

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.

All major scales in thirds

Chromatic, beginning on any note.

Two octaves and three where possible.

In sixteenth notes at $MM \downarrow = 100$.

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

a) Scales:

To be played hands together in 16th notes at the following tempi:
 MM ♩ = 124, legato; MM ♩ = 100, 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.
- iv) Major in double thirds, sixteenth notes, two octaves legato, at MM ♩ = 64.

b) Chords:

Major, minor, dominant and diminished sevenths, four-note form, hands together, two octaves. Solid quarter notes, broken sixteenth notes at MM ♩ = 120; alternate patterns in sixteenth notes at MM ♩ = 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 ♩ = 100.

d) Octaves:

Major and harmonic and melodic minor, hands together, two octaves, staccato sixteenth notes at MM ♩ = 88.

Guitar

a) Scales:

All major and minor (harmonic and melodic) keys.
 Two octaves or three where possible.
 Scales in thirds - D major, b harmonic minor.
 Scales in sixths as above.
 In eighth note triplets and sixteenth notes at MM ♩ = 100.
 Tremolando.

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.
- c) Development of tone control.


Percussion

Focus to be on multiple percussion work as applied to repertoire selected. There will also be work with Latin instruments.

String Instruments

Scales:

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

Sixteenth notes at MM  = 92.

Three octaves.

Four notes/bow and mixed bowings.

Chromatic scales:

- one octave
- two, three, and four notes/bow.

Major scales in broken thirds:

- two octaves

Arpeggios:

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

Sixteenth notes at MM  = 92.

Three octaves.

Four notes/bow and mixed bowings.

Chromatic scales:

- one octave
- two, three, and four notes/bow

Major scales in broken thirds:

- two octaves

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.

Wind Instruments, Guitar, Voice, Percussion and String Instruments

At least two pieces 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.