



# El Camino College

## COURSE OUTLINE OF RECORD - Official

### I. GENERAL COURSE INFORMATION

**Subject and Number:** Music 290  
**Descriptive Title:** Intermediate Applied Music/Individual Lessons

**Course Disciplines:** Music

**Division:** Fine Arts

**Catalog Description:** This course for the continuing, advanced applied music student is a recital workshop to enhance audition skills and build repertoire. Instruction includes an individual weekly lesson. The student is required to practice on-campus, to enroll and participate in a large performing ensemble at El Camino College, and to attend selected musical events offered by the El Camino College Center for the Arts and in the community. Selected students may perform in a public recital and occasional master classes.

**Conditions of Enrollment: Prerequisite**

Music 190D  
AND

Music 203  
or

Concurrent Enrollment  
AND

Music 215A  
or

Concurrent Enrollment or

or  
Music 215B  
or

Concurrent Enrollment

**Course Length:** ☒ Full Term ☐ Other (Specify number of weeks):  
**Hours Lecture:** 0 hours per week ☐ TBA  
**Hours Laboratory:** 4.00 hours per week ☒ TBA  
**Course Units:** 1.00

**Grading Method:** Letter  
**Credit Status:** Associate Degree Credit

Transfer CSU:

☒ Effective Date: Prior to July 1992

Transfer UC:

☒ Effective Date: Spring 1994

General Education:

El Camino College:

CSU GE:

IGETC:

## II. OUTCOMES AND OBJECTIVES

**A. COURSE STUDENT LEARNING OUTCOMES (The course student learning outcomes are listed below, along with a representative assessment method for each. Student learning outcomes are not subject to review, revision or approval by the College Curriculum Committee)**

1. Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms appropriate to stylistic performance practices and tempo of a given piece of contemporary advanced level music
2. Upon completion of the course, students will be able to demonstrate elements of stage deportment appropriate for a music audition.
3. Upon completion of the course, students will be able to demonstrate the ability to artistically execute phrasing and music expression appropriate to stylistic performance practices of a given solo in the collegiate repertoire.

The above SLOs were the most recent available SLOs at the time of course review. For the most current SLO statements, visit the El Camino College SLO webpage at <http://www.elcamino.edu/academics/slo/>.

**B. Course Student Learning Objectives (The major learning objective for students enrolled in this course are listed below, along with a representative assessment method for each)**

1. Perform intermediate/advanced level technique exercises with accuracy of pitch, rhythm, intonation, articulation, dynamics, and phrasing.  
Performance exams
2. Demonstrate increasingly advanced performance techniques in increasingly advanced literature.  
Performance exams
3. Synthesize proper principles of phrasing, dynamics, and style, with accuracy of notes and rhythm in an artistic performance.  
Performance exams
4. Demonstrate a solid, confident approach to performance, using appropriate standards of conduct, attitude, dress, and stage presence.  
Performance exams
5. Demonstrate the expressive, artistic component of music in a wide variety of styles and languages (when appropriate), using larger musical structures (e.g. sonatas, concertos, da capo arias).  
Performance exams
6. Critique music performances for accuracy and artistic expression.  
Performance exams

7. Prepare an audition for university entrance, master class, orchestra featured soloist, or scholarship.

Performance exams

**III. OUTLINE OF SUBJECT MATTER (Topics are detailed enough to enable a qualified instructor to determine the major areas that should be covered as well as ensure consistency from instructor to instructor and semester to semester.)**

Lecture or Lab	Approximate Hours	Topic Number	Major Topic
Lab	2	I	Performance Issues A. Practicing Effectively B. Overcoming Performance Anxiety C. Criteria for Judging Performances D. Auditions E. Organizing Performances
Lab	14	II	Student Performances and Critiques A. Listening Criteria B. Communicating Suggestions Diplomatically C. Benefiting From Other Students' Performances
Lab	40	III	Technique Practice A. Tone Production Exercises B. Rhythm and Pitch Exercises C. Artistic Expression Exercises
Lab	16	IV	Individual Lesson A. Technique Exercises B. Performance Techniques C. Artistic Exercises D. Repertoire
<b>Total Lecture Hours</b>		0	
<b>Total Laboratory Hours</b>		72	
<b>Total Hours</b>		72	

**IV. PRIMARY METHOD OF EVALUATION AND SAMPLE ASSIGNMENTS**

**A. PRIMARY METHOD OF EVALUATION:**

Skills demonstrations

**B. TYPICAL ASSIGNMENT USING PRIMARY METHOD OF EVALUATION:**

Present a performance of a musical solo in front of an audience (the class) as if in a professional audition for assessment and critique.

### **C. COLLEGE-LEVEL CRITICAL THINKING ASSIGNMENTS:**

1. Perform a solo music piece requiring integration of both technical and musical skills.
2. In a brief oral dialogue with a classmate, evaluate his or her musical performance in positive terms regarding presentation, communication, and skill.

### **D. OTHER TYPICAL ASSESSMENT AND EVALUATION METHODS:**

Performance exams

Class Performance

## **V. INSTRUCTIONAL METHODS**

Demonstration

Discussion

Group Activities

Guest Speakers

Lecture

Multimedia presentations

Role Play

Simulation

Other (please specify)

mock auditions, juried performances

**Note: In compliance with Board Policies 1600 and 3410, Title 5 California Code of Regulations, the Rehabilitation Act of 1973, and Sections 504 and 508 of the Americans with Disabilities Act, instruction delivery shall provide access, full inclusion, and effective communication for students with disabilities.**

## **VI. WORK OUTSIDE OF CLASS**

**Estimated Independent Study Hours per Week: 0**

## **VII. TEXTS AND MATERIALS**

### **A. UP-TO-DATE REPRESENTATIVE TEXTBOOKS**

### **B. ALTERNATIVE TEXTBOOKS**

### **C. REQUIRED SUPPLEMENTARY READINGS**

Madeline Bruser. The Art of Pacting, Three Rivers Press, 1997 (Discipline Standard)

### **D. OTHER REQUIRED MATERIALS**

Music for study and instrument as required

## **VIII. CONDITIONS OF ENROLLMENT**

**A. Requisites (Course and Non-Course Prerequisites and Corequisites)**

<b>Requisites</b>	<b>Category and Justification</b>
Course Prerequisite Music-190D AND	Sequential
Course Prerequisite Music-203 AND	Sequential
Course Prerequisite Music-215A or	Sequential
Course Prerequisite Music-215B	Sequential

**B. Requisite Skills**

<b>Requisite Skills</b>
<p>Perform intermediate to advanced level technique exercises with accuracy of pitch, rhythm, articulation, dynamics, and phrasing. MUSI 215B -</p> <p>Define basic musical terms related to rhythm, meter, melody, harmony, texture, tone color, and form.</p> <p>MUSI 215A -</p> <p>Define basic musical terms related to rhythm, melody, harmony, texture, tone color, and form.</p> <p>MUSI 215B -</p> <p>Define and analyze musical forms such as sonata-allegro, fugue, and minuet.</p> <p>MUSI 215A -</p> <p>Define and analyze musical forms such as theme and variations, fugue, and toccata.</p> <p>MUSI 215B -</p> <p>Define and describe musical genres such as art song, opera, symphony, and concerto.</p> <p>MUSI 215A -</p> <p>Define and describe musical genres such as mass, opera, madrigal, and sonata.</p> <p>MUSI 203 -</p> <p>Analyze music written during the common practice period with an emphasis on music of the 19th century.</p> <p>MUSI 215A -</p> <p>Define terms relating to musical styles, forms, and genres.</p> <p>MUSI 215B -</p> <p>Define terms relating to musical styles, forms, and genres.</p> <p>MUSI 203 -</p> <p>Identify and diagram small forms (binary, ternary, and rounded binary).</p> <p>MUSI 215B -</p> <p>Identify by ear various theme forms, especially sectional, imitation and fugue.</p> <p>MUSI 215A -</p> <p>Identify by ear various approaches to melody such as: imitation, cantus firmus, and period structure.</p> <p>MUSI 215A -</p> <p>Identify by ear various genres, such as mass, madrigal, opera, and sonata.</p> <p>MUSI 215B -</p> <p>Identify by ear various genres, such as symphony, concerto, opera, and art song.</p> <p>MUSI 215A -</p> <p>Identify by ear examples of music from the main style periods of early Western art music.</p> <p>MUSI 215B -</p> <p>Identify by ear examples of music from the main style periods of Western art music from 1750 to present.</p> <p>MUSI 203 -</p> <p>Analyze and diagram movements in sonata form.</p> <p>MUSI 203 -</p> <p>Sing and aurally identify major and minor scales, simple intervals, all triads in root position, major and minor triads in all inversions, all diatonic seventh chords in root position, and the dominant seventh chord in all inversions.</p> <p>MUSI 203 -</p> <p>Sing and aurally identify diatonic melodies, melodic triad patterns, and melodies that include non-chord tones and modulations to closely-related keys.</p> <p>MUSI 203 -</p>

Sing and aurally identify rhythms in simple, compound, asymmetrical, and mixed meters to the third subdivision of the beat that include syncopation, ties, triplets and duplets, and double-dotted rhythms.

Demonstrate a solid, confident approach to performance, using appropriate standards of conduct, attitude, dress, and stage presence.

Demonstrate the expressive, artistic component of music in a wide variety of styles and languages (when appropriate), using larger musical structures (e.g. sonatas, concertos, da capo arias) at an intermediate to advanced level

**C. Recommended Preparations (Course and Non-Course)**

Recommended Preparation	Category and Justification
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**D. Recommended Skills**

Recommended Skills
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**E. Enrollment Limitations**

Enrollment Limitations and Category	Enrollment Limitations Impact
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**Course created by June Nelson on 10/20/1988.**

**BOARD APPROVAL DATE: 02/13/1989**

**LAST BOARD APPROVAL DATE: 02/17/2015**

**Last Reviewed and/or Revised by Polli Chambers on 08/24/2012**