



MUSI 116 - Applied Music: Strings, Winds, Brass, Percussion, Piano, Voice Course Outline

Approval Date:

Effective Date: 08/11/2013

SECTION A

Unique ID Number

Discipline(s) Music

Division Arts and Humanities

Subject Area Music

Subject Code MUSI

Course Number 116

Course Title Applied Music: Strings, Winds, Brass, Percussion, Piano, Voice

TOP Code/SAM Code - / -

Rationale for adding this course to the curriculum Created to enhance the Music Department course offerings to include the progressive development of solo performance skills.

Units 0.5 – 1

Cross List N/A

Typical Course Weeks

Total Instructional Hours

Contact Hours

Lecture 9.00
to 18.00

Lab 0.00
to 0.00

Activity 0.00
to 0.00

Work Experience 0.00
to 0.00

Outside of Class Hours 18.00
to 36.00

Total Contact Hours 9.00
to 18

Total Student Hours 27
to 54

Open Entry/Open Exit No

Maximum Enrollment 20

Grading Option Letter Grade or P/NP

Distance Education Mode of Instruction

SECTION B

General Education Information:

SECTION C

Course Description

Repeatability May be repeated 3 times

Catalog Description Individualized study of the appropriate techniques and repertoire for the specific instrument or voice. The emphasis is on the progressive development of skills needed for solo performance. Achievement is evaluated through a juried performance.

Schedule Description

SECTION D

Condition on Enrollment

1a. Prerequisite(s): *None*

1b. Corequisite(s): *None*

1c. Recommended

- MUSI 130
- MUSI 135
- MUSI 140
- Concurrent participation in an ensemble to align with selected major instrument/voice:
 - 1) Music 160--College Chorale (vocal emphasis)
 - 2) Music 176--Repertory Orchestra (instrumental emphasis)
 - 3) Music 179--Repertory Wind Ensemble (instrumental emphasis)
 - 4) Music 181--Jazz Ensemble (instrumental emphasis)

1d. Limitation on Enrollment

- Audition Required
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SECTION E

Course Outline Information

1. Student Learning Outcomes:

- A. Perform on designated instrument, integrating technical skills, creative interpretation and performance practice.
- B. Evaluate musicality, stylistic interpretation and technique of musicians in live performance.

2. Course Objectives: Upon completion of this course, the student will be able to:

- A. Play or sing the correct pitches with accurate intonation and precise rhythm.
- B. Play or sing with the articulation, dynamics, phrasing and expression appropriate to the repertoire being studied, and if singing, diction appropriate to texts of the literature.
- C. Play or sing in a stylistically appropriate manner suitable to the genre, period, and style of the repertoire, including improvised solos as applicable.
- D. Perform repertoire with an awareness of blend and balance when performing with an accompanist and/or ensemble.
- E. Memorize performance repertoire when appropriate to the performance medium and artistic tradition.

- F. Sight-read music appropriate to level and instrument or voice.
- G. For those seeking admittance to a classical voice major: perform solos in a minimum of three languages selected from English, French, German, Italian, Latin and Spanish is expected.
- H.

3. Course Content

I Performance Traditions

- A. Attire
- B. Stage etiquette
- C. Stage arrangement
- D. Stage procedures
 - 1. On stage
 - 2. Back stage
- E. Standards of conduct
 - 1. Individual responsibility
 - 2. Collaboration with other performers
 - a. Blend
 - b. Balance

II. Instrumental/Vocal Technique

- A. Musical Accuracy
 - 1. Rhythm
 - 2. Intonation
 - 3. Articulation
 - 4. Expressive elements
 - 1. Interpretation
 - 2. Dynamics
 - 3. Tempo
- B. Text Accuracy (Vocal)
 - 1. Language Pronunciation
 - a. English
 - b. French
 - c. German
 - d. Italian
 - e. Latin
 - f. Spanish
 - 2. Subtext
- C. Stylistic properties
 - 1. Historical
 - 2. Musical
 - 3. Genre
 - a. Improvisation (where appropriate)
 - 4. Cultural

III Rehearsal, Preparation

- A. Individualized study on specific instrument/voice
- B. Practice
 - 1. Individual
 - 2. Collaboration with accompanist
 - 3. Standards of conduct

IV Repertoire

- A. Solo, appropriate for instrument/voice
- B. Appropriate for study at lower-division level
- C. Duets/Trios/Ensembles
- D. Technical/musical difficulty should increase with course repetition

V Performance Observation

- A. Critical Listening
- B. Critique
 - 1. Written
 - 2. Verbal
 - 3. Self evaluation
 - 4. Self discovery

4. Methods of Instruction:

Critique: Individual Performance of instrument or voice

Discussion: Performance etiquette and repertoire requirements

Lecture: DVD, CD enhanced lectures on performance practices and repertoire

Observation and Demonstration: Live performance observation and critique paper

Other: Performance evaluation

5. Methods of Evaluation: Describe the general types of evaluations for this course and provide at least two, specific examples.

Typical classroom assessment techniques

Exams/Tests -- Written/aural as appropriate for level and instrument

Oral Presentation -- Performance as appropriate for level and instrument

Class Work -- Seminar: musical, historical, cultural stylistic concepts, and standards of conduct in rehearsal/performance

Home Work -- Practice, individual instrument instruction

Class Performance -- As appropriate for level and instrument

Final Exam -- Individual juried performance

Additional assessment information:

Juried Performance before a jury of music faculty.

Letter Grade or P/NP

6. Assignments: State the general types of assignments for this course under the following categories and provide at least two specific examples for each section.

A. Reading Assignments

1. Read the notation and/or text of required repertoire, such as "Du bist wie eine Blume" by Robert Schumann.

2. Read C.P.E. Bach's "Treatise on Ornamentation" to assist with proper Baroque performance style, for example: application of keyboard ornaments for J.S. Bach, "Inventions."

B. Writing Assignments

1. Transcribe vowel and consonant sounds using the International Phonetic Alphabet for the French song, Beau soir, by Claude Debussy.

2. Analyze Beethoven's Sonata No. 8, Opus 13 (Pathétique) for form and key relationships.

C. Other Assignments

Write a two-page critique of a live performance observation, including individual instrument or vocal technique, artistic stage traditions, and tone quality and creative interpretation.

7. Required Materials

A. EXAMPLES of typical college-level textbooks (for degree-applicable courses) or other print materials.

Book #1:

Author: Gordon, Stewart

Title: Mastering the Art of Performance: A Primer for Musicians

Publisher: Oxford University Press

Date of Publication: 2011

Edition:

Book #2:

Author: Kenny, Dianna

Title: The Psychology of Music Performance Anxiety

Publisher: Oxford University Press

Date of Publication: 2011

Edition:

B. Other required materials/supplies.

- Solo repertoire as representative of the best works for the instrument or voice and appropriate for study at the particular lower-division level.