

MUSI20030 Principal Study 2.2

| Credit Points: | 12.50 | | | | | | | | | | | | |
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| Level: | 2 (Undergraduate) | | | | | | | | | | | | |
| Dates & Locations: | 2011, Southbank This subject commences in the following study period/s: Semester 1, Southbank - Taught on campus. Semester 2, Southbank - Taught on campus. | | | | | | | | | | | | |
| Time Commitment: | Contact Hours: 12 lessons & 24 workshop hours per semester. Total Time Commitment: In addition to the listed contact hours, students are normally expected to undertake self-directed, individual practice of an average of 3 hours per day. | | | | | | | | | | | | |
| Prerequisites: | <table border="1"> <thead> <tr> <th>Subject</th> <th>Study Period Commencement:</th> <th>Credit Points:</th> </tr> </thead> <tbody> <tr> <td>MUSI10098 Principal Study 1.1</td> <td>July, Semester 1</td> <td>12.50</td> </tr> <tr> <td>MUSI10099 Principal Study 1.2</td> <td>July, Semester 1</td> <td>12.50</td> </tr> <tr> <td>MUSI20029 Principal Study 2.1</td> <td>March, July</td> <td>12.50</td> </tr> </tbody> </table> | Subject | Study Period Commencement: | Credit Points: | MUSI10098 Principal Study 1.1 | July, Semester 1 | 12.50 | MUSI10099 Principal Study 1.2 | July, Semester 1 | 12.50 | MUSI20029 Principal Study 2.1 | March, July | 12.50 |
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| MUSI10098 Principal Study 1.1 | July, Semester 1 | 12.50 | | | | | | | | | | | |
| MUSI10099 Principal Study 1.2 | July, Semester 1 | 12.50 | | | | | | | | | | | |
| MUSI20029 Principal Study 2.1 | March, July | 12.50 | | | | | | | | | | | |
| Corequisites: | None | | | | | | | | | | | | |
| Recommended Background Knowledge: | None | | | | | | | | | | | | |
| Non Allowed Subjects: | None | | | | | | | | | | | | |
| Core Participation Requirements: | For the purposes of considering request for Reasonable Adjustments under the Disability Standards for Education (Cwth 2005), and Students Experiencing Academic Disadvantage Policy, academic requirements for this subject are articulated in the Subject Description, Subject Objectives, Generic Skills and Assessment Requirements of this entry. The University is dedicated to provide support to those with special requirements. Further details on the disability support scheme can be found at the Disability Liaison Unit website: http://www.services.unimelb.edu.au/disability/ | | | | | | | | | | | | |
| Contact: | Faculty of the VCA and Music Student Centre Email: vcam-info@unimelb.edu.au Tel: +61 3 9685 9419 Fax: +61 3 9685 9358 Web: www.vcam.unimelb.edu.au | | | | | | | | | | | | |
| Subject Overview: | <p>Repertoire/Improvisation Stream: This subject examines a study of repertoire and technical studies. Regular performances in workshop and other selected performance forums.</p> <p>Composition Stream:</p> <ul style="list-style-type: none"> # Appropriate use of compositional materials # Performances of compositions in Principal Study Workshop and College and community concerts # Further development of creative, notational, technical and orchestration skills # A high level of self-evaluation in the craft of Composition. | | | | | | | | | | | | |
| Objectives: | <p>Repertoire and Composition</p> <p>Upon completion of this subject students should be able to:</p> <ul style="list-style-type: none"> # Work in an effective, self-directed way in the preparation of repertoire for performance; # Better understand the performance situation both physiologically and psychologically; | | | | | | | | | | | | |

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| | <ul style="list-style-type: none"> # Demonstrate skills in articulating critical judgements relating to musical performance in general and be discerning when dealing with criticism of their own performance; # Display appropriate stage etiquette and understand basic stagecraft; # Demonstrate a high level of performance; # Comprehend specific musical and technical issues as they relate to specific groups of musical instruments; # Comprehend audition strategies and techniques; # Demonstrate an awareness and understanding of factors associated with a variety of musical performance styles; # Comprehend the nature of the relationship between performer, composer and audience. <p>Improvisation</p> <p>On completion of this subject students should have acquired the following skills:</p> <ul style="list-style-type: none"> # The ability to connect research into repertoire to actual performance, and the development of creative skills of interpretation across a wide spectrum of music; # To be cognisant of and sympathetic to a broad range of musics and associated performance skills; # Communication skills in order to both understand all aspects of performance practice, and develop an understanding of life experience as a performer in the 21st century; # Development of an appreciation of solo and group performance, current (public) performance practice and the extra-musical aspects necessary for success in the profession; # Development of the necessary skills to combat performance anxiety and other elements which hinder the successful performance of music; # Development of an appreciation and understanding of the individualistic nature of performance; # To engage in constructive critical debate. |
| Assessment: | Formal recital (80%); performances/practical tasks in workshop (20%). |
| Prescribed Texts: | None |
| Recommended Texts: | None |
| Breadth Options: | This subject is not available as a breadth subject. |
| Fees Information: | Subject EFTSL, Level, Discipline & Census Date, http://enrolment.unimelb.edu.au/fees |
| Generic Skills: | <p>Repertoire</p> <p>Individual lessons will focus on the further development of skill, repertoire and current performance practices as they relate to the profession.</p> <p>Practical Composition</p> <p>On completion of this subject students should have acquired the following skills:</p> <ul style="list-style-type: none"> # the ability to connect research into repertoire to actual composition and performance, and the development of creative skills across a wide spectrum of music; # to be cognisant of and sympathetic to a broad range of musics and associated composition skills; # communication skills in order to both understand all aspects of composition practice, and develop an understanding of life experience as a musician in the 21st century; # development of an appreciation of solo and group composition, current (public) performance practice and the extra-musical aspects necessary for success in the presentation of a live event; # development of the necessary skills to combat performance anxiety and other elements which hinder the successful composition of music; # development of an appreciation and understanding of the individualistic nature of composition; # to engage in constructive critical debate. <p>Improvisation</p> <p>On completion of this subject students should have acquired the following skills:</p> <ul style="list-style-type: none"> # the ability to connect research into repertoire to actual performance, and the development of creative skills of interpretation across a wide spectrum of music; |

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| | <ul style="list-style-type: none"> # to be cognisant of and sympathetic to a broad range of musics and associated performance skills; # communication skills in order to both understand all aspects of performance practice, and develop an understanding of life experience as a performer in the 21st century; # development of an appreciation of solo and group performance, current (public) performance practice and the extra-musical aspects necessary for success in the profession; # development of the necessary skills to combat performance anxiety and other elements which hinder the successful performance of music; # development of an appreciation and understanding of the individualistic nature of performance; # to engage in constructive critical debate. |
| Related Course(s): | <p> Bachelor of Music Performance Bachelor of Music Performance (Guitar) (VCA) Bachelor of Music Performance (Improvisation) (VCA) Bachelor of Music Performance (Keyboard) (VCA) Bachelor of Music Performance - Practical Composition-(VCA) Bachelor of Music Performance(Orchestral Instruments) (VCA) </p> |