ABSTRACT

CREATIVE PROJECT: Permutation Practice: Toward the Development of a Practice System for Multi-Faceted Performance as Showcased by Josiah Williams’ Master’s Recital with Three Instruments and Five Genres Performed

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In order to connect the current research on theory of practice with descriptive studies of successful contemporaries, a day-to-day system of practice is developed that takes into account the skills demanded of today’s freelance musicians. The system is inspired by the efforts made in preparing a degree recital involving performance on three instruments (alto trombone, symphonic tenor trombone, small bore tenor trombone) and five styles (unaccompanied expressionist/maximalist, early classical chamber solo, major contemporary sonata, contemporary chamber group calypso fusion, and bebop jazz). Borrowing from set theory mathematics employed by twentieth century serialist music composers, the author describes the practice method used in preparation for the degree recital. The Permutation Practice System evenly distributes time among practice conditions identified based on the goals of the practicer. The literature reviewed included sources from founding authors from the line of research into music practice, as well as a review of American national standards for music assessment. With a mind to the importance of practice to all musicians and the rising need for freelance musicians to develop competitive ability in multiple skill areas, the paper brings successful methods from disparate fields together with the aim of helping to provide goal-oriented structure to music practice. Future research is suggested for the benefit of freelance musicians, music students, and music practicers of any background.