

UTAS College Music Foundation Studies Program

FCP 113 and FCP 120

This program is for students in years 11 and 12 in government, independent and Catholic schools and colleges who demonstrate significant skills in music performance. The program is at Associate Degree level and provides significant challenges for young musicians. The course coordinator is Dr Andrew Legg (Acting Head of School, Conservatorium of Music) and is currently managed by Mr Frank Bansel (Senior lecturer Music Education Programs).

2011 Unit information including

- **Unit Description**

This unit is the first of two units aimed at providing an intensive course of study in music performance or composition designed to build skills to allow a successful audition into the Bachelor of Music Degree, performance or composition stream. A wide range of styles and idioms will be included. Regular, detailed feedback on the student's work and progress is given during the student's weekly music/performance class as well as through the more formal assessment tasks. At this level the student's study will focus on performance or compositional fundamentals. The student's command of fundamental performance skills (tone production, technical fluency, accurate tuning, correct tempo and rhythm etc) will be demonstrated in both mid-year and end of semester performance assessments. Similarly, for those majoring in composition, the student's command of compositional elements and capacity to write in an interesting, coherent manner will be demonstrated through a growing portfolio of work in both mid-year and end of semester assessment procedures.

- **Pre-requisites or Conditions**

The majority of students would undertake this syllabus in Year 12 upon successful of the TCE Pre-tertiary Music Syllabus in Year 11. In the case of exceptional students, they may take the course in year 11 and then proceed to the Prelude and Overture programs in year 12. Teachers in schools and colleges, in collaboration with the Course Coordinator will determine the suitable pathways for students where doubt exists.

- **Weight**

This course is weighted at 25%

- **Teaching Format**

The course is patterned in the same manner as a Pre tertiary TCE subject to ensure students receive the breadth of teaching and learning support over 150 hours. Within the Conservatorium context this unit would be one of a number taken in Year 1 ensuring students had sufficient theory as well as performance opportunities. Teachers in schools and colleges work collaboratively to develop and disseminate teaching and learning materials to ensure consistency of approaches and standards.

- **Key Dates**

Mid year formative assessments are conducted in July and August in each of the schools and colleges and culminating performance assessment in late October early November. These are moderated panel assessments involving classroom teachers and Conservatorium staff.

- **Student Commitment**

Students are required to invest significant time in instrumental learning and performance, as well as concert attendance and critical listening activity. They are required to demonstrate significant independence in their learning and develop a major performance program and maintain a portfolio containing recordings, critical reflections, compositions and research works.

- **Assessment**

For **Performance students**, this assessment procedure focuses upon accuracy; agility; control and style. Students should consider the following aspects when preparing for this performance: tuning, intonation, tone production, projection, rhythm, tempo, groove, accentuation, note accuracy and evenness, accurate harmonic referencing, articulation, fluency, bow/stick technique, phrasing, interpretation, dynamics, stage-craft awareness, posture, attire, presentation and engagement with audience.

For **Composition students**, this assessment procedure focuses upon compositional techniques - the methods used to create music including writing musical notation, instrumentation, and handling musical ensembles. Students must be able to present four complete works (totaling 8 – 10 minutes in length) and discuss their structure or organization paying particular attention to their musical influences, intentions and challenges. Students should be able to demonstrate a strong understanding of such elements as silence, pitch, texture, dynamics, tempo, attack and decay, duration, meter, rhythm, melody, harmony, timbre and instrument(s) as the primary materials for the composition of music at the fundamental level. They should be able to articulate the aesthetic choices they made in the selection and manipulation of these elements to create their original compositions

PERFORMANCE STRAND	COMPOSITION STRAND
<p>1a. Music performance skills – particularly:</p> <ul style="list-style-type: none"> • Skill in realising the potential expressiveness and versatility of instrument/voice • Dexterity, flexibility and fluency of the student’s performing technique on their instrument • confident and assured style of presentation 	<p>1b. Development and notation of original, coherent works - particularly:</p> <ul style="list-style-type: none"> • demonstration of understanding of melodic and linear motion, the shaping force of rhythm, musical form and instrumentation • understanding of compositional techniques
<p>2. Technical ability – particularly:</p> <ul style="list-style-type: none"> • tuning, intonation and tone production • projection, rhythm, tempo and accentuation, • note accuracy and evenness • accurate harmonic referencing, articulation • fluency, phrasing, interpretation and dynamics 	<p>2. Technical ability – particularly:</p> <ul style="list-style-type: none"> • the capacity to notate and publish original works exercising appropriate control over the technical elements of composition • understanding of formal conception, instrumentation, handling of pitch and temporal materials etc
<p>3. Musicianship – particularly:</p> <ul style="list-style-type: none"> • evidence of thoughtful preparation • responding to a range of musical styles sensitively and musically • stage-craft awareness, posture, attire, confident demeanour 	<p>3. Musicianship – particularly</p> <ul style="list-style-type: none"> • the use of personal experience, imagination and extant musical material to generate original works • the ability to communicate ideas through the appropriate use of compositional skills
<p>4. Communication of ideas and information – particularly</p> <ul style="list-style-type: none"> • the ability to reflect upon and appraise the quality of work and effort undertaken • the capacity to demonstrate an understanding of the importance of the rehearsal/practice process • the capacity to articulate musical preferences in style, genre, form etc • the capacity to demonstrate attendance at and reflection upon performances 	<p>4. Communication of ideas and information – particularly</p> <ul style="list-style-type: none"> • the ability to reflect upon and appraise and the quality of work and effort undertaken • the capacity to use ICT to publish original works • the capacity to engage in research to support their compositional competence • the capacity to articulate their compositional intentions • the capacity to demonstrate attendance at and reflection upon performances

Expectations for Performance Students:

A diversity of style should be encouraged for recital programs. The student must also furnish the panel with their portfolio containing a range of elements including: compositional exercises, recordings and or videos of their work, a concert/performance attendance log and critical reflections upon their own work and the performances of others.

The class teacher is responsible for ensuring accurate timings (ie. that the times represented by the student are acceptable for the chosen works).

Students must play a program that has been approved by the college and UTAS. Students need to provide the panel with a copy of the scores for music they intend to play in the exam.

Expectations for Composition Students:

Students must present a portfolio of their compositional works including:

- Four (4) completed works (totalling approximately 8 – 10 minutes)
- Other drafts, incomplete works, studies and compositional tasks and exercises as set by the teacher
- Research, listening activity log and stimulus material.
- Recording or video of a performance of some original pieces
- Critical reflections of their own work and the work of others where appropriate.

Works for presentation must be clearly and appropriately notated either by hand or printed using appropriate notation software. Compositional works should be accompanied by a declaration that they are the students' own work and so endorsed by the teacher. The exam will provide opportunity for the panel to examine the student's works and engage in conversation with the student to elicit information concerning the student's understanding of the composition process, the musical intentions of their works and the extent to which they can reflect upon their work and set future compositional challenges,

- **Other Information**

Generic skills and learning outcomes

Generic (general) graduate attributes are skills, abilities and competencies you can acquire and apply to a wide range of activities in your life, including employment. They are among the qualities highly valued by universities, communities and employers and are recognised as essential elements of your education.

The Faculty of Arts has chosen three areas of particular interest for its graduands: communication, analytical skills, and information literacy skills. Effective practical performance demands students develop communication, information literacy and analytical skills so at the completion of the unit, students should have:

1. Improved communication, information literacy and analytical skills by:
 - a. Exploring specific areas of instrumental performance or compositional development, with special attention given to the establishment and consolidation of technical and improvisational skill;
 - b. Learning basic strategies to improve performance, in particular effective practising techniques, designed to utilize available time efficiently;
 - c. An awareness of the copyright issues affecting musicians.

2. Demonstrated effective communication, information literacy and analytical awareness through:
 - a. Performing/presenting specific works/standards/exercises/transcriptions to examination standard;
 - b. Engaging in specific activities to enhance the development of critical awareness of performance/composition issues (weekly instrumental/composition class, concert practice, exam presentations, attendance at professional concerts);
 - c. Engaging in research on each of the works presented in the unit.

These generic outcomes will be assessed through Criteria 3 and 4.