

Department	International College of Liberal Arts		
Semester	Spring 2026	Year Offered (Odd/Even/Every Year)	Even Years
Course Number	MUSC320		
Course Title	Performance Strategies		
Prerequisites	MUSC/ARTS260 Sound Art OR MUSC240 Music of the 20th Century, AND MUSC120 Fundamentals of Sound and Music		
Course Instructor	BLOW Michael	Year Available (Grade Level)	3
Subject Area	Interdisciplinary Arts: Music	Number of Credits	3
Class Style	Lecture	Language of instruction	English

(NOTE 1) Depending on the class size and the capacity of the facility, we may not be able to accommodate all students who wish to register for the course

Course Description	<p>In this course students will explore various modes of live performance, theoretically and practically, specifically:</p> <ol style="list-style-type: none"> 1) Standard Performance: the 'usual' performance of pre-rehearsed material 2) Live Score: responding to an external stimulus, in this case a movie 3) DIY Instruments: creating a unique voice by building and performing with our own instruments 4) Free Improvisation: prepared instruments, extended techniques, and improvisation <p>Each will be introduced via lectures and/or readings, will be experienced as a live 'mini project' culminating in a performance, and will be concluded by a 'debrief' discussion and reflection session. Some performances will be solo and others as groups (large or small).</p> <p>Along the way we will cover topics such as practice, memory and stage fright, association and dislocation of sound and image, the DIY music movement, and free improvisation.</p>
Class plan based on course evaluation from previous academic year	<p>Feedback from previous delivery of this course was positive, so for this year I intend to run the course fundamentally in the same way. I have added some extra material regarding practice. The method of delivery of the course may change depending on student numbers.</p>
Course related to the instructor's practical experience (Summary of experience)	<p>Mike Blow has been performing live music, as a band member and sometimes as solo performer, since around 1985. He has direct personal experience of all the types of performance explored in this course, including:</p> <ul style="list-style-type: none"> - playing guitar, bass and keyboards professionally and semi-professionally - taking part in interactive theatre productions - leading workshops and giving improvised performances on the Hornet, a DIY instrument he developed and crowdfunded in 2015
Learning Goals	<p>Upon completing this course students should be able to:</p> <ol style="list-style-type: none"> 1) entertain a broad concept of performance, including elements of performative practice outside the mainstream definition 2) be able to reflect on, analyse and discuss their work and contribution to group projects 3) have an awareness of their role and the role of others in group performance situations 4) gain practical skills in listening, instrument practice, anxiety management, composition, improvisation and music technology 5) become more reflective, curious, and open-minded 6) share ideas and construct meanings together with others

iCLA Diploma Policy	DP1/DP2/DP3
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iCLA Diploma Policy

(DP1) To Value Knowledge – Having high oral and written communication skills to be able to both comprehend and transfer knowledge

(DP2) To Be Able to Adapt to a Changing World – Having critical, creative, problem-solving, intercultural skills, global and independent mindset to adopt to a changing world

(DP3) To Believe in Collaboration – Having a disposition to work effectively and inclusively in teams

(DP4) To Act from a Sense of Personal and Social Responsibility – Having good ethical and moral values to make positive impacts in the world

Active Learning Methods	Problem-Based Learning/Discussion, Debate/Group Work/Presentation/Workshop, Fieldwork				
More details/supplemental information on Active Learning Methods	This course relies on students working individually and in different sized groups to create mini performance projects, and then reflecting on their experience. It is designed to provoke and to place students in unfamiliar and possibly uncomfortable situations, but within a framework of experimentation and acceptance. Accordingly, the course is highly interactive with tutorials, discussions and both individual and large and small group work.				
Use of ICT	Projector, sound system, music technology				
Contents of class preparation and review	Students should be constantly developing the project they are currently working on outside of class, so that the class time can be used for demonstration and feedback.	Hours expected to be spent preparing for class (hours per week)	3 hours	Hours expected to be spent on class review (hours per week)	2 hours
Feedback Methods	Verbal feedback during projects by instructor. Verbal feedback on performances by instructor and peers. Written feedback by instructor on final projects.				

Grading Criteria		
Grading Methods	Grading Weights	Grading Content
Individual pre-rehearsed performance	15%	Performance
Large group live score	15%	Performance
Individual or small group DIY music	15%	Performance
Free Improvisation in pairs	15%	Performance
Term paper	40%	Paper

Required Textbook(s)	<p>The following are not mandatory, but recommended for you to buy or borrow from the YGU library. If you are interested in this area of music, these are texts with which you should be familiar:</p> <p>General / Pre-rehearsed Performance project: The Science and Psychology of Music Performance, Parncutt and McPherson, OUP, 2002 The Practice of Practice, Harnum, CreateSpace Independent Publishing, 2014</p> <p>The following are the leading texts in their respective fields and are all available through the YGU library: Chion: Audio Vision, Columbia University Press 1994 (live score project) Collins: Handmade Electronic Music, Routledge 2020 (DIY Instrument Project) Bailey: Improvisation: its Nature and Practice in Music, Da Capo 1992 (Free Improvisation project)</p>
Other Reading Materials/URL	See above
Plagiarism Policy	Plagiarism is the dishonest presentation of the work of others, or AI, as if it were one's own. Duplicate submission is also treated as plagiarism. Depending on nature of plagiarism you may fail the assignment or the course. Repeated act of plagiarism will be reported to the University which may apply additional penalties.
Other Additional Notes (Outline crucial policies and info not mentioned above)	<p>This is a high-level course with an emphasis on student participation. You should only sign up if you are prepared to work hard and challenge yourself.</p> <p>1) A Note on A. I. In short, you may use AI for research but any work you submit must be hand-produced (written, painted, composed) by yourself. A full AI policy is attached to this syllabus. Please check it as different professors will have different policies concerning the value and use of AI.</p> <p>2) Please note this syllabus is indicative only and may change due to external events or for pedagogical reasons</p>

(NOTE 2) Class schedule is subject to change

Class Schedule	
Class Number	Content
Class 1	Lecture: Course Introduction
Class 2	Lecture: Course Introduction
Class 3	Discussion: What is Performance?
Class 4	Discussion: The Audience Assignment Brief 1
Class 5	Reading and discussion: Practice
Class 6	Lecture: Memory and Nerves
Class 7	Performance 1: Individual Recital
Class 8	Performance 1 discussion and debrief
Class 9	Lecture: Introduction to film music Brief 2
Class 10	Discussion: Film music practice Choose a film to score
Class 11	Project work / Tutorial

Class 12	Project work / Tutorial
Class 13	Project work / Tutorial
Class 14	Performance 2: Large group live score
Class 15	Performance 2 discussion and debrief
Class 16	Lecture: Introduction to DIY music Brief 3
Class 17	Reading and Discussion: Dirty Electronics
Class 18	Practical: Build a DIY Synth
Class 19	Practical: Build a DIY Synth
Class 20	Project work / Tutorial
Class 21	Project work / Tutorial
Class 22	Project work / Tutorial

Class 23	Performance 3: Small group DIY music
Class 24	Performance 3: Discussion and debrief
Class 25	Introduction to Improvisation Video: Derek Bailey On the Edge Brief 4
Class 26	Lecture: Free Improvisation, Prepared Instruments and Extended Techniques
Class 27	Project work / Tutorial
Class 28	Project work / Tutorial
Class 29	Performance 4: Free Improvisation in pairs
Class 30	Performance 4 discussion and debrief Paper tutorials