



**EFFECTIVE: SEPTEMBER 2002**

**CURRICULUM GUIDELINES**

**A:** Division: **INSTRUCTIONAL** Date: **April 9, 2002**

**B:** Department/ Program Area: **LANGUAGE, LITERATURE AND PERFORMING ARTS**

New Course		Revision	<b>X</b>
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If Revision, Section(s) Revised: **D, F, G, I, M, N, O, R**

Date Last Revised: **May 11, 1991**

**C: MUSC 350**      **D: Private Lessons (Concentration) III**      **E: 3**

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 University Transfer Music Program students only.

<p><b>G:</b> Allocation of Contact Hours to Types of Instruction/Learning Settings</p> <p>Primary Methods of Instructional Delivery and/or Learning Settings:</p> <p style="text-align: center;"><b>Private Lessons</b></p> <p>Number of Contact Hours: (per week / semester for each descriptor)</p> <p style="text-align: center;"><b>1 hr per week for 12 weeks</b></p> <p>Number of Weeks per Semester:</p> <p style="text-align: center;"><b>14</b></p>	<p><b>H:</b> Course Prerequisites:</p> <p style="text-align: center;"><b>MUSC 250</b></p>
	<p><b>I:</b> Course Corequisites:</p> <p style="text-align: center;"><b>Full University Transfer Music Program</b></p>
	<p><b>J:</b> Course for which this Course is a Prerequisite:</p> <p style="text-align: center;"><b>MUSC 450</b></p>
	<p><b>K:</b> Maximum Class Size:</p> <p style="text-align: center;"><b>N/A</b></p>

**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. 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 and three where possible.

In sixteenth notes at MM quarter note = 92.

Articulations:

- all tongued

- slur 2

- slur 2, tongue 2

- tongue 2, slur 2

- slur 4

- tongue 1, slur 3

- slur 3, tongue 1

- tongue 1, slur 2, tongue 1

- tongue 1, slur 2, slur 2, etc.

## b) Arpeggios:

All major and minor keys.

Dominant sevenths of all major and minor keys.

Diminished sevenths of all minor keys.

Range, tempo and articulation as for scales.

**Piano**

To be played in the following keys: a, d, e, c, f, g – major and minor

## a) Scales:

To be played hands together in sixteenth notes at:

MM quarter note = 132, legato.

i) Major and harmonic and melodic minor, four octaves, separated by an octave.

ii) Majors separated by a third and sixth, legato.

iii) Major and harmonic minor, formula pattern, legato.

iv) Chromatic, beginning on any note, legato.

v) Major in double thirds, hands separately, legato, two octaves, in sixteenth notes at MM quarter note = 60.

## b) Chords:

Major, minor, dominant and diminished sevenths, four-note form, hands together, two octaves. Solid quarter notes and broken sixteenth notes at MM quarter note = 132; alternate patterns in sixteenth notes at MM quarter note = 104.

## 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 quarter note = 104.

## d) Octaves:

Major and harmonic and melodic minor, hands together, two octaves, staccato sixteenth notes at MM quarter note = 92.

### **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 quarter note = 92.

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

### **Voice**

- a) Development of vocal power and range.  
b) Development of flexible vocal production.

### **Percussion**

- a) Snare Drum - development of fluency and speed. Selected works from Goldenberg: *Modern School for Snare Drum*.  
b) Mallet Instruments - development of four-mallet playing plus selected etudes from Goldenberg: *Modern School for Xylophone*  
c) Timpani - tuning, damping, pedalling and ear training.

### **String Instruments**

- a) Scales:  
All major and minor (natural, harmonic and melodic) keys.  
In sixteenth notes at MM quarter note = 80.  
Three octaves.  
Four notes per bow.  
Chromatic scales:  
- one octave  
- two notes per bow
- b) Arpeggios:  
All major and minor keys.  
Three octaves.  
Three notes per bow.

## **2. Studies, Technical Exercises or Vocalises**

### **Wind Instruments, Guitar, Voice, Percussion and String Instruments**

At least two to be selected by the instructor.

### **Piano**

At least one to be selected by the instructor.

## **3. Repertoire**

Selection of repertoire should encompass stylistic variety.

### **Wind Instruments, Guitar, Voice Percussion and String Instruments**

At least two pieces to be selected by the instructor.

### **Piano**

A minimum of two pieces and one study to be selected by the instructor. Both pieces must be memorized. The student should also perform a minimum of one accompaniment.

**4. 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.

**5. Quick Study****Piano**

One quick study is to be performed at the jury examination

**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 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, woodwinds, brass and percussion, guitar and strings) and a designated number of masterclasses in their own division each semester.

**O: Methods of Instruction**

The student will receive one hour of private instruction per week for 12 weeks and will be required to practice 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) 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 piano concentrators, 1% is deducted for failure to accompany.

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

No

Course Designer(s)

Education Council/Curriculum Committee Representative

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Dean/Director

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Registrar

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