

Unit outline for HSM202.5 Principal Instrument Study

Name of unit
HSM2025 Principal Instrument Study

Unit description
In this unit, students will engage in further exploration of musical performance as a solo musician and as an ensemble musician. This will include further exploration of music techniques, genres of music, and instrumental/vocal repertoire thus enabling students to gain further confidence and to advance their performance ability. This unit follows closely from HSM1015 Foundations of Performance. Students will work with tutors and accompanists to strengthen their performance skills to expand their instrumental/vocal repertoire. Critical reflection, technical work and master-classes will support students' holistic musical awareness and performance knowledge. Students will continue their preparation and further develop their skills, both as solo and ensemble performers, by preparing performances for community and in-service events in preparation for industry demands as a musician.

SECTION 1 – GENERAL INFORMATION (CORE)

Administrative details

Associated higher education awards (for example, Bachelor, Diploma)	Duration (for example, one semester, full year)	Level (for example, introductory, intermediate, advanced level, 1st year, 2nd year, 3rd year)	Unit coordinator
Bachelor of Music	One semester	Introduction	Approved Adjunct Lecturer

Core or elective unit

Indicate if the unit is a:

- core unit
- elective unit
- other (please specify below):

Unit weighting

Using the table below, indicate the credit point weighting of this unit and the credit point total for the course of study (for example, 10 credit points for the unit and 320 credit points for the course of study).

Unit credit points Example: 10 credit points	Total course credit points Example: 320 credit points
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0.125 EFTSL, 6 cps	144 cps
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Student workload

Using the table below, indicate the expected student workload per week for this unit.

No. timetabled hours per week (1)	No. personal study hours per week (2)	Total workload hours per week (3)
3.5 hrs/week	5.5 hrs/week	9 hrs/week (16 weeks)

(1) Total time spent per week at lectures, tutorials, clinical and other placements, etc.

(2) Total time students are expected to spend per week in studying, completing assignments, etc.

(3) Sum of (1) and (2) equals workload hours.

For those students requiring additional English language support, how many additional hours per week is it expected that they will undertake?

Additional English language support: 0 hours per week

Prerequisites and co-requisites

Are students required to have undertaken a prerequisite or co-requisite unit for this unit?

Yes No

If **YES**, provide details of the prerequisite or co-requisite requirements below.

HSM1015 Foundations of Performance - prerequisite

Other resource requirements

Do students require access to specialist facilities and/or equipment for this unit (for example, special computer access, physical education equipment)?

Yes No

If **YES**, provide details of specialist facilities and/or equipment below.

Students are to supply their own instruments where applicable. Thirty minutes of instrument tuition will be provided to each student per week.

SECTION 2 – ACADEMIC DETAILS (CORE)

Learning outcomes for the unit
On successful completion of this unit students will be able to:
1. Perform as a soloist and ensemble member with fluency and conviction
2. Perform contrasting repertoire demonstrating technical demands
3. Prepare music for events
4. Critically reflect on self and others in a performance setting

Topics included in the unit
1. Music practice techniques
2. The three R's; ensemble repertoire, responsibilities, and rehearsals
3. Musical interpretation
4. Musical diversity
5. Critical reflections in performance

Assessment tasks			
Type (1) (see examples noted below this table)	When assessed – year, session and week (for example, year 1, semester 1, week 1)	Weighting (% of total marks for unit)	Cross reference to learning outcomes
Solo Performance Solo performance of 10 - 12 minutes to an audience, demonstrating further instrumental technique and further developed performance skills.	Year 1 Semester 2 Week 13.	35%	1, 3
Ensemble Performance Ensemble performance of 10 - 12 minutes to an audience, demonstrating musical blending and ensemble musicianship.	Year 1 Semester 2 Week 10	25%	1, 2
Critical Reflection Write 800-1000 words critiquing your own musical performance, the performance of your peers, and of professionals.	Year 1 Semester 2 Week 14	25%	4

Assessment tasks			
Type (1) (see examples noted below this table)	When assessed – year, session and week (for example, year 1, semester 1, week 1)	Weighting (% of total marks for unit)	Cross reference to learning outcomes
<p>Co-curricular Tabor music ensemble</p> <p>Engagement in at least one co-curricular music ensemble. Assessment includes, rehearsal organisation, preparation and practice, team work, engagement in public performances, and 80% attendance in a Tabor co-curricular music ensemble.</p>	<p>Year 1 Semester 2 Ongoing throughout</p>	<p>15%</p>	<p>2</p>

(1) Examples of types of assessment tasks include: assignments; examinations; group projects; online quizzes/tests; presentations; work-based projects; and reflective journals. Ensure that details of the types of assessment tasks are included such as specific topics, duration/length/word limit of assessment and any specific formats.

2.1 Prescribed and recommended reading

Provide below, in formal reference format, a list of the prescribed and recommended reading for the unit.

- Agrell, J. (2008). *Improvisation games for classical musicians: A collection of musical games with suggestions for use*. Chicago: GIA Publications
- Brockmann, N. (2009). *From sight to sound: Improvisational games for classical musicians*. Bloomington: Indiana University Press
- Colwell, R., Hewitt, M., & Fonder, M. (2017). *The Teaching of Instrumental Music*. (5th ed.): Routledge
- Cook, N. (2013). *Beyond the score: Music as performance*. Oxford University Press.
- Lisk, E. (2007). *The creative director: conductor, teacher, leader*. Gladesville, MD: Meredith Music Publications.
- Miller, R. (1996). *On the art of singing*: Oxford University Press, USA.
- Music Education Research*: Taylor & Francis - Journal
- Pearson, B. (2004). *Standard of excellence: comprehensive band method* (2nd ed.). San Diego, Calif.: Neil A. Kjos Music
- Raykoff, I. (2014). *Dreams of Love: Playing the Romantic Pianist*: Oxford University Press.