

THE EDUCATION UNIVERSITY OF HONG KONG

Course Outline

Part I

Programme Title	: Bachelor of Arts (Honours) in Creative Arts and Culture and Bachelor of Education (Honours) (Music) (co-terminal double degree)
Programme QF Level	: 5
Course Title	: Performance Matters I
Course Code	: MUS3258
Department	: Cultural and Creative Arts (CCA)
Credit Points	: 3
Contact Hours	: 39
Pre-requisite(s)	: Nil
Medium of Instruction	: English
Level	: 3

Part II

The University's Graduate Attributes and seven Generic Intended Learning Outcomes (GILOs) represent the attributes of ideal EdUHK graduates and their expected qualities respectively. Learning outcomes work coherently at the University (GILOs), programme (Programme Intended Learning Outcomes) and course (Course Intended Learning Outcomes) levels to achieve the goal of nurturing students with important graduate attributes.

In gist, the Graduate Attributes for Undergraduate, Taught Postgraduate and Research Postgraduate students consist of the following three domains (i.e. in short "PEER & I"):

- Professional Excellence;
- Ethical Responsibility; &
- Innovation.

The descriptors under these three domains are different for the three groups of students in order to reflect the respective level of Graduate Attributes.

The seven GILOs are:

1. Problem Solving Skills
2. Critical Thinking Skills
3. Creative Thinking Skills
- 4a. Oral Communication Skills
- 4b. Written Communication Skills
5. Social Interaction Skills
6. Ethical Decision Making
7. Global Perspectives

1. Course Synopsis

This course forms part of a two-part structure to engage students actively in musical performance. Performance Matters I focuses on the conceptual, physical, aural and various aspects related to musical performance. It enables students to address the theoretical and practical aspects of the musician's body, mind and emotions in relation to music rehearsal and performance practices in different settings. Students will develop skills and techniques to reflect on music performance. Music-making sessions, lectures, masterclasses and demonstration workshops will complement the input from tutors and guest lecturers to enhance students' awareness of creativity, aesthetics and communication in musical performance.

2. Course Intended Learning Outcomes (CILOs)

Upon completion of this course, students will be able to:

- CILO₁ understand the musician's body and how it works in relation to healthy singing and playing in different performance settings;
- CILO₂ indentify psychological aspects in the process of music performance practices to enhance performing ability and quality through effective mental preparation; and
- CILO₃ demonstrate artistic musical performance skills with expressive communication and through engagement in the practice, rehearsal and performance activities in both solo and ensemble settings.

3. Content, CILOs and Teaching & Learning Activities

Course Content	CILOs	Suggested Teaching & Learning Activities
The musician's body <ul style="list-style-type: none"> • The motors movement • Posture for healthy singing and playing • Musician's body explained • Musician's body maintenance and relaxation 	CILO ₁	<ul style="list-style-type: none"> • Lecture • Workshop
Psychological aspects of musical performance <ul style="list-style-type: none"> • Mind and music • Performance anxiety • Mental rehearsal • Creative Visualization 	CILO ₂	<ul style="list-style-type: none"> • Directed study • Tutorial • Group discussion and presentation
Expressive communication for music performance practices <ul style="list-style-type: none"> • Bodily communication in musical performance • Stage presence for solo and ensemble performance practices • Communication within the ensemble and with the audience • Effective rehearsal and performance strategies 	CILO ₃	<ul style="list-style-type: none"> • Rehearsals • Individual practice • Performances

4. Assessment

Assessment Tasks	Weighting (%)	CILOs
a. Formative and summative assessment:	20%	CILO _{2, 3}

Class participation, discussion and in-class exercises on theoretical and practical aspects of the musician's body, mind and emotions in relation to music performance practices. A chosen ensemble performance practice.		
b. Poster presentation on the facet of a selected ensemble musicians' body along with a set of selected warming up exercise demonstration.	20%	<i>CILO₁</i>
c. Performance and presentation of selected music repertoire (30%) with submission of reflective journal (around 600 words) on the psychological and communication challenges encountered in the rehearsal and performance practices. (30%)	60%	<i>CILO_{1, 2 & 3}</i>

5. Required Text(s)

Nil

6. Recommended Readings

- Barrett, J. R., McCoy, C. W., & Veblen, K. K. (1997). *Sound ways of knowing*. New York: Schirmer Books.
- Fiske, H. E. (2008). *Understanding musical understanding: The philosophy, psychology, and sociology of the musical experience*. New York: Edwin Mellen Press.
- Gordon, S. (2010). *Mastering the art of performance*. New York: Oxford University Press.
- Jensen, E. (2000). *Music with the brain in mind*. California: Crown Press.
- Jorgensen, H., & Lehmann, A.C. (Eds.). *Does practice make perfect? Current theory and research on instrumental music practice*. Oslo, Norway: Norges Musikkhogskole.
- Llober, J. R., & Odam, G. (2007). *The Musician's body: a maintenance manual for peak performance*. London: Ashate.
- Malde, M., Allen M., & Zeller, K.A. (2016). *What every singer needs to know about the body (3rd ed.)*. San Diego: Plural Publishing.
- Miel, D., Macdonald, R. & Hargeaves, D.J. (2005). *Musical communication*. New York: Oxford University Press.
- North, A. C. (2008). *The social and applied psychology of music*. New York: Oxford University Press.
- Parncutt, R. & McPherson, G.E. (Eds.). (2002). *The science and psychology of musical performance*. Oxford: Oxford University Press.
- Promislow, S. (2003). *Making the brain body connection*. Vancouver: Kinetic Publishing Corporation.
- Rink, J., Gaunt, H., Williamon, A. (Eds.). (2017). *Musicians in the Making: Pathways to Creative Performance (Studies in Musical Performance as Creative Practice)*. Oxford: Oxford University Press.
- Roland, D. (1997). *The confident performer*. Sydney: Currency Press.
- Sloboda, J. (2005). *Exploring the musical mind*. New York: Oxford University Press.
- Thompson, W.F. (2014). *Music, thought, and feeling: Understanding the psychology of music (2nd ed.)*. New York: Oxford University Press.
- Westney, W. (2006). *The perfect wrong note (new ed.)*. New Jersey: Amadeus Press.
- Williamon, A. (2004). *Musical excellence: Strategies and techniques to enhance performance*. Oxford: Oxford University Press.

7. Related Web Resources

Nil

8. Related Journals

International Journal of Music Education Practice: *The International Society for Music Education*

9. Academic Honesty

The University adopts a zero tolerance policy to plagiarism. For the University's policy on plagiarism, please refer to the *Policy on Academic Honesty, Responsibility and Integrity with Specific Reference to the Avoidance of Plagiarism by Students* (<https://www.eduhk.hk/re/modules/downloads/visit.php?cid=9&lid=89>). Students should familiarize themselves with the Policy.

10. Others

Nil