Douglas College

EFFECTIVE: SEPTEMBER 2010
CURRICULUM GUIDELINES

A.	Division:	EDUCATION	Effective Date:		September 2010		
B.	Department / Program Area:	LANGUAGE, LITERATURE AND PERFORMING ARTS MUSIC	Revision	X	New Course		
			If Revision, Section(s) Revised:		F, M, N, Q		
			Date of Previous Revision:		September 2004		
			Date of Current Revision:		May 2010		

C: MUSC 2450 **D**: Private Lessons (Concentration) IV **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. In the field of composition, the development of the students' compositional voice will be guided on an individual basis. Open to University Transfer Music Program students only.

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

Primary Methods of Instructional Delivery and/or Learning Settings:

Private Lessons

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

1 hr per week for 12 weeks

Number of Weeks per Semester:

15

H: Course Prerequisites:

MUSC 2350

I: Course Corequisites:

Full University Transfer Music Program

J: Course for which this Course is a Prerequisite

None

K: Maximum Class Size:

N/A

L: PLEASE INDICATE:

	Non-Credit
	College Credit Non-Transfer
X	College Credit Transfer

SEE BC TRANSFER GUIDE FOR TRANSFER DETAILS (www.bctransferguide.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. The successful composition student should develop their compositional skills 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.
All major scales in broken thirds.
Chromatic, beginning on any note.
Two octaves and three where possible.
In sixteenth notes at MM quarter note = 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

To be played in the following keys: A flat, D flat, E flat, B, B flat and G flat major.
c sharp, f sharp, g sharp, b, b flat and e flat 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, two octaves, legato, in sixteenth notes, hands separately, 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.

Course Content continued:

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 = 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. Selected works from Goldenberg: *Modern School for Snare Drum* and/or selected etudes from Goldenberg: *Modern School for Xylophone.*

String Instruments
a) Scales:
All major and minor (natural, harmonic and melodic) keys.
Sixteenth notes at MM quarter note = 92.
Three octaves.
Four notes per bow and mixed bowings.
Chromatic scales:
- one octave
- two, three, and four notes per bow.

Major scales in broken thirds:
- two octaves.

b) Arpeggios:
All major and minor keys.
Sixteenth notes at MM quarter note = 92.
Three octaves.
Four notes per bow and mixed bowings.

Composition
Composition students will be expected to complete at least one major composition per term and will be expected to have a premiere performance of at least one piece per term. The student will be required to demonstrate a capacity to write sketches and shorter works in a variety of styles and instrumental genres.

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.

Course Content continued:

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. For composition students 30% of the total mark will be based on the required performance of a new piece.

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
Dean / Director	Registrar

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