonathan Dimond
Year Level:	Three	Telephone:	9286 9652
Points:	3	Email:	j.dimond@boxhill.edu.au
Load:	2 hours per week	FAX:	9286 9704
Prerequisites:	MUZ315 Principal Study 5		
Co-Requisites:	None		

General Subject Description

Principal Study 6 comprises two components: Principal Study and Performance Seminar. Performing successfully within the music and entertainment industries requires developed musical expertise on 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. Students will have weekly individual lessons (45 minutes per week). It is strongly recommended that students keep a record of their lessons, homework and rehearsals in a log book. Performance Seminars will cover a variety of topics addressing performance issues that face the contemporary musician, and will offer insight and performance examples from industry experts. In certain weeks, Performance Seminar may only be one hour in duration, whereas other weeks may be two-hour presentations by special guest artists. As such, the seminar class schedule remains flexible and may not be held each week. Consult the timeline and updates to the timeline for more information on the schedule.

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

Teacher(s): Jonathan Dimond (Email: j.dimond@boxhill.edu.au, Tel: 9286 9652).

Students will receive individual lessons from music industry experts. 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 weeks at the end of the semester. The final recital must include at least three works in contrasting styles/genres drawn from the Principal Study Repertoire Lists provided by the teacher. The recital repertoire must be developed in consultation with the teacher and approved by the instrument coordinator. All students must present a compulsory technical study (3 or 4 minutes duration) immediately prior to the recital.

Assessment Details	Relative Weighting	Due Date
Compulsory Technical Study. A 3 to 4 minute technical study presented as a solo performance, presented immediately prior to the recital program.	25%	Exam Week
Final Recital. A 25 to 30 minute recital containing at least three works in contrasting styles/genres selected from the repertoire lists. It is expected that the student presents a formal recital which is organised and executed as if it were an industry event presented publicly.	75%	Exam Week

Individual Lesson Activity Timeline

Week		Principal Study
1	Content	Staff and student to discuss <ul style="list-style-type: none"> • Subject Outline • Assessment criteria • Repertoire List • Student Attendance Expectations • Technical Development Task • Compulsory set study • Recital Submission Procedure • Recital requirements and expectations Supporting documentation is available on Student Web
3	Content	Principal Study Repertoire List
7	Content	Instrumental Progress Reports
10	Content	Recital Confirmation Form returned to staff for confirmation and resubmission
12	Content	Recital Confirmation Form

Performance Seminar (20% of overall grade/1 hour per week)

Teacher(s): Jonathan Dimond (Email: 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 artists 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 in the industry. Students are to research a member of the music industry, to prepare and conduct an interview, and to present their findings as described below.

Assessment Details	Relative Weighting	Due Date
Participation Students are required to actively participate in each seminar, engaging in group discussion on performance-related topics. For the guest seminars, students are required to provide support to the artists in the way of technical, production and other logistical assistance. A sign-up list will be available in class. Each student is expected to provide support for at least one guest seminar.	20%	Weeks 1-13
Podcast Students are to choose one or more of the visiting artists and research their professional activity. They are to use the Performance Seminar as an opportunity to ask a few well-prepared questions that illuminate the artist's perspective on performance-related issues. These are to be incorporated into a 6-minute prepared oral presentation. This is to be recorded with the intended audience of internet podcast subscribers. It is intended that the presentation be themed, with a specific focus, rather than simply being a general biography of the artist/s. The final recorded presentation is to be submitted on CD in audio format by the Friday of Study Week.	80%	Week 14

Weekly Content and Reading/Listening List

Week		Performance Seminar
1	Content	Guest seminar – The Boat People – July 29 (2hrs) http://www.myspace.com/theboatpeople
	Reading Listening	Metzler, Ken. Creative interviewing: the writer's guide to gathering information by asking questions. (070.43 MET) - Chapter 2
2	Content	Introduction to the subject. Returning of log books from Semester 1. Rostering of support activities for guest performance seminars. Discussion about podcast – technical requirements, examples of themes to focus upon, how to prepare to interview/question your subject.
	Reading Listening	Metzler, Ken. Creative interviewing: the writer's guide to gathering information by asking questions. (070.43 MET) - Chapter 2 Manners, Paul. News Stories. (VC 070.195 NEW) – section 1

3	Content	Guest seminar – David Jones (drums) – August 12 (2hrs) http://www.davidjonesdrums.com
	Reading Listening	
4	Content	No class.
	Reading Listening	
5	Content	Guest seminar – Robert Davidson (composer) – August 26 (2hrs) http://www.topologymusic.com/
	Reading Listening	Metzler, Ken. Creative interviewing: the writer's guide to gathering information by asking questions. (070.43 MET) - Chapter 8 & 13
6	Content	No class.
	Reading Listening	Metzler, Ken. Creative interviewing: the writer's guide to gathering information by asking questions. (070.43 MET) - Chapter 3
7	Content	No class.
	Reading Listening	Metzler, Ken. Creative interviewing: the writer's guide to gathering information by asking questions. (070.43 MET) - Chapter 5
8	Content	No class.
	Reading Listening	
9	Content	Guest seminar – Doug de Vries (guitar) – September 23 (2hrs) http://www.dougdevries.com/cms/index.php
	Reading Listening	
10	Content	No class.
	Reading Listening	
11	Content	Guest seminar – Sugato Nag (sitar) – October 14 (2hrs) http://www.sugatonag.com/
	Reading Listening	
12	Content	No class.
	Reading Listening	
13	Content	Guest seminar – Adrian Sherriff (electronic controllers) – October 28 (2hrs) http://aao.com.au/people/musicians/bio/adrian-sherriff2/
	Reading Listening	

References and Resources

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

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

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

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

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.

Metzler, Ken. *Creative interviewing: the writer's guide to gathering information by asking questions*. Boston: Allyn and Bacon, 1997. (070.43 MET)

Manners, Paul. *News Stories*. BBC, 1995 (VC 070.195 NEW)

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

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

DVD recordings of all Guest Seminars on reserve in the library

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](#)