



Division:

Effective Date:

Department /
Program Area:

Revision

New Course

If Revision, Section(s)
Revised:

:

Subject & Course No.	Descriptive Title	Semester Credits
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.		
Allocation of Contact Hours to Type of Instruction / Learning Settings	Course Prerequisites:	
Primary Methods of Instructional Delivery and/or Learning Settings:	Course Corequisites:	
Number of Contact Hours: (per week / semester for each descriptor)	Course for which this Course is a Prerequisite	
Number of Weeks per Semester:	Maximum Class Size:	

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.

Course Content:

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

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 quarter note = 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.

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 16th notes at: MM quarter note = 120, legato.

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

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

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

iv) Chromatic, beginning on any note, legato.

b) Chords:

Major and minor four-note form, hands together, two octaves.

Solid quarter notes at MM quarter note = 120; broken sixteenth notes at MM quarter note = 120; alternate patterns in sixteenth notes at MM quarter note = 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 quarter note = 96.

d) Octaves:

Major and harmonic and melodic minor, hands together, two octaves, staccato sixteenth notes at MM quarter note = 84.

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 = 80.

b) Cadences:

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

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.
-
- a) Snare Drum
All 26 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 minor (natural, harmonic and melodic) keys.
Two octaves.
In eighth notes at MM quarter note = 96.
Scales in octaves in eighth notes at MM quarter note = 80.
Chromatic - in sixteenth notes at MM quarter note = 76.
 - ii) Arpeggios:
All major and minor (natural, harmonic and melodic) keys.
Two octaves.
In eighth notes at MM quarter note = 96 and in triplet eighth notes at MM quarter note = 76.
Root position and inversions in eighth notes at MM quarter note = 80.
 - iii) Selected etudes from Goldenberg: *Modern School for Xylophone*.
 - a) Scales:
All major and minor (natural, harmonic, and melodic) keys.
In sixteenth notes at MM quarter note = 60.
Two octaves.
Two, three, and four notes per bow.
 - b) Arpeggios:
All major and minor keys.
Two octaves.
Three notes per bow.
- At least two to be selected by the instructor.
- At least one to be selected by the instructor.
- Selection of repertoire should encompass stylistic variety.
- At least two pieces to be selected by the instructor.
- 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.

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.

One quick study is to be performed at the jury examination.

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

- 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.

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.

Textbooks and Materials to be Purchased by Students

The instructor will recommend suitable materials.

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.

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

No.