

CALIFORNIA STATE POLYTECHNIC UNIVERSITY, POMONA

[CLASS ]

[MUSIC]

**Expanded Course Outline**

<b>Course Subject Area:</b>	<b>MU</b>
<b>Course Number:</b>	<b>4200</b>
<b>Course Title:</b>	<b>Performance Literature</b>
<b>Units:</b>	<b>2</b>
<b>C/S Classification #:</b>	<b>04</b>
<b>Component:</b>	<b>Lecture</b>
<b>Grading Basis:</b> (graded only, CR/NC only, student's choice)	<b>Graded only</b>
<b>Repeat Basis:</b> (may be taken once, taken multiple times, taken multiple times only with different topics)	<b>Taken twice</b>
<b>Cross Listed Course:</b> (if offered with another department)	
<b>Dual Listed Course:</b> (if offered as lower/upper division or undergraduate/graduate)	
<b>Major course/Service course/GE Course:</b> (pick all that apply)	<b>Major Course</b>
<b>General Education Area/Subarea:</b> (as appropriate)	
<b>Date Prepared:</b>	<b>03/23/2015</b>
<b>Prepared by:</b>	<b>Nadia Shpachenko-Gottesman</b>

**I. Catalog Description**

Survey of performance literature of a specified genre. Research and presentation of systematically categorized, historic, graded repertoire for works in a specified genre.

**II. Required Coursework and Background**

Prerequisite(s): MU 2221A, Successful completion of 3 units lower division studio, Permission of instructor.

**III. Expected Outcomes**

Students will develop:

1. Ability to recognize musical characteristics of various styles
2. An increased knowledge of repertoire from which to choose in planning performances
3. Knowledge of sources available which categorize the repertoire (how to locate and utilize these sources)
4. A sample performance program appropriate to the topic

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.
- #5: Articulate a holistic understanding of the many influences on any musical endeavor (e.g., cultural, artistic, technological, economic, etc.).
- #6: Develop specialized knowledge appropriate to the option or emphasis area.

**BA in Music:**

- #2. **Perform** a variety of music with expression and musical accuracy.
- #4. **Demonstrate** creativity, musicianship skills, an understanding of appropriate technology, and conceptual understandings.

**BM in Music:**

- #1. **demonstrate** a high level of musicianship that facilitates independent preparation of music for performance.
- #4. **articulate** the distinguishing characteristics of multiple musical styles, traditions, and historical periods, **and apply** that knowledge to performance.
- #6. **analyze, interpret, and defend** judgments of various musical works for audiences of scholars and amateurs.

**BM in Performance:**

- #2. **demonstrate** competence in selecting and preparing solo repertoire for performance.
- #3. **discuss** pedagogy of their instrument at a foundational level.
- #4. **demonstrate** specialized expertise in interpreting the music of one or two particular styles, including the utilization of improvisation.

**IV. Instructional Materials**

Song literatures:

- Emmons, Shirlee and Stanley Sonntag. The Art of the song recital. London: Schirmer, 1979
- Espina, Noni. Repertoire for the Solo Voice. Metchen, NJ: Scarecrow Press, 1977.
- Kagen, Sergius. Music of the Voice. Bloomington, IN: Indiana University Press, 1968.
- Stevens, Denis. A History of Song. New York: Norton, 1961.
- Selected readings on current trends in art song literature from the NATS (National Association of teachers of Singing) Journal
- Numerous recordings of song literature and occasional live performances

Choral Literatures:

- Daugherty, F. Mark, and Susan H. Simon, eds. Secular Choral Music in Print. 2nd ed. Philadelphia: Musicdata, 1987. (supplements 1991, 1993, 1996)
- Decker, Harold Al., and Julies Herford, Choral Conducting Symposium, Englewood Cliffs, NJ: Prentice-Hall, 1988.
- Jeffers, Ron, Translations and Annotations of Choral Repertoire, Corvalis, OR: earthsongs, 1988.
- National Federation of Music Societies, Catalogue of Choral Works. London: National Federation of Music Societies, 1985.

Robinson, Ray, and Allen Wood, *The Choral Experience*, New York: Harper & Row, 1976.

Sharp, Avery T., and James Michael Floyd, *Choral Music: A Research and Information Guide*, NY: Routledge Music, 2002.

Ulrich, Homer, *A Survey of Choral Music*, New York: Harcourt Brace Jovanovich, Inc. 1973.

String/Orchestral Literatures:

Teaching Music Through Performance in Orchestra, vols. 1-2 GIA Music Publications and companion recordings

Mayer, F.R., editor. *The String Orchestra Super List*. MENC, 1993

Juilliard Repertory Library

Assorted Articles from *Music Educators Journal*, *American String Teacher*, and *The Instrumentalist*

Wind/Percussion Literatures:

Teaching Music Through Performance in Band vols 1-5. \_\_\_\_ GIA Music Publications and companion recordings

Juilliard Repertory Library

*Instrumentalist* magazine collections

Piano Literatures:

Gordon, Stewart. *A History of Keyboard Literature*. Schirmer Books, New York, 1996.

Piano magazine collections

Numerous recordings of piano literature and occasional live performances

Guitar Literatures:

Wade, Graham. *A Concise History of the Classic Guitar*. Pacific, MO: Mel Bay Publications, 2001.

Numerous guitar literature by composer

Recordings of guitar performances and occasional live performances.

**V. Minimum Student Material**

Textbook, notebook, writing materials, access to library collections

**VI. Minimum College Facilities**

A classroom with playback capacity, a piano, and display capacity; appropriate library collections.

**VII. Course Outline**

The course outline will vary with each performance specialty, but the following are expected to be in each course:

1. Overview of repertoire by styles
2. Overview of repertoire by difficulty
3. Diversity of ethnicities, nationalities
4. Balanced presentation of contributions of both genders
5. Planning your performance.

### **VIII. Instructional Methods**

1. Lecture/Discussion and presentations by the instructor
2. Presentations by each student: students will select 2-3 composers or groups of composers on which to report.
3. Reports consisting of written and oral portions, and including recordings or live performances when possible.
4. Assigned readings from the text focusing on planning a performance or on finding and evaluating sources of repertoire.

### **IX. Evaluation of Outcomes**

1. Student presentation will be judged on the written and oral portions
2. Sample Program
3. Written final exam