

MUS-1471: APPLIED MUSIC II

Cuyahoga Community College

Viewing: MUS-1471 : Applied Music II

Board of Trustees:

March 2025

Academic Term:

Fall 2025

Subject Code

MUS - Music

Course Number:

1471

Title:

Applied Music II

Catalog Description:

Second level private instruction for music majors. Continued development of tone production, intonation, technical facility, rhythmic control, phrasing, stylistic interpretation and sight-reading skills. Standard repertoire including selected solo and method literature appropriate for second semester music majors. End of semester performance jury required. May be repeated up to 4 credits per instrument; only 1 credit total may be applied to degree requirements. As a final exam, students will play a performance jury in front of music faculty at the end of the term to demonstrate proficiency.

Credit Hour(s):

1

Other Hour(s):

7

Other Hour Details:

One hour private lesson and 7 hours of concentrated practice each week

Requisites

Prerequisite and Corequisite

MUS-1460 Applied Music I.

Outcomes

Course Outcome(s):

Accurately and musically perform selected two short solo pieces, two movements, or one long solo piece from first year college level literature in a performance setting.

Essential Learning Outcome Mapping:

Not Applicable: No Essential Learning Outcomes mapped. This course does not require application-level assignments that demonstrate mastery in any of the Essential Learning Outcomes.

Objective(s):

1. Demonstrate mastery of body and instrument placement.
 2. Perform major and minor scales, chromatic scales, or other patterns as presented from lesson work.
 3. Demonstrate accuracy of intonation, dynamics and rhythms playing selected method exercises.
 4. Show formal concert decorum and presentation while performing in a concert, recital or jury.
 5. Demonstrate successful sight-reading skills on selected ensemble or solo literature.
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Course Outcome(s):

Critique performances of professional or advanced students for their instrument, accurately identifying the historical eras of the pieces played, and relating playing techniques illustrated from personal experience and study.

Essential Learning Outcome Mapping:

Not Applicable: No Essential Learning Outcomes mapped. This course does not require application-level assignments that demonstrate mastery in any of the Essential Learning Outcomes.

Objective(s):

1. Describe personal playing techniques learned from lessons and exercises.
2. Review individual personal performances for accurate use of learned techniques.
3. Describe effective playing techniques witnessed in live performances of professional performers.
4. Identify the eras and genres of pieces reviewed in concert critiques.

Methods of Evaluation:

1. Ongoing review and evaluation of skill level by instructor on session-by-session basis.
2. Performance of solo literature and method material before jury of music faculty at end of semester.
3. Evaluation of solo performance and/or student recital before a live audience.
4. Participation in master classes.
5. Concert attendance and reviews.
6. Written critiques of professional and student performances assigned by instructor.

Course Content Outline:

1. String bass topics (The following will be covered in the lessons for string bass. Some topics are specific to the performance of Jazz Bass music.)
 - a. Technical facility
 - i. Instrument and body placement
 - ii. Bow placement
 - iii. Multi-movement facility
 - iv. Fingering hand strength
 - v. Bowing hand strength
 - vi. Bow styles and hand positions
 1. Spiccato
 2. Martel
 3. Slurs
 4. Pizzicato jazz bass line [Jazz studies]
 - vii. Left hand positions
 - viii. Right hand positions in solo classical literature
 - ix. Right hand positions for jazz rhythm and solo instrumental literature [Jazz Studies]
 - x. Scales
 1. Major, minor and whole tone
 2. Bass line construction in chord progressions [Jazz studies]
 - b. Stylistic and performance practices
 - i. Solo classical performance practices
 - ii. Working with accompanists
 - iii. Classical ensemble performance practices
 - iv. Jazz bass performance practices [Jazz Studies]
 - v. Sight-reading skill development
 - c. History and development of the string bass
 - d. Review of proper presentation practices
 - e. Evaluation techniques
 - i. Performance critiques
 1. Phrasing
 2. Intonation
 3. Musicianship
 4. Interpretation and communication

- ii. The inner dialogue of the performer
 - iii. Reviewing other artists
- 2. CLARINET TOPICS (The following will be covered in the lessons for Clarinet. Some topics are specific to the performance of jazz clarinet)
 - a. Technical facility
 - i. Instrument and body placement
 - ii. Finger dexterity
 - iii. Major, minor and whole tone scales
 - iv. Arpeggiation
 - v. Improvisation based upon scales and arpeggiation [Jazz studies]
 - vi. Articulation (tonguing and slurring)
 - vii. Embouchure and tone quality
 - viii. Breath control
 - b. Stylistic and performance practices
 - i. Solo classical performance practices
 - ii. Working with accompanists
 - iii. Classical ensemble performance practices
 - iv. Jazz performance practices [Jazz Studies]
 - v. Sight-reading skill development
 - c. History and development of the clarinet
 - d. Review of proper presentation practices
 - e. Evaluation techniques
 - i. Performance critiques
 - 1. Phrasing
 - 2. Intonation
 - 3. Musicianship
 - 4. Interpretation and communication
 - ii. The inner dialogue of the performer
 - iii. Reviewing other artists
- 3. Flute topics (The following will be covered in the lessons for flute. Some subjects are specific to the study of Jazz flute)
 - a. Technical facility
 - i. Instrument and body placement
 - ii. Finger dexterity
 - iii. Articulation
 - iv. Major, minor and whole tone scales
 - v. Arpeggiation
 - vi. Improvisation based on scales and arpeggiations [Jazz studies]
 - vii. Embouchure and tone quality
 - viii. Breath control
 - b. Stylistic and performance practices
 - i. Solo classical performance practices
 - ii. Working with accompanists
 - iii. Classical ensemble performance practices
 - iv. Jazz performance practices [Jazz Studies]
 - v. Sight-reading skill development
 - c. History and development of the flute
 - d. Review of proper presentation practices
 - e. Evaluation techniques
 - i. Performance critiques
 - 1. Phrasing
 - 2. Intonation
 - 3. Musicianship
 - 4. Interpretation and communication
 - ii. The inner dialogue of the performer
 - iii. Reviewing other artists
- 4. French Horn topics (The following will be covered in the lessons for French Horn)
 - a. Technical facility
 - i. Instrument and body placement
 - ii. Finger dexterity

- iii. Articulation
 - iv. Transposition to the interval of a third
 - v. Range expansion
 - 1. True and Practical range
 - 2. Farkas method range development
 - vi. Embouchure and tone quality
 - vii. Breath control and stamina
 - viii. Major and minor scales through 3 accidentals
 - b. Stylistic and performance practices
 - i. Solo classical performance practices
 - ii. Working with accompanists
 - iii. Classical ensemble performance practices
 - iv. Sight-reading skill development
 - c. History and development of the French Horn
 - d. Review of proper presentation practices
 - e. Evaluation techniques
 - i. Performance critiques
 - 1. Phrasing
 - 2. Intonation
 - 3. Musicianship
 - 4. Interpretation and communication
 - ii. The inner dialogue of the performer
 - iii. Reviewing other artists
5. Guitar topics (The following will be covered in the lessons for guitar)
- a. Technical facility
 - i. Finger dexterity
 - ii. Articulation
 - 1. Single note picking
 - 2. Double-stop picking
 - 3. Chord strumming
 - b. Review Fingerstyle
 - i. 1. Review releases
 - ii. Review Instrument position
 - 1. Barre chords on the A string
 - iii. Memorizing chord qualities
 - iv. Major scales
 - v. Harmonic minor scales
 - vi. Chromatic scales
 - vii. First inversion chords
 - viii. Blues chord sequence
 - ix. Reading a chord chart
 - x. Syncopated and jazz rhythms [Jazz studies]
 - c. Stylistic and performance practices
 - i. Solo classical performance practices
 - ii. Working as an accompanist
 - iii. Ensemble performance practices
 - iv. Sight-reading skill development
 - d. History and development of the guitar
 - e. Review of proper presentation practices
 - f. Evaluation techniques
 - i. Performance critiques
 - 1. Phrasing
 - 2. Intonation
 - 3. Musicianship
 - 4. Interpretation and communication
 - ii. The inner dialogue of the performer
 - iii. Reviewing other artists
6. Oboe topics (The following will be covered in the lessons for oboe)

- a. Technical facility
 - i. Instrument and body placement
 - ii. Reed-making
 - iii. Care of corks and skin pads
 - iv. Removal and straightening of keys
 - v. Mechanism care
 - vi. Finger dexterity
 - vii. Articulation
 - viii. Breath control review
 - ix. Review of circular breathing
 - x. Scale review
 - 1. Major scales
 - 2. Melodic and harmonic minor scales
 - 3. Whole tone scales
 - xi. Ornamentation
 - 1. Trills
 - 2. Grace notes
 - xii. Alternate Fingerings
 - b. Stylistic and performance practices
 - i. Solo classical performance practices
 - ii. Working with an accompanist
 - iii. Ensemble performance practices
 - c. Sight-reading skill development
 - d. History and development of the oboe/hautbois and English Horn
 - e. Review of proper presentation practices
 - f. Evaluation techniques
 - i. Performance critiques
 - 1. Phrasing
 - 2. Intonation
 - 3. Musicianship
 - 4. Interpretation and communication
 - ii. The inner dialogue of the performer
 - iii. Reviewing other artists
7. Percussion topics (The following will be covered in the lessons for percussion)
- a. Technical facility
 - i. Instrument and body placement
 - ii. Mallet grips
 - iii. Standard American drum rudiments
 - iv. Articulation
 - v. Scale and sticking review
 - 1. Major scales
 - 2. Melodic and harmonic minor scales
 - vi. Arpeggiations and sticking
 - vii. Reading drum chart figures
 - viii. Transcribing recorded percussion performances
 - b. Stylistic and performance practices
 - i. Solo keyboard performance practices
 - ii. Set-playing as an accompanist
 - 1. Popular song chart accompaniment [Jazz studies]
 - 2. Brazilian, Afro-Cuban, and funk styles [Jazz studies]
 - iii. Ensemble performance practices
 - c. Sight-reading skill development
 - d. History and development of keyboard percussion instruments
 - e. History of drum instruments
 - f. Review of proper presentation practices
 - g. Evaluation techniques
 - i. Performance critiques
 - 1. Phrasing
 - 2. Intonation

3. Musicianship
4. Interpretation and communication
- ii. The inner dialogue of the performer
- iii. Reviewing other artists
8. Piano topics (The following will be covered in the lessons for piano. Some topics are specific to the performance of jazz piano music.)
 - a. Technical facility
 - i. Review body and arm positioning
 - ii. Velocity and control
 - iii. Phrasing and wrist movement
 - iv. Continued concentration on tone and chord balance
 - v. Cantabile touch and depth of tone
 - vi. All types of minor scales
 - vii. Black key minor scales at 140=eighth note
 1. Varying touches
 2. Varying rhythms
 3. Contrasting dynamics
 - viii. Etude studies
 - ix. Memorization of extended works
 - b. Stylistic and performance practices
 - i. Memorizing a sonata from Baroque, Romantic or 20th-Century period
 - ii. Memorizing a prelude from Romantic or 20th-Century period
 - iii. American standard repertoire [Jazz studies]
 - iv. Popular song chart accompaniment [Jazz studies]
 - v. Improvisation in all the major and minor keys, using ii7, V7 and I. [Jazz Studies]
 - vi. Ensemble performance practices
 - c. Sight-reading skill development
 - i. Solo piano literature
 - ii. Accompanying a soloist
 - d. History and development of the piano
 - e. Review of proper presentation practices
 - f. Evaluation techniques
 - i. Performance critiques
 1. Phrasing
 2. Intonation
 3. Musicianship
 4. Interpretation and communication
 - ii. The inner dialogue of the performer
 - iii. Reviewing other artists
9. Saxophone topics (The following will be covered in the lessons for saxophone. Some topics are specific to the performance of jazz saxophone)
 - a. Technical facility
 - i. Instrument and body placement
 - ii. Reed care
 - iii. Finger dexterity
 - iv. Major, harmonic minor and whole tone scales
 - v. Arpeggiation
 - vi. Improvisation based upon scales and arpeggiation [Jazz studies]
 - vii. Articulation (tonguing and slurring)
 - viii. Refinement of embouchure
 - ix. Tone quality
 - x. Intonation concerns
 - xi. Breath control
 - xii. Ornamentation
 1. Trills
 2. Grace notes
 3. Alternate fingerings
 - b. Stylistic and performance practices

- i. Solo classical performance practices
 - 1. Bach transcription
 - ii. Working with accompanists
 - iii. Woodwind ensemble performance practice
 - iv. Phrasing in American standard song repertoire [Jazz Studies]
 - v. Blues and song forms
 - c. Sight-reading skill development
 - d. History and development of the saxophone
 - e. Review of proper presentation practices
 - f. Evaluation techniques
 - i. Performance critiques
 - 1. Phrasing
 - 2. Intonation
 - 3. Musicianship
 - 4. Interpretation and communication
 - ii. The inner dialogue of the performer
 - iii. Reviewing other artists
10. Trombone topic (The following will be covered in the lessons for Trombone. Some topics are specific to the performance of Jazz trombone)
- a. Technical facility
 - i. Instrument and body placement
 - ii. Articulation/Tonguing
 - iii. Embouchure techniques
 - 1. True range
 - 2. Practical range
 - iv. Range development
 - 1. Caruso method
 - 2. Melodic excerpts
 - v. Tone color
 - vi. Slide manipulation
 - vii. Intonation
 - viii. Scales
 - 1. Major
 - 2. Melodic minor
 - 3. Tenor and treble clef
 - ix. Arpeggiation
 - x. Improvisation based upon scales and arpeggiation [Jazz studies]
 - xi. Refinement of embouchure
 - b. Stylistic and performance practices
 - i. Solo classical performance practices
 - ii. Working with accompanists
 - iii. Ensemble performance practice
 - iv. Phrasing in American standard song repertoire [Jazz Studies]
 - v. Blues and song forms
 - c. Sight-reading skill development
 - d. History and development of the trombone
 - e. Review of proper presentation practices
 - f. Evaluation techniques
 - i. Performance critiques
 - 1. Phrasing
 - 2. Intonation
 - 3. Musicianship
 - 4. Interpretation and communication
 - ii. The inner dialogue of the performer
 - iii. Reviewing other artists
11. Trumpet topics (The following will be covered in the lessons for trumpet. Some topics are specific to the performance of Jazz trumpet)

- a. Technical facility
 - i. Instrument and body placement
 - ii. Articulation
 - 1. Tonguing (single and double)
 - 2. Lip slurs
 - iii. Embouchure techniques
 - 1. True range
 - 2. Practical range
 - iv. Range development
 - 1. Pedal tones
 - 2. Caruso method
 - 3. Melodic excerpts
 - v. Tone color
 - vi. Intonation
 - vii. Scales
 - 1. Major
 - 2. Melodic minor
 - viii. Arpeggiation
 - ix. Improvisation based upon scales and arpeggiation [Jazz studies]
 - x. Transposition (interval and clef)
 - b. Stylistic and performance practices
 - i. Solo classical performance practices
 - ii. Working with accompanists
 - iii. Ensemble performance practice
 - iv. Phrasing in American standard song repertoire [Jazz Studies]
 - c. Sight-reading skill development
 - d. History and development of the trumpet
 - e. Review of proper presentation practices
 - f. Evaluation techniques
 - i. Performance critiques
 - 1. Phrasing
 - 2. Intonation
 - 3. Musicianship
 - 4. Interpretation and Communication
 - ii. The inner dialogue of the performer
 - iii. Reviewing other artists
12. Tuba topics (The following will be covered in the lessons for tuba)
- a. Technical facility
 - i. Instrument and body placement
 - ii. Articulation
 - 1. Tonguing (single and double)
 - 2. Lip slurs
 - iii. Embouchure techniques
 - 1. True range
 - 2. Practical range
 - iv. Range development
 - 1. Pedal tones
 - 2. Caruso method
 - 3. Melodic excerpts
 - v. Tone color
 - vi. Intonation
 - vii. Scales
 - 1. Major
 - 2. Melodic minor
 - viii. Arpeggiation
 - ix. Transposition (interval and clef)
 - b. Stylistic and performance practices

- i. Solo classical performance practices
 - ii. Working with accompanists
 - iii. Ensemble performance practice
- c. Sight-reading skill development
- d. History and development of the tuba
- e. Review of proper presentation practices
- f. Evaluation techniques
 - i. Performance critiques
 - 1. Phrasing
 - 2. Intonation
 - 3. Musicianship
 - 4. Interpretation and Communication
 - ii. The inner dialogue of the performer
 - iii. Reviewing other artists
- 13. Viola topics (The following will be covered in the lessons for viola)
 - a. Technical facility
 - i. Instrument and body placement
 - ii. Bow placement
 - iii. Multi-movement facility
 - iv. Fingering hand strength
 - v. Bowing hand strength
 - vi. Bow styles
 - 1. Attack
 - 2. Release
 - 3. Spiccato
 - 4. Martel
 - 5. Slurs
 - 6. Pizzicato
 - vii. Left Hand positions
 - viii. Right hand positions in solo classical literature
 - ix. Major, minor and chromatic scales
 - b. Stylistic and performance practices
 - i. Solo classical performance practices
 - ii. Working with accompanists
 - iii. Classical ensemble performance practices
 - iv. Sight-reading skill development
 - c. History and development of the viola
 - d. Review of proper presentation practices
 - e. Evaluation techniques
 - i. Performance critiques
 - 1. Phrasing
 - 2. Intonation
 - 3. Musicianship
 - 4. Interpretation and communication
 - ii. The inner dialogue of the performer
 - iii. Reviewing other artists
- 14. Violin topics (The following will be covered in the lessons for violin)
 - a. Technical facility
 - i. Instrument and body placement
 - ii. Bow placement
 - iii. Multi-movement facility
 - iv. Fingering hand strength
 - v. Bowing hand strength
 - vi. Bow styles
 - 1. Attack
 - 2. Release
 - 3. Spiccato
 - 4. Martel

- 5. Slurs
 - 6. Pizzicato
 - vii. Left Hand positions
 - viii. Right hand positions in solo classical literature
 - ix. Major, minor and chromatic scales
 - b. Stylistic and performance practices
 - i. Solo classical performance practices
 - ii. Working with accompanists
 - iii. Classical ensemble performance practices
 - iv. Sight-reading skill development
 - c. History and development of the violin
 - d. Review of proper presentation practices
 - e. Evaluation techniques
 - i. Performance critiques
 - 1. Phrasing
 - 2. Intonation
 - 3. Musicianship
 - 4. Interpretation and communication
 - ii. The inner dialogue of the performer
 - iii. Reviewing other artists
15. Violoncello topics (The following will be covered in the lessons for "cello)
- a. Technical facility
 - i. Instrument and body placement
 - ii. Bow placement
 - iii. Multi-movement facility
 - iv. Fingering hand strength
 - v. Bowing hand strength
 - vi. Bow styles
 - 1. Attack
 - 2. Release
 - 3. Spiccato
 - 4. Martel
 - 5. Slurs
 - 6. Pizzicato
 - vii. Left hand positions
 - viii. Right hand positions in solo classical literature
 - ix. Major, minor and chromatic scales
 - b. Stylistic and performance practices
 - i. Solo classical performance practices
 - ii. Working with accompanists
 - iii. Basso Continuo style
 - iv. Classical ensemble performance practices
 - v. Sight-reading skill development
 - c. History and development of the violoncello
 - d. Review of proper presentation practices
 - e. Evaluation techniques
 - i. Performance critiques
 - 1. Phrasing
 - 2. Intonation
 - 3. Musicianship
 - 4. Interpretation and communication
 - ii. The inner dialogue of the performer
 - iii. Reviewing other artists
16. Voice topics (The following will be covered in the lessons for voice)
17. Technical facility
- a.
 - i. Posture review
 - ii. Review of breath dynamics
 - iii. Muscle control

- iv. Articulation
 - 1. Glottal and aspirate attacks
 - 2. Singing on the breath
- v. Tone quality and Resonance
- vi. Registers control
- vii. Intonation
- viii. Diction
 - 1. Vowel modification in vocal extremes
 - 2. Consonant enunciation
 - 3. Voiced and unvoiced sounds
- ix. Resonance adjustments
- b. Stylistic and performance practices
 - i. Solo classical performance practices
 - ii. Working with accompanists
 - iii. Sight-reading skill development
- c. History of vocal pedagogy
- d. Review of proper presentation practices
- e. Evaluation techniques
 - i. Performance critiques
 - 1. Phrasing
 - 2. Intonation
 - 3. Musicianship
 - 4. Interpretation and communication
 - ii. The inner dialogue of the performer
 - iii. Reviewing other artists

Resources

Adams, David. *A Handbook of Diction for Singers*. New York: Oxford Press, 1999.

Bachelder, Dan and Norman Hunt. *Guide for Teaching Brass*. 6th ed. Boston: McGraw-Hill, 2002.

Blades, James. *Percussion Instruments and Their History*. Rev. ed. Westport, Conn.: Bold Strummer, distr. by Pro/AM Music Resources, 1992.

Brindle, Reginald Smith. *Contemporary Percussion*. 2nd ed. New York: Oxford University Press, 1991.

The Instrumentalist Co. *Woodwind Anthology: A Compendium of Woodwind Articles from the Instrumentalist*. 4th ed. Northfield, Ill.: Instrumentalist Co., 1999.

The Instrumentalist Co. *Brass Anthology: A Collection of Brass Articles Published in the The Instrumentalist from 1947 to 1999*. 10th ed. Northfield, Ill.: Instrumentalist Pub. Co., 1999.

The Instrumentalist Co. *String Anthology: A Compendium of Articles on String Playing and Teaching from the Instrumentalist from 1946 to 1997*. Northfield, IL: Instrumentalist Pub., 1997.

Conable, Barbara. *The Structures and Movement of Breathing*. Chicago: GIA Publications, 2000.

Cook, Gary. *Teaching Percussion*. 2nd ed. New York: Schirmer Books, 1997.

Cummings, Barton. *Teaching Techniques on Brass Instruments*. Troy, MI: Encore Music Publications, 1997.

Drew, Lucas. *Essentials for the Double Bass*. London, England: Published for the Manchester Bass Week by Yorke Edition, 1985.

Emmons, Shirley, and Stanley Sonntag. *The Art of the Song Recital*. Rev. ed. Prospect Heights, IL: Waveland Press, 2002.

Miller, Richard. *The Structure of Singing: System and Art in Vocal Technique*. 2nd ed. New York: Schirmer Books, 1996.

Vennard, William. *Singing: The Mechanism and the Technic*. 5th ed. New York: C. Fischer, Inc., 1968.

Haggberg, Garry and Howard Roberts. *Guitar Compendium: the Praxis Method*. Rottenberg N., West Germany: Advance Music, 1989.

Johnson, Keith. *Brass Performance and Pedagogy*. Upper Saddle River, NJ: Prentice Hall, 2002.

Leavitt, William. *A Modern Method for Guitar*. 2nd ed. Boston, MA: Berklee Press, 1999.

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Miller, Richard. *On the Art of Singing*. New York: Oxford University Press, 1996.

Noad, Frederick. *The Complete Idiot's Guide to Playing the Guitar*. 2nd ed. Indianapolis, IN: Alpha, 2002.

Parkening, Christopher. *The Christopher Parkening Guitar Method*. 2nd ed. Chicago: Antigua Casa Sherry-Brener, 1997.

Paton, Jon Glenn and Van A. Christy. *Foundations in Singing: A Basic Textbook in Vocal Technique and Song Interpretation*. 7th ed. Boston, MA: McGraw-Hill, 2002.

Pujol, Emilio. *The Guitar Pedagogue in Escuela Razonada de la Guitarra*. Diss: Bowling Green State University, 1993.

Rehfeldt, Phillip. *Playing Woodwind Instruments: A Guide for Teachers, Performers and Composers*. Prospect Heights, IL: Waveland Press, 1998.

Reid, Rufus. *The Evolving Bassist: Comprehensive Methods in Developing a Total Musical Concept for the Aspiring Jazz Bass Player*. Millenium edit. Miami, FL: Myriad Ltd., 2000.

Saucier, Gene A. *Woodwinds: Fundamental Performance Techniques*. 2nd ed. Oxford, MA: Opus 2 Publishers, 2002.

Shearer, Aaron. *Learning the Classic Guitar, edited by Tom Poore*. 2nd ed. Pacific, MO: Mel Bay Publications, 1991.

Simandl, Franz. *New Method of the Double Bass*. Rev. ed. New York: C. Fischer, Inc., 1987.

Smith, Stan. *Jazz Harmony on the Guitar: A Linear/Structural Approach*. Milwaukee, WI: Hal Leonard Publishing Corp., 1999.

Vance, George and Annette Costanzi. *Progressive Repertoire for the Double Bass*. New York: C. Fischer, 2000.

Westphal, Frederick W. *A Guide to Teaching Woodwinds*. 5th ed. Dubuque, IA: W.C. Brown Publishers, 1990.

Whitener, Scott. *A Complete Guide to Brass: Instruments and Techniques*. 2nd ed. New York: Schirmer Books, 1997.

Mayer, Lyle V. *Fundamentals of Voice and Articulation*. 1st. McGraw-Hill Publishing, 2012.

Kagen, Sergius. *Music for the Voice: A Descriptive List of Concert and Teaching Material*. Indiana Press Publications, 1969.

Rosenberg, Marci Daniels, and Wendy D. LeBorgne. *The Vocal Athlete*. Plural Publishing, 2019.

Miller, Richard. *The Structure of Singing: System and Art in Vocal Technique*. Cengage Publishing, orig. 1986.

McCoy, Scott. *Your Voice: An Inside View*. Inside View Press, 2019.

Smith, W. Stephen. *The Naked Voice: A Wholistic Approach*. Oxford Press, 2007.

Cavally, Robert. *Melodious and Progressive Studies for the Flute*. Groth Music,

Hite, David, ed. *Melodious and Progressive Studies for Clarinet*. Groth Music,

Hite, David. *Melodious and Progressive Studies for Saxophone*. Southern Music,

Hite, David. *Melodious and Progressive Studies for Oboe*. Southern Music,

Hawkins, Alan. *Melodious and Progressive Studies for the Bassoon*. Southern Publishing,

Baermann, Carl. *Complete Method for the Clarinet*. Jeanne Publishing,

Lehrer, Charles-David. *Forty Barrett Method Progressive Melodies for Oboe*. Bocal Music,

Rose, Cyrille. *32 Rose Etudes for Clarinet*. Carl Fischer Publishers,

Young, Dr. Jerry, and Wesley Jacobs. *The Complete J.B. Arban Method for Tuba*. Encore Music Publishing,

Rochut, Joannes. *120 Melodious Etudes for Trombone*. Carl Fischer,

Harrison, Scott, and Jessica O'Brian, editors. *Teaching Singing in the 21st Century*. Springer Dordrecht, 2014.

Niehaus, Lennie. *Advanced Conception for Saxophone*. Try Publishing, 1964.

Lewis, Jeff. *10 Jazz Etudes for Trumpet*. Independently Published, 2019.

Pottag, Max, and Albert Andraud. *335 Selected Melodious Progressive Technical Studies for French Horn*. Southern Music Company, 1961.

Barbetou, Georges. *Etudes Classique pour Cor (French Horn)*. Choudens Publications,

Clark, Larry, and Sean O'Loughlin. *Melodious Etudes for Trumpet*. Carl Fischer,

Brandt, Vassily. *34 Etudes for Trumpet*. International Music Company (Nagel), 1956 orig.

Bitsch, Marcel. *Vingt Etudes pour Trompette*. Editions Musicales Aphonse Leduc,

Schlossburg, Max. *Daily Drills and Technical Studies for Trumpet*. Groth Music,

Slone, Ken, and Jamey Aebersold. *28 Modern Jazz Trumpet Solos*. Alfred Music, 1983.

Fink, Seymour. *Mastering Piano Technique: A Guide for Students, Teachers, and Performers*. Amadeus Publishing, 2003.

Hinson, Maurice and Wesley Roberts. *Guide to the Pianist's Repertoire*. Indiana University Press, 2013.

Lancaster, E.L., and Kenon Renfrow. *Piano Masterworks for Teaching and Performance*. Alfred Music, 2015.

Chung, Brian, and Dennis Thurmond. *Improvisation for the Piano: A Systematic Approach for the Classically-Trained Pianist*. Alfred Music, 2007.

Resources Other

Listed above are general resources for each instrument or instrument family arranged in alphabetical order by author, not by instrument.

1. Voice website: [website: www.nats.org](http://www.nats.org)
2. Clarinet website: <https://clarinet.org>
3. Double Reed website: <https://www.idrs.org>
4. Flute website: <https://www.nfaonline.org>
5. Saxophone website: <https://www.saxophonealliance.org>
6. Brass instrument website: <https://www.historicbrass.org>
7. French horn website: <https://www.hornsociety.org>
8. Trumpet website: <https://www.trumpetguild.org>
9. Trombone website: <https://www.trombone.org>
10. Tuba and Euphonium website: <https://iteaonline.org>
11. Percussion website: <https://www.pas.org>
12. String website: www.thestrad.com
13. String website: www.astastrings.org
14. Bass website: www.isbworldoffice.com
15. Piano website: <https://www.cliburn.org>
16. Local piano website: <https://www.pianocleveland.org>
17. Guitar website: <https://guitar.com>
18. Transfer program from Tri-C to Berklee College of Music: <https://www.berklee.edu/>
19. Transfer program from Tri-C to Hartt School of Music: <https://www.hartford.edu/academics/schools-colleges/hartt/academics/music>

Instructional Services

OAN Number:

Transfer Assurance Guide OAH020 (2 of 4 courses, any 1 of the 4 courses may be taken)

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