

CALIFORNIA STATE POLYTECHNIC UNIVERSITY, POMONA

[CLASS ]

[MUSIC]

**Expanded Course Outline**

<b>Course Subject Area:</b>	<b>MU</b>
<b>Course Number:</b>	<b>2700</b>
<b>Course Title:</b>	<b>Performance Seminar</b>
<b>Units:</b>	<b>1</b>
<b>C/S Classification #:</b>	<b>05</b>
<b>Component:</b>	<b>Seminar</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>Repeatable up to 8 units.</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>April 1, 2015</b>
<b>Prepared by:</b>	<b>Rickey Badua</b>

**I. Catalog Description**

Weekly seminar/workshop to give students an opportunity to perform for each other and encourage discussion of technique, interpretation, and style. May be repeated up to 8 units.

Component(s): 1 hour seminar.

**II. Required Coursework and Background**

Concurrent enrollment in a studio course.

**III. Expected Outcomes**

1. Students will gain confidence and control through performance experience
2. Students will develop verbal and writing skills in articulating constructive criticism.
3. Students will acquire knowledge regarding physiological and emotional aspects of performance preparation.

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.

2. 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.
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.

BA General:

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.

BA-MIS Option:

1. **Interpret** relationships between music and: commerce; technology; media; and audience.

BM General:

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.
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 Composition Option:

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

BM Performance Option:

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.

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**

- Brandfonbrener, Alice, ed., *Medical Problems of Performing Artists*. Philadelphia: Hanley & Belfus, Inc., 2002. ASIN: B002HZZZ38
- Green, Barry. *The Inner Game of Music*, New York: Doubleday, 1986. ISBN-10:
- Haves, Kate F., ed. *Performance Psychology I Action: A Casebook for Working With Athletes, Performing Artists, Business Leaders, and Professionals in High-Risk Occupations..* Washington, DC: American Psychological Association, 2009. ISBN-10: 1433804433
- Balk, H. W. *The Complete Singing Actor*. Minneapolis: University of Minnesota Press, 1985. ISBN-10: 0816614172
- Balk, H. W. *The Radiant Performer: The Spiral Path to Performing Power* Minneapolis: University of Minnesota Press, 1991. . ISBN-10: 0816618674
- Caldwell, R. *The Performer Prepares*. Dallas: Pst...Inc., 1990. (includes video) ISBN-10: 1877761265
- Wilson, Glenn. *Psychology for Performing Artists*, 2nd ed. Philadelphia: Whurr Publishers Ltd., 2002. ISBN-10: 1861562608

#### **V. Minimum Student Material**

Music as required; notebook.

#### **VI. Minimum College Facilities**

Classroom, rehearsal hall, or seminar facility with pianos and audio equipment.

#### **VII. Course Outline**

1. Music studied in studio lessons will be performed and discussed with regard to technique, style, diction, tone, interpretation, and any special performance problems encountered.
2. Discussion of physiological and emotional issues involved with performance.
3. Students may be required to keep a notebook on all performances, compiling a progress report on each performer heard. Students may be required to keep a personal performance journal or be assigned specific listening tasks.
4. Students will submit two reports/critiques of live performances heard outside of class.

#### **VIII. Instructional Methods**

1. Student presentations/performances
2. Discussion

3. Lecture/demonstration
4. Attendance at performances outside of class

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

1. Attendance
2. Quality of preparation
3. Quality of performance
4. Quality of student contribution to class discussion
5. Quality of assignments.