

**College of San Mateo  
Official Course Outline**

1. **COURSE ID:** MUS. 502    **TITLE:** Studio Lessons II (Applied Music II)    **C-ID:** MUS 160  
**Units:** 1.0 units    **Hours/Semester:** 16.0-18.0 Lecture hours; and 32.0-36.0 Homework hours  
**Method of Grading:** Letter Grade Only  
**Prerequisite:** MUS. 501, **Corequisite:** MUS. 231, or MUS. 232 or MUS. 233 or MUS. 234 or MUS. 424 or MUS. 425 or MUS. 429 or MUS. 430 or MUS. 454

2. **COURSE DESIGNATION:**

**Degree Credit**

**Transfer credit:** CSU; UC

3. **COURSE DESCRIPTIONS:**

**Catalog Description:**

This course is individualized study of the appropriate advanced-beginning undergraduate transfer-level techniques and repertoire for the specific instrument or voice being studied. The emphasis is on the progressive development of skills needed for solo performance. Each week students will take a 30-minute individual lesson and complete appropriate practice hours. Achievement is evaluated through a juried performance. Designed for Music majors who are able to perform at college level. NOTE: Individual lessons (7.5-8.0 hours per semester) are provided in addition to the lecture.

4. **STUDENT LEARNING OUTCOME(S) (SLO'S):**

Upon successful completion of this course, a student will meet the following outcomes:

1. Rehearse, prepare and perform standard advanced-beginning undergraduate transfer-level repertoire for a specific instrument (or voice) in a recital format
2. Play or sing recital pieces with correct rhythm and correct pitches with accurate intonation.
3. Play or sing with the articulation, dynamics, phrasing, diction, and expression appropriate to the literature being studied
4. Play or sing in a stylistically appropriate manner suitable to the genre, period, and style of the literature.
5. Demonstrate the ability to perform successfully two-octave major scales in all twelve keys at appropriate tempo with correct fingerings. Piano students must perform four-octave major scales.

5. **SPECIFIC INSTRUCTIONAL OBJECTIVES:**

Upon successful completion of this course, a student will be able to:

1. Demonstrate advanced-beginning undergraduate transfer-level technical facility on an instrument or voice (scales, arpeggios, trills, etc.).
2. Analyze the melodic, harmonic, rhythmic, and formal structure of the advanced-beginning undergraduate transfer-level compositions being studied.
3. Define and discuss the elements of music as they appear in the advanced-beginning undergraduate transfer-level repertoire and explain how they determine style.
4. Evaluate various styles of music as they relate to performance.
5. Demonstrate proper performance practice, stage deportment, and recital preparation.
6. Plan, organize, and demonstrate integrated practice procedures.
7. Critically evaluate their own performance and the performance of others.

6. **COURSE CONTENT:**

**Lecture Content:**

Students study the performance traditions for the specific instrument or voice that is the performance medium. Repertoire for performance is selected that is representative of the best works for the instrument or voice and which is appropriate for study at the advanced-beginning undergraduate transfer level. The specific content studied is determined by the difficulty level and historical/cultural context of the literature/etude lists specific to the instrument or voice. General course content includes aspects of rhythm, intonation, articulation, and expressive elements. When appropriate other content studied will include blend and balance while performing with others, improvisation and standards of conduct when performing.

**A. Pre-course Evaluation Placement**

1. Recital and critique of appropriate college-level standard repertoire on specific instrument (or voice).
2. Arrangements and scheduling for individual instruction (private studio lessons).
3. Arrangements and scheduling for Studio Class Performances.

## B. Studio Class Discussion and Performances

1. Stage deportment and recital preparation.
2. Rehearsal and practice techniques.
3. Coping with stage fright.
4. Preparing for an audition.
5. Objective evaluation and critique of musical performance.
6. Student performances with instructor and peer critiques.
7. Midterm Peer Performance Review.
8. Additional public performances. (i.e. School Concert Series, volunteer performances off-campus at retirement/nursing homes and youth centers, recitals, etc.)
9. Master class performances (recital and critique with visiting expert when scheduling, budget, and personnel permits).

## C. Post-course Evaluation Jury (Final Exam)

1. Recital and critique by faculty panel of required technical exercises (i.e. scales/arpeggios) prepared in lessons and individual practice appropriate to the student's instrument.
2. Recital and critique by faculty panel of required appropriate college-level standard repertoire prepared in lessons, individual practice and studio class performances on specific instrument (or voice).

## 7. REPRESENTATIVE METHODS OF INSTRUCTION:

Typical methods of instruction may include:

- A. Lecture
- B. Activity
- C. Critique
- D. Directed Study
- E. Discussion
- F. Individualized Instruction
- G. Observation and Demonstration

## 8. REPRESENTATIVE ASSIGNMENTS

Representative assignments in this course may include, but are not limited to the following:

### Writing Assignments:

- A. Analysis paper detailing musical structure of chosen repertoire.
- B. Research reports about musical performance techniques, performance psychology, and history relevant to a specific instrument (or voice), composer, or style of music.
- C. Live concert or recorded music reports focusing on critical evaluation of the musical performance.
- D. (For vocalists only) Preparation of word-for-word translations (for study of song meaning) and idiomatic/poetic translations for recital programs.
- E. Preparation of personal biographies for recital programs.
- F. Preparation of program notes on selected repertoire (including composer biographies) for recital programs.

### Reading Assignments:

- A. Reading of texts about musical performance techniques, performance psychology, and history relevant to a specific instrument (or voice), composer, or style of music.
- B. Silent study of sheet music for memorization and/or analysis of musical structure.

### Other Outside Assignments:

- A. Listening assignments as needed to enhance abilities of evaluation, critical judgment, and discrimination.
- B. Rehearse and prepare assigned repertoire for lessons, studio class performances, recitals, and/or juried performances.
- C. Practice other etudes and/or study pieces as assigned.
- D. Memorization of selected repertoire may be required.
- E. Individual Instruction (Private studio lessons in Bldg. 2 Music Practice Rooms)
  - a. Recital and critique of technical exercises (scales, arpeggios, trills, etc.) appropriate to the student's level of ability prepared in individual practice.
  - b. Recital and critique of appropriate college-level standard repertoire on specific instrument (or voice) prepared in individual practice.
  - c. Recital and critique of etudes and/or other study pieces to improve technical and interpretive abilities prepared in individual practice.
  - d. Memorization techniques for selected assigned compositions.
  - e. Harmonic, rhythmic, and formal structure of the compositions being studied.
  - f. Background information on the composers of assigned repertoire - how their compositions reflect the culture and style of a given era.

- g. Discussion and critique of live and recorded performances of repertoire being studied and/or relevant expert performers on a specific instrument (or voice).

## 9. REPRESENTATIVE METHODS OF EVALUATION

Representative methods of evaluation may include:

- A. Class Participation
- B. Class Performance
- C. Final Class Performance
- D. Final Performance
- E. Final Public Performance
- F. Papers
- G. Research Projects

## 10. REPRESENTATIVE TEXT(S):

Possible textbooks include:

- A. Mozart, W. A.; ed. Ernst Hertrich. *Piano Sonatas: Volumes I-II*, HN2 ed. Munich: G. Henle, 2010
- B. de Alcantara, P. . *Integrated Practice Coordination, Rhythm & Sound* , 1st ed. London: Oxford, 2011
- C. Niehaus, M. and Jeannie Yu. *The Trumpet Collection: Intermediate to Advanced Level*, 1st ed. Milwaukee: G. Schirmer/Hal Leonard, 2009
- D. Hamilton, K.. *After the Golden Age: Romantic Pianism and Modern Performance*, 1st ed. London: Oxford University Press, 2007
- E. Retzlaff, J.. *Exploring Art Song Lyrics Translation and Pronunciation of the Italian, German & French Repertoire* , 1st ed. London: Oxford University Press, 2012
- F. Stein, D. and R. Spillman . *Poetry into Song Performance and Analysis of Lieder* , 1st ed. London: Oxford University Press, 2010
- G. Watson, A. H. D.. *The Biology of Musical Performance and Performance-Related Injury*, Pap/Cdr ed. Lanham: Scarecrow Press, 2009

Other:

- A. Sheet music for appropriate selected repertoire will vary from student to student depending on instrument (or voice), individual student abilities, and individual teacher and student preferences. Guidelines for repertoire are given in Student Learning Outcomes.

Some representative examples are listed above.

- B. Books on performance technique, performance psychology, and cultural/historical context of selected repertoire will also vary depending individual student's instrument (or voice).

Some representative examples are listed above.

**Origination Date:** November 2017

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**Effective Term:** Fall 2018

**Course Originator:** Michael Galisatus