

CALIFORNIA STATE POLYTECHNIC UNIVERSITY, POMONA

[CLASS]

[MUSIC]

Expanded Course Outline

Course Subject Area:	MU
Course Number:	1711
Course Title:	Studio Strings
Units:	1
C/S Classification #:	25
Component:	Ind Study
Grading Basis: (graded only, CR/NC only, student's choice)	Graded only
Repeat Basis: (may be taken once, taken multiple times, taken multiple times only with different topics)	May be taken 6 times
Cross Listed Course: (if offered with another department)	
Dual Listed Course: (if offered as lower/upper division or undergraduate/graduate)	
Major course/Service course/GE Course: (pick all that apply)	Major course
General Education Area/Subarea: (as appropriate)	
Date Prepared:	25 March 2015
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I. Catalog Description

Studio Strings (1)

Weekly individual instructional lessons. Repertoire and technical studies determined by option selected as appropriate for violin, viola, cello, or double bass. Jury examination required. Total credit limited by option. Enrollment limited to Bachelor of Music majors only. Repeatable up to 6 units.

II. Required Coursework and Background

Prerequisite(s): Bachelor of Music (BM) majors only. Minimum performance requirement posted in Music Department. Permission to enroll by audition only.

Co-requisite(s): MU 2700 and appropriate ensemble.

The student is expected to know basic fundamentals of playing: balanced posture, left-hand position and bow hold; détaché, slurred and martelé bowing; studies and simple pieces in first and third positions; scales and arpeggios in the first and third positions (2 octaves for violin, viola, cello; for basses one octave only, except for E and F major in 2 octaves)

III. Expected Outcomes

1. Demonstrate organization of technique in bowing, shifting, and other aspects of tone production.
2. Demonstrate developing sense of intonation over an increasing range.
3. Demonstrate growth in expression, interpretation, and stylistic understanding.
4. Improve reading skills through recognition of melodic, harmonic and rhythmic patterns.
5. Demonstrate understanding of musical structure (scales, arpeggios, phrasing) through the study and performance of repertoire, scales and etudes.
6. Demonstrate growing musicianship through scales, chords/arpeggios, interval studies, and rhythmic exercises as expressed through the instrument.

The outcomes of this course relate to the following Music Department Student Learning Outcomes:

1. Perform a variety of music with expression and musical accuracy.
3. Demonstrate musicianship skills (including those involving technology) and conceptual understandings.
4. Demonstrate and articulate personal growth as a musician and student of music in the world.

BM General:

1. **demonstrate** a high level of musicianship that facilitates independent preparation of music for performance.
2. **utilize** current/recent technologies appropriate to the musical endeavor.
3. **demonstrate** basic keyboard competency as needed for musical analysis and interpretation of intermediate level repertoire.
4. **articulate** the distinguishing characteristics of multiple musical styles, traditions, and historical periods, **and apply** that knowledge to performance.
5. **perform** a wide variety of solo and ensemble repertoire for varied audiences.
6. **analyze, interpret, and defend** judgments of various musical works for audiences of scholars and amateurs.
7. **demonstrate** healthy body mechanics and technique.
8. **promote** musical culture in the community.
9. **think, speak and write** clearly at the college level.

BM PreCredential Option:

3. **evaluate, select, prepare, and assess** music for performance.
8. **demonstrate** a deep understanding of performance through presentation of a recital or a lecture-recital.

IV. Instructional Materials

Meyer, D. (2011). *Chamber Orchestra and Ensemble Repertoire : A Catalog of Modern Music*. Lanham, Md.: Scarecrow Press.

Strange, P. , & Strange, A. (2001). *The Contemporary Violin : Extended Performance Techniques*. Berkeley: University of California Press.
String Syllabus : Violin, Viola, Cello, Double Bass, Ensembles. (2000). [United States] : Bloomington, IN: The Association ; Tichenor Pub.

Etudes such as those by Kreutzer, Lee, Hrimaly, Montag, Dotzauer, Bille, Sevcik, etc., as deemed appropriate to the student's playing level.

Solo literature such as sonatas, concertos, suites, and concert pieces selected for the appropriate level of challenge for the student's playing level.

Transcription projects or orchestral excerpts as appropriate to student interest and playing level.

V. Minimum Student Material

Instrument in playing condition,
pencil, exercise-book

VI. Minimum College Facilities

rehearsal/teaching studio; practice room

VII. Course Outline

A progressive series of lesson assignments which build the physical and musical skill of performance. Specific course outline will vary with each student, dependent on physical skill development, musical experience.

VIII. Instructional Methods

Student given weekly assigned tasks to master which lead to larger paradigms of technical and musical mastery.

1. Teacher Demonstration/modeling
2. Student performance for feedback
3. Discussion and analysis
4. Specific practice tasks

IX. Evaluation of Outcomes

1. Weekly grade/assessment of progress
2. Juried final performance