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MUSI 295.17: Applied Study II: Viola

Hermes Padilla Beltran

The University Of Montana, hermes.padillabeltran@umontana.edu

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Hermes Padilla Beltran
Music Building 206
243-6112

email: hermes.padillabeltran@umontana.edu

**Syllabus Spring 2016
Music 295, Section 17 Viola**

Bachelor of Music degree candidates:

1. Performance. Students must acquire:

a. Technical skills requisite for artistic self-expression: All students will work on achieving characteristic Tone appropriate for all styles of classical music, vibrato, shifting and pitch through the use of standard technical studies, scales, arpeggios and etude books.

b. An overview understanding of the repertory in their major performance area and the ability to perform from a cross-section of that repertory: During the Sophomore year, students will study a variety of repertoire that come from standard pieces from different time periods such as the pieces by Bruch, Von Weber, Stamitz and Cello Suites of Bach, and other standard repertoire. Over the four years of study, students will perform major repertoire from all time periods and representative pieces from different genres of the Viola repertoire. Each new piece will build upon the skills that the student arrives with and add to their understanding of the technical and musical aspects of playing the viola.

c. The ability to read at sight with fluency demonstrating both general musicianship and, in the major performance area, a level of skill relevant to professional standards appropriate for the particular music concentration: Students will be expected to Sight Read in the lesson, new music that they are learning, New orchestral music that they are learning in the University of Montana Symphony Orchestra and pieces of chamber music or Orchestral excerpts as part of their semester juries. In lessons, we will work on keeping a steady beat, deciphering difficult rhythms, choosing appropriate bowings and fingerings for making reading music easier at first glance.

d. Knowledge and skills sufficient to work as a leader and in collaboration on matters of musical interpretation. Rehearsal and conducting skills are required as appropriate to the particular music concentration: Students will be expected to collaborate with other students in chamber music groups, group classes, and orchestra. In lesson, we will work on interpreting musical phrasing in different time periods of repertoire and in various genres.

3. Composition/Improvisation. Students must acquire a rudimentary capacity to create original or derivative music. Students will be taught to how to ornament in Baroque music and, if appropriate, how to write their own cadenzas.

4. History and Repertory. Students must acquire basic knowledge of music history and repertories through the present time. Students will, over 4 years, study a cross section of standard repertoire from all historical time periods appropriate to the viola.

5. Synthesis. While synthesis is a lifetime process, by the end of undergraduate study students must be able to work on musical problems by combining, as appropriate to the issue, their capabilities in performance; aural, verbal, and visual analysis; composition/improvisation; and history and repertory. At the 295 level, we will begin to work on synthesizing the details of music that they are learning in theory, aural perception and history and apply it to their private lesson music, chamber music repertoire and orchestral repertoire. The students will be expected to write about what they are hearing in studio classes, organize verbal program notes for UDRPs and recitals and know the history behind pieces and composers so that they understand the style and , if appropriate, the country of origin to make informed musical decisions as they learn the pieces.

Studio Class attendance: Weekly studio class will be held and students will be expected to perform and listen critically. Written comments to students who perform are required. In studio class we will also discuss the legacy of previous violinists and violists through history. Regular attendance at guest master classes and conferences is required as well.

Jury Requirements: Bachelor of Music Candidate

A three octave major scale in the key of one of the prepared pieces.

Pieces for the jury should be chosen from the repertoire which you have prepared during the semester, and some portion of the jury must be memorized. You should be working on a sonata or concerto, a short one movement piece and unaccompanied Bach. There will also be some introduction to twentieth century repertoire and all genres and time periods should be covered during the four years of lessons. The jury should reflect knowledge of appropriate style, phrasing and musicality. You will demonstrate correct right and left hand technique and demonstrate appropriate improvement in all areas in subsequent juries. In addition to a very high performance level, you are expected to demonstrate significant knowledge of your instrument, appropriate repertoire and historical facts about the repertoire which you are performing.

UDRP requirements:

Two contrasting pieces chosen from appropriate repertoire listed above. One piece must be memorized.

Bachelor of Arts candidates

While the Bachelor of Arts Candidates are not pursuing a performance degree, students must achieve the same expectations listed above in outcomes 1. a-d and outcomes 2-5 at whatever their performance level is. The choices of repertoire will differ with some BA students and the time expected for practice will also vary.

Jury Requirements:

A major scale in the key of one of the pieces you will perform.

Two contrasting movements of a sonata or concerto or a single piece selected from your repertoire. The jury should reflect knowledge of appropriate style, phrasing and musicality. You will demonstrate correct right and left hand technique and demonstrate appropriate improvement in all areas in subsequent

juries.

UDRP requirements:

Two contrasting pieces chosen from appropriate repertoire listed above. Neither piece must be memorized.

Bachelor of Music Education candidates

Bachelor of Music Education students will also have the same outcome expectations listed above at their own performance level. As future teachers, BME students should be as well prepared as any of our students so that they can set a good example for their own students. Repertoire choices may vary for BME students as well as expectations for amount of practice time.

Jury Requirements:

A three octave major scale in the key of one of the prepared pieces.

Pieces for the jury will be chosen from the repertoire which you have prepared during the semester. You should be working on a sonata or concerto, a short one movement piece and or unaccompanied Bach. The jury should reflect knowledge of appropriate style, phrasing and musicality. You will demonstrate correct right and left hand technique and demonstrate appropriate improvement in all areas in subsequent juries. You should also demonstrate knowledge of how you would teach some aspects of the instrument and repertoire.

UDRP requirements:

Two contrasting pieces chosen from appropriate repertoire listed above. Neither piece must be memorized.

Recital Attendance: All students, regardless of degree area are required to attend all String area performances to include string faculty performances, string area UDRPS, Junior and Senior recitals, guest and faculty chamber music performances and guest and faculty master classes. A complete listing of these will be handed out separately.

Grading Policy:

Attendance at studio classes, string recitals, orchestra concerts, and other posted mandatory attendance recitals will reflect in your grade.

Regardless of your degree program, each lesson should demonstrate careful preparation of assigned material. Based on a student's ability level, degree program and practice time for each level, each lesson should reflect PROGRESSIVE improvement in technical ability and level of difficulty as established by me for each student. Each student is expected to be warmed-up and mentally prepared before each lesson, so the lesson time may be used in the most efficient and productive way.

- A= HIGHEST LEVEL OF ACHIEVEMENT.** The student has consistently prepared for each lesson; has displayed professionalism, and has made superior progress in all aspects of technique, musicality, and creativity. The student has completed the amount of material the teacher feels is necessary for substantial progress. (ie: has learned the above listed repertoire during the semester and has performed some of it.)
- B= EXCELLENT ACHIEVEMENT.** The student has displayed very high levels of preparation and progress, and has completed an acceptable amount of literature. (ie: has learned most of the above listed repertoire and has performed some of it.)
- C= IMPROVEMENT IS RECOMMENDED.** The student is making some progress, but given reasonable expectations, the student is not working completely to his or her potential.
- D= POOR.** Although a D is considered passing in some areas of study at The University of Montana, it is not considered adequate for a student with professional aspirations in the music field (Music Education or Performance). Much more practice is recommended and the grad music be brought up in order to remain in the program. Probationary status in the violin/viola studio will be in effect until progress is made.
- F= FAILING.** A student receiving the grade of AF@ will not be permitted to remain in the violin/viola studio and a change of Major will be advised.

Studio Classes: Every Week Attendance if required.

Academic Misconduct and the Student Conduct Code

All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or disciplinary sanction by the University. All students need to be familiar with the Student Conduct Code. The Code is available for review online at www.umt.edu/SA/VPSA/Index.cfm/page/1321.

“Students with disabilities may request reasonable modifications by contacting me. The University of Montana assures equal access to instruction through collaboration between students with disabilities, instructors, and Disability Services for Students (DSS). “Reasonable” means the University permits no fundamental alterations of academic standards or retroactive modifications. For more information, please consult <http://www.umt.edu/disability>.”