

## THE EDUCATION UNIVERSITY OF HONG KONG

### Course Outline

#### Part I

<b>Programme Title</b>	:	Bachelor of Arts (Honours) in Creative and Digital Arts and Bachelor of Education (Honours) (Music) Bachelor of Arts (Honours) in Creative Arts and Culture
<b>Programme QF Level</b>	:	5
<b>Course Title</b>	:	<b>Communication and Performance Practice</b>
<b>Course Code</b>	:	MUS2249
<b>Department</b>	:	Cultural and Creative Arts (CCA)
<b>Credit Points</b>	:	3
<b>Contact Hours</b>	:	39
<b>Pre-requisite(s)</b>	:	Nil
<b>Medium of Instruction</b>	:	English
<b>Level</b>	:	2

#### 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 Sub-degree, Undergraduate, Taught Postgraduate, Professional Doctorate 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 enables students to understand the communicative dynamics in music and music-related performance settings. Students will develop proficiency in appreciating music in various performance contexts. Music-making sessions, lectures and workshops will complement the input from guest lecturers to enhance students' awareness of style, aesthetics and communication in musical performance.

## 2. Course Intended Learning Outcomes (CILOs)

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

- CILO<sub>1</sub> demonstrate aural and aesthetic sensitivity towards key aspects of musical performance, including the preparation process, material, structure and form, texture, technique and style;
- CILO<sub>2</sub> apply the understanding of contextual information such as period and style to selected repertoire for successful communication with the audience in public performance settings; and
- CILO<sub>3</sub> demonstrate basic proficiency in technical, communication and interpretative skills through engagement in the practice, rehearsal and performance activities of at least one chosen musical ensemble.

## 3. Content, CILOs and Teaching & Learning Activities

Course Content	CILOs	Suggested Teaching & Learning Activities
Aural development <ul style="list-style-type: none"> <li>• develop aural and aesthetic sensitivity to key elements of music, including:               <ul style="list-style-type: none"> <li>- instrumentation</li> <li>- texture</li> <li>- harmony</li> <li>- tonality</li> <li>- rhythms</li> <li>- Dynamic</li> <li>- articulation, etc.</li> </ul> </li> </ul>	CILO <sub>1</sub>	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Computerized exercises</li> </ul>
Stylistic development <ul style="list-style-type: none"> <li>• develop an understanding of the importance of musicological information to the performance and communication challenges of selected repertoire.</li> <li>• topics for study include:               <ul style="list-style-type: none"> <li>- period and style</li> <li>- music analysis</li> <li>- authenticity and interpretation</li> </ul> </li> </ul>	CILO <sub>2</sub>	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Group discussion and presentation</li> </ul>

<ul style="list-style-type: none"> <li>- performance venues</li> <li>• program notes writing skills</li> </ul>		
Elementary conducting and ensemble practices <ul style="list-style-type: none"> <li>• develop elementary conducting techniques</li> <li>• develop technical proficiency in applying knowledge learnt to enhance the performance and communication aspects in at least one chosen musical ensemble</li> <li>• guided performance and ensemble practices</li> </ul>	<i>CILO<sub>3</sub></i>	<ul style="list-style-type: none"> <li>• Workshop</li> <li>• Group and individual practice</li> <li>• Performances</li> </ul>

#### 4. Assessment

Assessment Tasks	Weighting (%)	CILOs
(a) Musicianship <ul style="list-style-type: none"> <li>• Aural listening test (10%)</li> <li>• Written test of general music comprehension (20%)</li> </ul>	30%	<i>CILO<sub>1, 2</sub></i>
(b) Conducting and Group Performance <ul style="list-style-type: none"> <li>• Basic conducting (20%)</li> <li>• Group performance (20%)</li> <li>• Brief programme notes (10%)</li> </ul>	50%	<i>CILO<sub>2, 3</sub></i>
(c) Choir attendance (20%)	20%	<i>CILO<sub>1, 2 &amp; 3</sub></i>

#### 5. Use of Generative AI in Course Assessments

Please select one option only that applies to this course:

☐ **Not Permitted:** In this course, the use of generative AI tools is not allowed for any assessment tasks.

☒ **Permitted:** In this course, generative AI tools may be used in some or all assessment tasks. Instructors will provide specific instructions, including any restrictions or additional requirements (e.g., proper acknowledgment, reflective reports), during the first lesson and in relevant assessment briefs.

#### 6. Required Text(s)

Nil

#### 7. Recommended Readings

- Argle, M. (2010). *Bodily communication* (2<sup>nd</sup> ed.). London: Methuen.
- Benward, B., & Kolosick, T. (2009). *Ear training: A technique for listening* (7<sup>th</sup> ed.). Boston, Mass.: McGraw-Hill Higher Education Books.
- Clendinning, J., & Marvin, E. (2016). *The musician's guide to theory and analysis* (3<sup>rd</sup> ed.). New York; London: W.W. Norton & Company
- Cook, N. (2007). *Music, performance, meaning*. Aldershot: Ashgate Publishing.
- Ghezze, M. A. (2005). *Solfège, ear training, rhythm, dictation, and music theory: A comprehensive course* (3<sup>rd</sup> ed.). Tuscaloosa, Ala.: University of Alabama Press.
- Grout, D., Burkholder, J., & Palisca, C. (2010). *A history of western music* (8th ed.). New York: W. W. Norton & Company.
- Jones, E., Shaftel, M., & Chattah, J. (2014). *Aural skills in context: A comprehensive*

- approach to sight-singing, ear training, keyboard harmony, and improvisation.* New York, Oxford University Press.
- Parncutt, R. E., & McPherson, G. (2011). *The Science & Psychology of Music Performance: Creative Strategies for Teaching and Learning.* Oxford University Press.
- Roxburgh, E., & Davis, A. (2014). *Conducting for a new era.* Woodbridge: The Boydell Press.
- Wade, B. C. (2012). *Thinking musically: Experiencing music, expressing culture* (3<sup>rd</sup> ed.). New York: Oxford University Press.

## **8. Related Web Resources**

Nil

## **9. Related Journals**

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

## **10. Academic Honesty**

The University upholds the principles of honesty in all areas of academic work. We expect our students to carry out all academic activities honestly and in good faith. Please refer to the *Policy on Academic Honesty, Responsibility and Integrity* (<https://www.eduhk.hk/re/uploads/docs/000000000016336798924548BbN5>). Students should familiarize themselves with the Policy.

## **11. Others**

Nil