

**CURRICULUM GUIDELINES**

A: Division: **INSTRUCTIONAL** Date: **April 11, 2002**

B: Department/ **LANGUAGE, LITERATURE AND** New Course  Revision

Program Area: **PERFORMING ARTS**

If Revision, Section(s) Revised: **D, F, G, I, M, N, O, R**

Date Last Revised: **May 31, 1994**

C: **MUSC 156** D: **Individual Music Study (Instrumental & Vocal) I** E: **2**

Subject & Course No. Descriptive Title Semester Credits

F: Calendar Description:  
The interpretation and performance of repertoire, technical requirements and sight reading will be studied on an individual basis. Open to Basic Musicianship students only.

G: Allocation of Contact Hours to Types of Instruction/Learning Settings

Primary Methods of Instructional Delivery and/or Learning Settings:

**Private Lesson**

Number of Contact Hours: (per week / semester for each descriptor)

**1/2 hour per week for 12 weeks**

Number of Weeks per Semester:

**14**

H: Course Prerequisites:

**Acceptance into Basic Musicianship Program**

I. Course Corequisites:

**Full Basic Musicianship Program**

J. Course for which this Course is a Prerequisite:

**MUSC 256**

K. Maximum Class Size:

**N/A**

L: PLEASE INDICATE:

<input type="checkbox"/>	Non-Credit
<input type="checkbox"/>	College Credit Non-Transfer
<input checked="" type="checkbox"/>	College Credit Transfer:

Requested

Granted

SEE BC TRANSFER GUIDE FOR TRANSFER DETAILS ([www.bccat.bc.ca](http://www.bccat.bc.ca))

**M:** Course Objectives/Learning Outcomes

The successful student should learn the interpretation and performance of repertoire, technical requirements and sight reading as outlined in the Course Content.

**N:** Course Content

### **1. Fundamentals**

#### **Wind Instruments**

- a) Breathing exercises and breath control.
- b) Posture and correct positioning of instrument.
- c) Embouchure.
- d) Tone development.
- e) Intonation.
- f) Development of dynamic range.
- g) Articulation.

#### **Guitar**

- a) Correct sitting posture.
- b) Correct hand position.
- c) Tuning.
- d) Fingernails and development of tone.

#### **Voice**

- a) Breathing exercises and breath control.
- b) Posture.
- c) Intonation.
- d) Extended range and dynamics.

#### **Percussion**

- a) Stick grip.
- b) Positioning of instrument(s).
- c) Playing position.
- d) Understanding of specialized notation.

#### **String Instruments**

- a) Posture and instrument position.
- b) Left hand - correct position and development of technique.
- c) Right hand - correct bow hold and use of bow.
- d) Tuning of instrument.
- e) Tone production.
- f) Intonation.

### **2. Technique**

To be played evenly, with good tone and correct fingering.

#### **Wind Instruments**

- a) Scales:
  - All major and natural minor keys.
  - One octave.
  - In eighth notes at MM quarter note = 40.
- Articulations:
  - all tongued
  - slur 2
  - slur 2, tongue 2

b) Arpeggios:

All major and minor keys.

One octave.

In eighth note triplets at MM quarter note = 40.

Articulations:

- all tongued

- slur 3

**Guitar**

a) Scales:

Major and melodic minor as follows:

- G and A (two octaves beginning on the sixth string)

- C and D (two octaves beginning on the fifth string)

- in eighth note triplets at MM quarter note = 40.

b) Cadences:

Each scale should end with a I-IV-V-I cadence in quarter notes.

**Voice**

a) Vocal exercises using different vowels and consonants.

b) Legato and sustained singing.

c) Diction.

d) Application of the technique to songs.

**Percussion**

a) Snare Drum

Rudiments from 13 essential rudiments from National Association of Rudimental Drummers (N.A.R.D.) plus selected works from Goldenberg: *Modern School for Snare Drum*.

b) Mallet Instruments

i) Scales:

All major and natural minor keys.

Two octaves.

In eighth notes at MM quarter note = 80.

Chromatic in sixteenth notes at MM quarter note = 60.

ii) Arpeggios:

All majors and minor keys.

Two octaves.

In eighth note triplets at MM quarter note = 69.

**String Instruments**

a) Scales:

All major keys.

One octave.

Eighth notes at MM quarter note = 60.

One and two notes/bow

b) Arpeggios:

All major keys.

One octave.

Separate bows.

**3. Studies, Etudes or Vocalises**

At least two to be selected by the instructor.

**4. Repertoire**

At least two pieces to be selected by the instructor. Stylistic variety should be considered.

**5. Sight Reading****Instruments only**

Materials of appropriate complexity in terms of key, rhythm, range and style are to be selected by the instructor. The student will demonstrate accuracy and an understanding of the musical features and characteristics.

**6. Other Materials**

Orchestral excerpts, special techniques, transposition, etc., to be introduced at the discretion of the instructor.

**7. Performance and Attendance at Recitals and Master Classes**

- a) Students are required to perform in at least one student recital and/or master class.
- b) Students are required to attend all student recitals in their own division (i.e., piano, voice, woodwinds, brass and percussion, guitar and strings) and a designated number of master classes in their own division each semester.

**O: Methods of Instruction**

The student will receive one-half hour of private instruction for 12 weeks and will be expected to practise adequately as specified by the instructor.

**P: Textbooks and Materials to be Purchased by Students**

The instructor will recommend suitable materials.

**Q: Means of Assessment**

- a) 100% of the total mark will be allotted by the instructor on the basis of weekly achievement in the various aspects of the course. This will be recorded by the instructor at the conclusion of each lesson. Factors to be considered are progress, punctuality and attendance, musicianship and completion of the minimum requirements.
- b) Up to 10% of the total mark will be deducted for unsatisfactory participation in recitals and masterclasses. The following explains the grading calculation:
  - 5% is deducted for failure to perform.
  - 1% is deducted for each absence from the Noon-at-New West series.
  - If a student has not attended the required number of divisional recitals and masterclasses, 1% is deducted for each absence.
  - 1% is added for each additional performance and/or accompaniment above the minimum. This addition will only offset marks that have been deducted.

**R:** Prior Learning Assessment and Recognition: specify whether course is open for PLAR

No.

Course Designer(s)

Education Council/Curriculum Committee Representative

---

Dean/Director

---

Registrar