

Syllabus for
MUS 034 – Applied Music (Viola)
2 Credit Hours
Spring 2024

I. COURSE DESCRIPTION

One 50-minute private lesson per week, plus studio recitals
Prerequisite: Department Approval
Applied Lesson Fee of \$500.00 for non-majors.

II. COURSE GOALS

The development of a high standard of viola performance

III. ASSOCIATED PROGRAMS

- A. To provide opportunities for students to develop their music capabilities and interests through the use of music as a socializing force, as an aid to compassionate understanding of themselves and their environment and as an avenue of self-expression.
- B. To stimulate an appreciation and love for music through the study of its various disciplines.
- C. To develop techniques for mature evaluation of musical standards.
- D. To give an adequate background for further study in graduate school and cultivate tools for teaching in public and private schools, teaching in private studios, performing in professional organizations and working in related musical fields
- E. Prepare for various ministries and worship.

IV. UNIVERSITY OUTCOMES

This course aligns with the following University Outcomes as indicated on the last page

- A. Spiritual Integrity
- B. Personal Reliance
- C. Intellectual Pursuit
- D. Global Engagement
- E. Bold Vision

V. STUDENT LEARNING OUTCOMES FOR THIS COURSE

- A. Objectives
As a result of successfully completing this course, the student will, in performance, demonstrate the following:
 - 1. Good pitch.
 - 2. Freedom of motion.
 - 3. Good tone.
 - 4. Appropriate vibrato.
 - 5. Good stage presence.
 - 6. Necessary bow control.
 - 7. Appropriate musical interpretation with stylistic integrity.
- B. Objectives for Students in Teacher Preparation Programs
 - 1. The teacher candidate will know how to develop a high standard of performance on the instrument.
 - 2. The teacher preparation Program meets the competency-based requirements established by the Oklahoma Commission on Teacher Preparation. This course meets the following competencies:
SC3: Has mastery of a major instrument, including appropriate techniques of breathing, embouchure (mouth position), posture, and hand position.
 - 3. Evaluation/Assessment of Competencies

The winds and strings teacher candidate will be able to demonstrate the following:

- a. Musical interpretation within appropriate musical styles and historical accuracy.
- b. Good stage presence and concert etiquette.
- c. Good pitch, the control of pitch and tone quality throughout the range of the instrument.
- d. Appropriate vibrato for strings and certain winds and a variety of articulations, such as legato, staccato, marcato, and multiple tonguing for winds.
- e. Other courses where this competency is being met:
 - (1) Instrumental Ensembles use group instrumental techniques.
 - (2) Orchestration, where arranging is done for instrumental and choral groups.
 - (3) Music Seminar provides a means by which many skills taught in other music courses are displayed through the recreative process of practical performances.

VI. TEXTBOOKS AND OTHER LEARNING RESOURCES

A. Required Materials

1. Textbooks
Appropriate study material and repertoire selected by instructor
2. Other
String Syllabus, edited by David Littrell, pub by American String Teachers Assoc.
Amazing Slow Downer or other computer program for slowing down recordings

B. Optional Materials

1. Textbooks
None
2. Other

VII. POLICIES AND PROCEDURES

A. Department Policies and Procedures--See Music Student Handbook.

B. Course Policies and Procedures

1. Evaluation Procedures
 - a. Students are graded on attendance, attitude, and improvement on viola.
 - b. A grade of "A" reflects the following:
 1. Reliable and prompt attendance at lessons. Two unexcused absences will result in lowering the student's grade by one letter.
 2. Consistent preparation for lessons
 3. One or more solos played from memory in a performance situation displaying excellent preparation
 4. A performance exam (jury) must be played to receive a passing grade.
 - c. The student's grade may be lowered if any of the above criteria are not met.
 - d. Attendance at studio recitals is strongly encouraged.
 - e. Extra credit may be given for added performances.
 - f. All of the objectives are assessed by teachers in the weekly applied lesson. Evaluation is made and suggestions given for correction and

improvement. Often written critiques are given to students covering specific assignments. Students (teacher candidates) make constant self-evaluation during regular practice sessions.

g Further evaluation is made by teachers and students alike in performances, of which at least one is required each semester. Evaluation in the form of Instrumental Juries are required of all instrumental primaries. The Instrumental Faculty sits as a panel to assess student progress for the semester. More extensive evaluation is available for students who qualify and select to perform a Music Education Recital.

2. Whole Person Assessment Requirement

- a. Copies of Instrumental Jury Evaluation Sheets, providing repertoire studied and the progress shown for each semester.
- b. Selected recordings of performances (audio and/or video tapes, or CD's).
- c. Representative Repertoire (or its equivalent)

FRESHMAN

Scales: Barbara Barber or Flesch

Studies: Wohlfahrt, Yost, Sevcik

Solos: Concerti by Seitz, Vivaldi, Telemann

Fiocco Allegro, French Dances by Marin Marias

Sonatas by Handel, Corelli, Vivaldi, or Bach

SOPHOMORE

Scales: Barbara Barber or Flesch

Studies: Wohlfahrt, Kayser, Mazas, Kreutzer, Sevcik, Yost

Solos: Concerti by J. C. Bach, Handel-Casadesus, Pleyel

Sonatas by Handel, Schubert, Mozart, Vivaldi, Telemann, Marcello

Short pieces such as Faure Apres Un Reve, Elegy, Handoshkin Variations on a Russian Love Song, Hindemith Trauermusik, Rachmaninov Vocalise, and/or short salon works selected by student and instructor

JUNIOR

Scales: Barbara Barber, Flesch

Studies: Mazas, Kreutzer, Sevcik, Yost, Schradieck, Fuchs, Campagnoli

Solos: Concerti by Benda, Bruch Romance, Hoffmeister, Mozart, Handel

Sonatas: Schubert Arpeggione, Brahms, Stamitz. Zelter
Study of orchestra literature (if applicable)

SENIOR

Scales: Barbara Barber, Flesch

Studies: Kreutzer, Campagnoli, Fuchs, Sevcik, Rode

Solos: Concerti:

Sonatas: Brahms, Hindemith, Vaughan Williams, Martinu

Solo pieces: Concertpiece, Enesco, Elegy, Britten, Elegy, Faure
Study of orchestra literature (if applicable)

VIII. COURSE CALENDAR

Weekly lesson time arranged according to the student's class schedule, in conjunction with teacher's days on campus.

Program Outcome Alignment: MUSIC UNIT/MUSIC ARTS

This program contributes to the University outcomes as indicated below:

Significant Contribution – Addresses the outcome directly and includes targeted assessment.

Moderate Contribution – Addresses the outcome directly or indirectly and includes some assessment.

Minimal Contribution – Addresses the outcome indirectly and includes little or no assessment.

No Contribution – Does not address the outcome.

Program Outcome alignment with University Outcomes		Significant	Moderate	Minimal	None
Spiritual Integrity					
Outcome 1	Students will apply a Biblical and Christian Worldview when creating, performing, teaching, worshiping, and analyzing a variety of styles of music.		X		

Personal Resilience					
Outcome 2	Students will demonstrate active engagement and self-motivation in the preparation for recitals, classroom teaching, worship sets, research, audio projects, and presentations in music.		X		

Intellectual Pursuit					
Outcome 3 NASM 8.B.2.a-b	Students will develop the technical performance skills for artistic expression in at least one major performance area at a level appropriate for the major or concentration.		x		
Outcome 4 NASM 8.B.1.c	Students will develop ability to read at sight with fluency in their major performance area relevant to professional standards for the particular music concentration.		x		
Outcome 5 NASM 8.B.2.a	Students will develop aural skills to identify intervals, melodic structures, chord qualities, and harmonic progressions.		x		
Outcome 6 NASM 8.B.2.a	Students will demonstrate an understanding of the theory, harmonic progressions, and forms of a variety of styles of music when studying, listening, performing, and teaching music.		x		
Outcome 7 NASM 8.B.4	Students will acquire and develop the basic knowledge of music history and repertoire through the present time for a variety Western music cultures and styles.		x		

Global Engagement					
Outcome 8	Students will engage and analyze music from a wide variety of musical periods including Western and non-Western musical traditions (and worship).		X		

Bold Vision					
Outcome 9 NASM 8.B.1.f	Students will demonstrate vision, leadership, and artistry in performance through expression in phrasing, dynamics, articulations, and accepted practice for musical works in a variety of settings including the stage, classroom, therapeutic settings, and worship services.		x		