




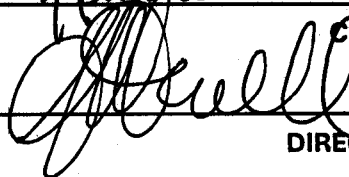
A: Division: Academic
B: Department: Arts & Humanities
Program: BMus

Date: 94.05.04
New Course:
Revision of Course Information Form: 91.11.05

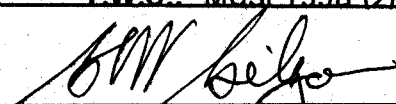
C: MUSC 250 **D: Private Lessons (Concentration)** **E: 3**

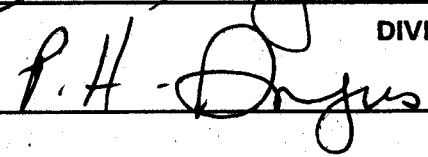
Subject & Course No.	Descriptive Title	Semester Credit																						
F: Calendar Description: The interpretation and performance of repertoire requirements and sight reading will be studied on an individual basis. Open to Bachelor of Music transfer students only. Offered: Fall & Spring		Summary of Revisions: (Enter date & section) Eg. Section C,E,F 94.05.04: M, P, R.																						
G: Type of Instruction: Hours per Week/per Semester <table border="0"> <tr><td>Lecture</td><td>Hrs.</td></tr> <tr><td>Laboratory</td><td>Hrs.</td></tr> <tr><td>Seminar</td><td>Hrs.</td></tr> <tr><td>Clinical Experience</td><td>Hrs.</td></tr> <tr><td>Field Experience</td><td>Hrs.</td></tr> <tr><td>Practicum</td><td>Hrs.</td></tr> <tr><td>Shop</td><td>Hrs.</td></tr> <tr><td>Studio</td><td>Hrs.</td></tr> <tr><td>Student Directed Learning</td><td>Hrs.</td></tr> <tr><td>Other (Private Lesson)</td><td>1 Hrs.</td></tr> <tr><td>TOTAL</td><td>1 HOURS</td></tr> </table>		Lecture	Hrs.	Laboratory	Hrs.	Seminar	Hrs.	Clinical Experience	Hrs.	Field Experience	Hrs.	Practicum	Hrs.	Shop	Hrs.	Studio	Hrs.	Student Directed Learning	Hrs.	Other (Private Lesson)	1 Hrs.	TOTAL	1 HOURS	H: Course Prerequisites: MUSC 150 I: Course Corequisites: Full BMus Program J: Course for which this Course is a Prerequisite: MUSC 350 K: Maximum Class Size: N/A
Lecture	Hrs.																							
Laboratory	Hrs.																							
Seminar	Hrs.																							
Clinical Experience	Hrs.																							
Field Experience	Hrs.																							
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Student Directed Learning	Hrs.																							
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TOTAL	1 HOURS																							
L: College Credit Transfer X College Credit Non-transfer		M: Transfer Credit: Requested: Granted: X Specify Course Equivalents or Unassigned Credit as Appropriate: U.B.C. MUS 182(4) with DC MUSC 150. Credit to be confirmed by exam for BMUS. S.F.U. GE (3) Music Studio U. Vic. MUS 100 lev(1) or MUS 100 lev(2) with DC MUSC 150. If both MUSC 150 & 250 then MUS 140(2) may be granted after an audition. Other: O.L.A.: MUSC (2) T.W.U.: MUSI 199B (2)																						



COURSE DESIGNER(S)


DIRECTOR/CHAIRPERSON



DIVISIONAL DEAN


REGISTRAR

N: Textbooks and Materials to be Purchased by Students (Use Bibliographic Form):

The instructor will recommend suitable materials.

Complete Form with Entries Under the Following Headings:

O: Course Objectives; P: Course Content; Q: Method of Instruction;
R: Course Evaluation

O. Course Objectives:

The student will learn the interpretation and performance of repertoire, technical requirements and sight reading.

P. Course Content:

1. **Technique** - to be played evenly, with good tone and correct fingering.

Wind Instruments

a) Scales:

All major and minor (natural, harmonic and melodic) keys
chromatic, beginning on any note.

Two octaves where possible.

In sixteenth notes at MM ♩ = 80.

Articulations:

- all tongued
- slur 2
- slur 2, tongue 2
- tongue 2, slur 2
- slur 4
- tongue 1, slur 3
- slur 3, tongue 1

b) Arpeggios:

All major and minor keys.

Dominant sevenths of all major and minor keys.

Range, tempo and articulation as for scales.

Piano

a) Scales:

To be played hands together in 16th notes at the following tempi: MM ♩ = 112, legato
MM ♩ = 88, staccato

- i) Major and harmonic and melodic minor, four octaves, separated by an octave, 6th and 10th, legato and staccato.
- ii) Major and harmonic minor, formula pattern, legato.
- iii) Chromatic, beginning on any note, legato.

b) Chords:

Major and minor four-note form, hands together, two octaves. Solid quarter notes at MM ♩ = 108; broken sixteenth notes at MM ♩ = 112; alternate patterns in sixteenth notes at MM ♩ = 96.

c) Arpeggios:

Major, minor, dominant and diminished sevenths, hands together, four octaves in root position and inversions beginning on any position. Sixteenth notes at MM ♩ = 92.

d) Octaves:

Major and harmonic and melodic minor, hands together, two octaves, staccato sixteenth notes at MM ♩ = 80.

Guitar

a) Scales:

All major and minor (harmonic and melodic) keys. Two octaves or three where possible. In eighth note triplets and sixteenth notes at MM ♩ = 80.

- b) Cadences: Each scale should end with a I-IV-V-I cadence in quarter notes.

Voice

- a) Technique of posture and breathing.
- b) Diction: proper use of vowels and consonants.
- c) Vocal exercises.
- d) Considerable emphasis to be placed on vowel alignment.
- e) Development of vocal power and range.

Percussion

a) Snare Drum

All 26 rudiments with emphasis on dynamics.

b) Mallet Instruments:

Scales:

All major and minor (natural, harmonic and melodic) key.

Two octaves.

In eighth notes at MM ♩ = 96.

Scales in octaves in eighth notes at MM ♩ = 80.

Chromatic in 16th notes at MM ♩ = 76.

Arpeggios:

All major and minor (natural, harmonic and melodic) keys

Two octaves.

In eighth notes at MM ♩ = 96.

Scales in octaves in eighth notes at MM ♩ = 80.

Chromatic in 16th notes at MM ♩ = 76.

In triplet eighth notes at MM ♩ = 76.

Root position and inversions in eighth notes at MM ♩ = 80.

String Instruments

Scales:

All major and minor (natural, harmonic, melodic) keys

Sixteenth notes at MM ♩ = 60.

Two octaves.

2, 3, and 4 notes/bow.

Arpeggios:

All major and minor keys.

Two octaves.

3 notes/bow.

2. Studies, Etudes or Vocalises

Wind Instruments, Guitar, Voice, Percussion and String Instruments

At least two to be selected by the instructor.

Piano

To be selected by the instructor if required.

3. Repertoire

Selection of repertoire should encompass stylistic variety.

3. Repertoire Cont'd

Wind Instruments, Guitar, Voice, Percussion and String Instruments

At least two to be selected by the instructor.

Piano

A minimum of three pieces will be completed. Of these, two must be memorized. The student should also perform a minimum of one accompaniment.

4. Sight Reading

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.

5. Other Materials

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

6. Performance and Attendance at Recitals and Masterclasses

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

Q. Method of Instruction:

The student will receive one hour of private instruction per week for 14 weeks and will be required to practice adequately as specified by the instructor.

R. Course Evaluation:

- a) 70% 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) 30% of the total mark will be based on a jury examination which two members of the music faculty will adjudicate.

- c) **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.

For BMUS piano concentrators, 1% is deducted for failure to accompany.