

**College of San Mateo**  
**Official Course Outline**

1. **COURSE ID:** MUS. 503    **TITLE:** Studio Lessons III (Applied Music III)    **C-ID:** MUS 160  
**Units:** 1.0 units    **Hours/Semester:** 16.0-18.0 Lecture hours; 32.0-36.0 Homework hours; 48.0-54.0 Total Student Learning hours  
**Method of Grading:** Letter Grade Only  
**Prerequisite:** MUS. 502, **Corequisite:** MUS. 231, or MUS. 232 or MUS. 233 or MUS. 234 or MUS. 423 or MUS. 424 or MUS. 425 or MUS. 429 or MUS. 430 or MUS. 452 or MUS. 454 or MUS. 470

2. **COURSE DESIGNATION:**

**Degree Credit**

**Transfer credit:** CSU; UC

3. **COURSE DESCRIPTIONS:**

**Catalog Description:**

This is a performance course focusing on individualized study of an instrument or voice, designed for music majors who are actively pursuing their degree. Emphasis is on developing early advanced undergraduate transfer-level techniques and repertoire for the specific instrument or voice being studied. Each week students will take a 30-minute individual lesson with their assigned teacher and participate in a 50-minute group class. Achievement is evaluated through class performances and a final juried performance. See prerequisites and corequisites for enrollment eligibility.

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 early advanced 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. **SPECIFIC INSTRUCTIONAL OBJECTIVES:**

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

1. Rehearse, prepare and perform standard early advanced 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. 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 early advanced 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:

1. Studio Lessons
  - A. Aspects of rhythm, intonation, articulation, and expressive elements.
  - B. When appropriate other content studied will include blend and balance while performing with others, improvisation and standards of conduct when performing.
2. Studio Class Discussion and Performances
  - A. Stage deportment and recital preparation
  - B. Rehearsal and practice techniques
  - C. Coping with stage fright
  - D. Preparing for an audition
  - E. Objective evaluation and critique of musical performance

- F. Student performances with instructor and peer critiques
- G. Midterm Peer Performance Review
- H. Final Peer Performance Review
- I. Final Jury Exam
- J. Potential for additional public performances and masterclass performances

## 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:

Performance 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):**

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.

**Origination Date:** October 2023

**Curriculum Committee Approval Date:** December 2023

**Effective Term:** Fall 2024

**Course Originator:** Christine Bobrowski