

CALIFORNIA STATE POLYTECHNIC UNIVERSITY, POMONA
MUSIC
CLASS

Course Subject Area:	MU
Course Number:	4631
Course Title:	Senior Recital
Units:	1
C/S Classification #:	48
Component:	Supervisory
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)	Taken once
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:	1-3-2015
Prepared by:	Peter Yates

I. Catalog Description

Completion of a recital. Repertoire to be determined by, and work to be accomplished under the supervision of appropriate faculty member.

II. Required Coursework and Background

Prerequisite(s): Senior standing.
 Co-requisite(s): MU 4611, MU 2700

III. Expected Outcomes

In consultation with the studio teacher, students will organize and perform a recital program and assimilate appropriate materials for the performance. Students will write program notes.

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

BA in Music:

- #1. **Discuss and appraise** the role of music in a balanced life, using appropriate vocabulary and examples.
- #2. **Perform** a variety of music with expression and musical accuracy.

#3. **Communicate effectively**--verbally and in writing--about specific musical works and musicians, about the creative process in music, and about music's role in human culture.

#4. **Demonstrate** creativity, musicianship skills, an understanding of appropriate technology, and conceptual understandings.

#5. **Demonstrate and articulate** artistic growth as a musician and student of music in the world.

BM in Music:

#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.

#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.

#9. **think, speak and write** clearly at the college level.

BM in Music Education/Pre-Credential:

#2. **display** effective conducting skills for choral and instrumental ensembles.

#3. **evaluate, select, prepare, and assess** music for performance.

#7. **arrange** works for instruments and/or voices.

#8. **demonstrate** a deep understanding of performance through presentation of a recital or a lecture-recital.

BM in Composition:

#1. **apply** knowledge of compositional techniques and musical elements to write original works in new and established styles.

#2. **oversee** fully realized public performances of their original compositions, with critical assessments.

#3. **produce** a capstone project that presents an extended work or several shorter works, showing their 'voice' as a composer.

BM in Performance:

#1. **apply** skills for collaborative music making (including chamber music and conducting).

#2. **demonstrate** competence in selecting and preparing solo repertoire for performance.

#4. **demonstrate** specialized expertise in interpreting the music of one or two particular styles, including the utilization of improvisation.

#5. **model** entry-level professional performance skills on a primary instrument or voice, through a capstone recital.

IV. Instructional Materials

- Beeching, Angela Myles. *Beyond Talent: Creating a Successful Career in Music* (New York: Oxford Press, 2005).
- Kingsbury, Henry. *Music, Talent, & Performance: A Cultural Conservatory System.* (Philadelphia: Temple University Press, 1988)
- Thom, Paul. *For an Audience: A Philosophy of the Performing Arts.* (Philadelphia: Temple University Press, 1993)

V. Minimum Student Material

Proper attire for a recital. Music, notebook, instruments and texts as required by the project

VI. Minimum College Facilities

Practice room, recital hall, library, accompanist, publicist and stage management as required.

VII. Course Outline

Working with the major professor, the student shall:

1. Determine works to be performed.
2. Preparation cycle: Practice, periodically perform for the instructor to receive encouragement and constructive criticism. Continue practice to incorporate those improvements suggested by the instructor. Return to instructor for further encouragement and criticism. Repeat cycle until the desired performance level is reached.
3. During the preparation cycle the student should make arrangements for use of the recital hall, prepare program notes, prepare copy for the printed program, arrange pre-recital jury and arrange for publicity,
Follow department procedures and policies regarding recital preparation.
4. Rehearse with accompaniment instrument(s).
5. Perform recital.
6. Receive criticism from faculty present at the recital
7. Meet with faculty committee for assessment.

VIII. Instructional Methods

Professor works with each student individually and provides guidance, professional experience, encouragement, criticism and support for the student and his/her work.

IX. Evaluation of Outcomes

1. Timeliness and professionalism in the execution of all elements of the project
2. The quality of the performance and/or project presentation.