TEXAS STATE UNIVERSITY
COURSE ADDITION FORM

1. Effective Semester: Fall 2016

2. College: Fine Arts & Communication

3. Department/School/Program: School of Music

4. Prefix/Subject Number
   M U S P 4 1 6 0

5. Course Title:
   Proposed Long: Applied String
   Abbreviated (18 characters only including spaces): A P P L I E D S T R I N G

6. Course Description (complete sentences in 50 words or less): Through supervised private coaching, instruction focuses on technique, musicality, literature, and performance in the string area.

7. Prerequisites (Including Minimum Grade Required):

8. Co-Requisites (Including Concurrent Enrollment Allowed): MUSP 4260, concurrent enrollment required

9. Restrictions:
   Must be enrolled in one of the following Departments: Music

   Must be enrolled in the following Major: Bachelor of Music

   Must be enrolled in the following Degree: Performance
10. Course Data

CIP Code (10 digits - no spaces or periods)

| 5 0 0 9 1 1 0 0 0 3 |

<table>
<thead>
<tr>
<th>Instruction Type</th>
<th>Lecture Contact Hours</th>
<th>Lab Contact Hours</th>
<th>Credit Hours</th>
<th>Repeatable for Credit?</th>
<th>Maximum Credit Hours Allowed</th>
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</thead>
<tbody>
<tr>
<td>1-Lecture</td>
<td>1.0</td>
<td>0.0</td>
<td>1.0</td>
<td>Yes</td>
<td>99</td>
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<td>2-Lab</td>
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<td>No</td>
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<td>3-Practicum/Internship/Student Teaching</td>
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<td>4-Seminar</td>
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<td>5-Independent Study</td>
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<td>6-Private Lesson</td>
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<td>8-Thesis</td>
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<td>9-Dissertation</td>
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<td>0-Individualized</td>
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<td>C-Clinical</td>
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Writing Intensive? | Topics Course?

Yes ☐ Yes ☐

No ☐ No ☐

Valid Grade Mode
(choose only one)
(See PPS 4.07 for definitions.)

- Standard Letter ☒
- Credit/ No Credit ☐
- Leveling/Assistantships/ESL ☐
- Developmental ☐

Course Equivalency(s)
(Prefix and Number)

11. Justification for the course action:

Degree: Bachelor of Music
Major: Performance

Minor: 
Certificate: 

Explain why the new course is needed in the curriculum and how this course may or may not affect the above degree/major/minor/certificate program. If necessary please submit the appropriate Program Addition or Change Form along with this Course Addition Form. Changes in regards to the Bachelor of Music in Performance, approved by the University Curriculum Committee, indicated the requested course would be available for students in this degree program. However, the course had not yet been created. This proposal will rectify that situation.
12. Course Goals and Objectives:
   - To continue to make consistent progress toward the development of solid technique and musicianship as a string musician through the study and preparation of selected repertoire
   - To prepare the student for performance and teaching opportunities/situations

13. Description of Instructional Methodologies:
   - Modeling of teaching techniques appropriate for any age student
   - Preparation and performance in a variety of settings such as:
     - Applied Lessons
     - Degree Recital
     - Studio Recital
     - Jury
     - String Seminar

14. Assessment of Student Learning:
   - Grading of student performances:
     Applied Lessons (50% of Final Grade)
     Degree Recital (40% of Final Grade)
     Studio Recital (20% of Final Grade)
     Jury (20% of Final Grade if no Degree Recital)
     String Seminar (10% of Final Grade)
### 15. Course Outline:
- Provide a weekly outline as appropriate for an example semester in which the course will be taught.
- Must distinguish the course clearly from similar offerings in the same or other programs.
- Must indicate specific topics.

<table>
<thead>
<tr>
<th>Week</th>
<th>Technical Study</th>
<th>Repertoire</th>
<th>Performance Preparation</th>
<th>Degree Recital Preparation</th>
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<tbody>
<tr>
<td>Week 6</td>
<td>Technical study consisting of etudes and scales/arpeggios/broken thirds/chromatics/harmonics/double-stops; study</td>
<td>Study of appropriate repertoire from Baroque/Classical/Romantic/Contemporary stylistic periods</td>
<td>Weekly performance in String Seminar</td>
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<td>Week 9</td>
<td>Technical study consisting of etudes and scales/arpeggios/broken thirds/chromatics/harmonics/double-stops; study of appropriate repertoire from Baroque/Classical/Romantic/Contemporary stylistic periods; preparation for weekly performance in String Seminar; preparation for Degree Recital (if appropriate)</td>
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<td>Weekly performance in String Seminar; preparation for Degree Recital (if appropriate)</td>
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<td>Week 10</td>
<td>Technical study consisting of etudes and scales/arpeggios/broken thirds/chromatics/harmonics/double-stops; study of appropriate repertoire from Baroque/Classical/Romantic/Contemporary stylistic periods; preparation for weekly performance in String Seminar; preparation for Degree Recital (if appropriate)</td>
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<td>Week 11</td>
<td>Technical study consisting of etudes and scales/arpeggios/broken thirds/chromatics/harmonics/double-stops; study of appropriate repertoire from Baroque/Classical/Romantic/Contemporary stylistic periods; preparation for weekly performance in String Seminar; preparation for Degree Recital (if appropriate)</td>
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<td>Week 12</td>
<td>Technical study consisting of etudes and scales/arpeggios/broken thirds/chromatics/harmonics/double-stops; study of appropriate repertoire from Baroque/Classical/Romantic/Contemporary stylistic periods; preparation for weekly performance in String Seminar; preparation for Degree Recital (if appropriate)</td>
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<td>Week 13</td>
<td>Technical study consisting of etudes and scales/arpeggios/broken thirds/chromatics/harmonics/double-stops; study</td>
<td>Study of appropriate repertoire from Baroque/Classical/Romantic/Contemporary stylistic periods</td>
<td>Weekly performance in String Seminar; preparation for Degree Recital (if appropriate)</td>
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of appropriate repertoire from Baroque/Classical/Romantic/Contemporary stylistic periods; preparation for weekly performance in String Seminar

Week 7: Technical study consisting of etudes and scales/arpeggios/broken thirds/chromatics/harmonics/double-stops; study of appropriate repertoire from Baroque/Classical/Romantic/Contemporary stylistic periods; preparation for weekly performance in String Seminar; preparation for Studio Recital/Degree Recital

Week 8: Technical study consisting of etudes and scales/arpeggios/broken thirds/chromatics/harmonics/double-stops; study of appropriate repertoire from Baroque/Classical/Romantic/Contemporary stylistic periods; preparation for weekly performance in String Seminar; preparation for Studio Recital/Degree Recital

Week 14: Technical study consisting of etudes and scales/arpeggios/broken thirds/chromatics/harmonics/double-stops; study of appropriate repertoire from Baroque/Classical/Romantic/Contemporary stylistic periods; preparation for weekly performance in String Seminar; preparation for Degree Recital (if appropriate)

Week 15: Technical study consisting of etudes and scales/arpeggios/broken thirds/chromatics/harmonics/double-stops; study of appropriate repertoire from Baroque/Classical/Romantic/Contemporary stylistic periods; preparation for weekly performance in String Seminar; preparation for Degree Recital (if appropriate)

Week 16 (Finals Week): Preparation for Jury (if no Degree Recital) including technical component of scales and etudes, and repertoire component; preparation for weekly performance in String Seminar

16. Suggested Textbook(s) and Other Learning Resources:
   - Kreutzer, Rodolphe. *Forty-Two Studies*
   - Fiorillo, Federigo. *Thirty-Six Caprices*
   - Rode, Pierre. *Twenty-Four Caprices*
   - Gavinies, Pierre. *Etudes*

   Appropriate Solo Concerto Repertoire chosen from the following:
   - Brahms, Johannes. *Concerto in D Major*, Op. 77
Lalo, Edouard. *Symphonie Espagnole*, Op. 4
Mendelssohn, Felix. *Concerto in E Minor*, Op. 64
Mozart, Wolfgang Amadeus. *Concerto No. 1 in B-Flat Major*, K. 207
Mozart, Wolfgang Amadeus. *Concerto No. 2 in D Major*, K. 211
Mozart, Wolfgang Amadeus. *Concerto No. 3 in G Major*, K. 216
Mozart, Wolfgang Amadeus. *Concerto No. 4 in D Major*, K. 218
Mozart, Wolfgang Amadeus. *Concerto No. 5 in A Major*, K. 219
Tchaikovsky, Pyotr Ilyich. *Concerto in D Major*, Op. 35
Wieniawski, Henri. *Concerto No. 2 in D Minor*, Op. 22

Appropriate Sonata Repertoire chosen from the following:
- Franck, Cesar. *Sonata in A Major*
- Faure, Gabriel. *Sonata in A Major*
- Beethoven, Ludwig van. *Ten Sonatas*
- Brahms, Johannes. *Three Sonatas*
- Schumann, Robert. *Two Sonatas*

Appropriate Solo Repertoire chosen from the following:
- Bach, Johann Sebastian. *Six Sonatas and Partitas for Solo Violin*
- Paganini, Niccolo. *Twenty-Four Caprices for Solo Violin*

17. Bibliography:
The resources below remain highly respected in the area of string performance.
18. Approvals:

Department Chair/Program Director/School Director

Chair of College Curriculum Committee

Dean of College

Dean of The Graduate College (if applicable)

Chair of University Curriculum Committee (if applicable)

1/27/15

2/25/15

2/26/15