

Course Title	Skills For The Contemporary Musician				
Course Code	MPR355				
Course Type	Elective				
Level	Bachelor (1st Cycle)				
Year / Semester	3rd or 4th Year / 6th or 7th Semester				
Teacher's Name	TBA				
ECTS	6	Lectures / week	2 hours/14 weeks / and 1 hour studio/14 weeks	Laboratories / week	None
Course Purpose and Objectives	<p>The aim of this course is to introduce students to strategies and techniques towards strengthening their professionalism as performers and/or as composers. It will encourage students to build an effective interrelationship between individual work and its public exposition and performance, with a particular focus on how to self-assess and canalize their creativity. The course will also equip students with essential organizing, networking, time and project management skills and it will culminate in a series of practical training exercises and projects relating to their individual professional direction and interest.</p>				
Learning Outcomes	<p>Upon successful completion of this course, students will be able to:</p> <ul style="list-style-type: none"> • Broaden musical knowledge across a range of styles and repertoire • Assess one's career <i>inclination</i>, <i>canalize</i> talent, creativity and enthusiasm into specific activities and research areas. • Design an effective plan for practice/composition, research and preparation for performances, as a performer and/or as a composer. • Cultivate professional attitude as a performer and/or as a composer in both the physical and the digital work environment. • Improve communication skills in professional interpersonal relationships and handle mistakes. • Examine psychological issues related to performance experience (e.g. music performance anxiety) and to meeting deadlines (e.g. working under pressure as a composer or as a performer, handling time). • Create balanced concert programmes while demonstrating awareness of choices based on style, repertoire, performers' technical level as well as various socio-cultural factors. • Take initiative to organize events 				

	<ul style="list-style-type: none"> • Stage and Public Speaking: obtain pre-performance and post-performance skills. Be prepared for the musical performance as well as for public speaking including pre-concert talks, post-concert talks, interviews with artists; interviews as artists. • Self promotion: investing in talent and hard work, combined with creating a professional portfolio which will enable a start in networking. • Demonstrate the ability to propose a research question and explore the question leading to a performance outcome. • Apply the theoretical knowledge attained in class to a series of exercises of working alone and/or in a group. 		
Prerequisites	None	Co-requisites	None
Course Content	<p>Description:</p> <p>Inclination and interests: Brief introduction to the wide variety of opportunities in music, including performing, composing, music technology, broadcasting, publishing, copying, arts administration, musicology, press, music education, academia etc. Discussion of how one can ‘choose’ a specific direction and how to recognize one’s talents, strengths and weaknesses, in relation to the aforementioned fields.</p> <p>Effective planning for practice/composition: Discussion on the ways to reach a high level of skill as a performer and/or as a composer. Explanation of basic methods that contribute to a professional standard of musicianship and technical ability. Strategies for making pre-performance research and preparation with examples from the lives of professional musicians. Dealing with performance and composing anxiety. Examination of various psychological issues related to performance experience (e.g. music performance anxiety) and to meeting deadlines (e.g. working under pressure as a composer or as a performer, handling time). Examination of most common reasons which lead to performance and/or deadline anxiety, including lack of preparation time, workload, personal issues. Demonstration of effective time-management examples and professional handling of simultaneously happening projects. Examples of combination of dissimilar activities and discussion of ways to find a common ground for future projects.</p> <p>Concert programmes and Programme Notes: Discussion on how to create balanced concert programmes while demonstrating awareness of choices based on style, repertoire, performers’ technical level as well as various socio-cultural factors. This includes taking in account the composers, pieces, instrumentation, availability of instruments, availability of conductor, costs, venue specifications, audience ‘trained ear’, length of concert in whole etc. The discussion will also include writing programme notes for existing repertoire and for new compositions, as well as short biographical notes of other composers or of one’s self. Examples of advisable and not advisable style of language and length of text.</p> <p>Professional attitude: Discussion of what is considered to be a professional musician (performer, composer). Interpreting the profiles of different professionals in the music world, their impact as personalities in culture and their relationship with colleagues and their audience. Creating an attractive profile in the digital work environment. As part of the following class there will</p>		

	<p>be a series of theatrical exercises relating to work situations to which the students will be called to participate and respond in a professional way.</p> <p>Stage and Public Speaking: Analysing pre-performance and post-performance issues dealing with stage presence, confidence and the content of performance. Preparing for the musical performance as well as for public speaking including pre-concert talks, post-concert talks, interviews with artists; interviews as artists.</p> <p>Rehearsal Basics - Communication skills: Discussion on how to improve communication skills in professional interpersonal relationships, in written and spoken language. Examples of writing a letter or email to other professionals, to conservatoires etc. Determination of what is an acceptable attitude in rehearsal and in concert, providing historic examples of professionals in rehearsal. Discussion on how to handle mistakes.</p> <p>Organizing events: Introduction to basic steps followed to organize an event. Identifying the needs for a successful project based on human and other resources. Detailed proposal analysis, including type and time of event, artists, costs, budget and funding, concert programme, scheduling issues etc. Post-event tasks.</p> <p>Self promotion: Examination of the role of self-promotion. Discussion of ways and means to create a public professional profile which will attract possible collaborators. Creating a professional portfolio which will enable a start in networking. Examples of writing a curriculum vitae/biography, choosing photographs, creating a demo cd/dvd etc.</p>
Teaching Methodology	Face to face
Bibliography	<p>Beeching, Angela Myles <i>Beyond Talent: Creating a Successful Career in Music</i>, Oxford University Press; 2 edition (November 5, 2010)</p> <p>Buswell, David <i>Performance Strategies for Musicians: How to Overcome Stage Fright and Performance Anxiety and Perform at Your Peak Using NLP and Visualisation</i>, MX Publishing; 1st Edition edition (12 Jan 2006)</p> <p>Green, Barry <i>The Inner Game of Music</i>, Doubleday; 1st edition (February 21, 1986)</p> <p>Letts, Richard <i>Your Career as a Composer: Including the Art of Self-Promotion</i>, Allen & Unwin (1 Feb 1994)</p>

Assessment	<table border="1" data-bbox="516 134 1179 375"><tr><td data-bbox="516 134 964 178">Assignments</td><td data-bbox="964 134 1179 178">25%</td></tr><tr><td data-bbox="516 178 964 222">Midterm exam</td><td data-bbox="964 178 1179 222">25%</td></tr><tr><td data-bbox="516 222 964 287">Class Participation and Attendance</td><td data-bbox="964 222 1179 287">10%</td></tr><tr><td data-bbox="516 287 964 331">Final examination</td><td data-bbox="964 287 1179 331">40%</td></tr><tr><td data-bbox="516 331 964 375"></td><td data-bbox="964 331 1179 375">100%</td></tr></table>	Assignments	25%	Midterm exam	25%	Class Participation and Attendance	10%	Final examination	40%		100%
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Language	English										