

MUS-2461: APPLIED MUSIC III

Cuyahoga Community College

Viewing: MUS-2461 : Applied Music III

Board of Trustees:

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Academic Term:

Fall 2025

Subject Code

MUS - Music

Course Number:

2461

Title:

Applied Music III

Catalog Description:

Third level applied instruction in musical instruments and voice for college students pursuing degrees in music. Continued development of tone production, intonation, technical facility, rhythmic control, phrasing, stylistic interpretation and sight-reading skills. Development of standard repertoire including selected solo and method literature appropriate for third semester music majors. Analysis of the forms of music for the individual instrument and their historical perspective. End of semester performance jury required. May be repeated up to 8 credits per instrument; only 2 credits total may be applied to degree requirements.

Credit Hour(s):

1

Other Hour(s):

7

Other Hour Details:

An hour private lesson and 7 hours of concentrated practice are required each week

Requisites

Prerequisite and Corequisite

MUS-1471 Applied Music II, or departmental approval.

Outcomes

Course Outcome(s):

Perform at least two short solo works or one long solo piece from second-year college-level repertoire in a public or juried performance, demonstrating accuracy of intonation and rhythm, and appropriate dynamics and musicality.

Objective(s):

1. Perform scales of all forms, and other patterns showing facility of movement as presented from lesson work.
2. Demonstrate accuracy of intonation, dynamics, and rhythm with selected method exercises and etudes or orchestral excerpts from literature for the individual instrument.
3. Demonstrate successful sight-reading skills on selected intermediate ensemble or solo literature.
4. Show formal concert decorum and presentation while performing in concert, recital or jury.
5. Review his/her own personal performance for areas of improvement.

Course Outcome(s):

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

Objective(s):

1. Name the composer(s) of the works performed and describe their era or style.
2. Describe personal playing techniques learned from lessons and exercises
3. Describe effective playing techniques witnessed in live performances of professional performers.
4. Review individual personal performance for accurate use of learned techniques.

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. Participation in master classes
4. Self-recorded practice sessions for review with 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. Scales and patterns (two octaves)
 1. All Major scales
 2. All Harmonic and Melodic Minor scales
 3. Chromatic scales
 4. Patterns and hand positions
 5. Major and Minor modes
 - ii. Method literature
 - b. Stylistic and Performance Practices
 - i. The Orchestral idiom
 1. Performance techniques
 2. Popular and important orchestral excerpts
 3. Aspects of geographically-based orchestras
 - ii. Selected classical bass solo pieces
 - iii. Construction of bass lines in jazz [Jazz Studies]
 1. Blues patterns
 2. Classic Bass lines
 3. Transcriptions of improvised bass solos by master jazz bass players
 - c. Sight-reading review
 - i. Orchestral and solo classical pieces
 - ii. Jazz improvisation within chordal structure [Jazz Studies]
 - d. History of the String Bass
 - i. Composers for bass
 - ii. Historical perspectives
 - iii. Formal Analysis
 - e. Review of psychological and physiological problems of performance
2. CLARINET TOPICS (The following will be covered in the lessons for Clarinet. Some topics are specific to the performance of Jazz Clarinet Music.)
 - a. Technical facility
 - i. Scales and patterns (two octaves)
 1. All Major scales
 2. All Natural, Harmonic and Melodic Minor scales
 3. Chromatic scales
 4. Arpeggiations and thirds
 5. Major and Minor modes
 - ii. Method literature
 - b. Stylistic and Performance Practices
 - i. The Orchestral idiom
 1. Performance techniques
 2. Popular and important orchestral excerpts
 3. Aspects of geographically-based orchestras
 - ii. Selected classical Bb Clarinet solo pieces

- iii. Improvisations of American standard songs and blues [Jazz studies]
 - iv. Transcriptions of improvised solos by master jazz clarinet players [Jazz studies]
 - c. Sight-reading review
 - i. Orchestral and solo classical pieces
 - ii. Jazz improvisation within chordal structure [Jazz Studies]
 - d. History of the Clarinet
 - i. Composers for clarinet and their eras
 - ii. Historical perspectives
 - iii. Formal Analysis
 - e. Review of psychological and physiological problems of performance
- 3. FLUTE TOPICS (The following will be covered in the lessons for Flute. Some topics are specific to the performance of Jazz Flute Music.)
 - a. Technical facility
 - i. Scales and patterns (two octaves)
 - 1. All Major scales
 - 2. All Natural, Harmonic and Melodic Minor scales
 - 3. Chromatic scales
 - 4. Thirds and Arpeggiations
 - 5. Major and Minor modes
 - ii. Ornamentation
 - 1. Trills
 - 2. Grace notes
 - 3. Double-tonguing
 - iii. Method literature
 - b. Stylistic and Performance Practices
 - i. The Orchestral idiom
 - 1. Performance techniques
 - 2. Popular and important orchestral excerpts
 - 3. Aspects of geographically-based orchestras
 - ii. Selected classical Flute solo pieces
 - iii. Improvisations of American standard songs and blues[Jazz studies]
 - iv. Transcriptions of improvised solos by master jazz flute players [Jazz studies]
 - c. Sight-reading review
 - i. Orchestral and solo classical pieces
 - ii. Jazz improvisation within chordal structure [Jazz Studies]
 - d. History of the Flute
 - i. Composers for flute and their eras
 - ii. Harmonic idioms
 - iii. Formal analysis (AB, ABA, Theme and Variation)
 - iv. Historical perspectives
 - e. Review of psychological and physiological problems of performance
- 4. FRENCH HORN TOPICS (The following will be covered in the lessons for French Horn.)
 - a. Technical facility
 - i. Scales and patterns (two octaves)
 - 1. All Major scales
 - 2. All Natural, Harmonic and Melodic Minor scales
 - 3. Chromatic scales
 - 4. Thirds and Arpeggiations
 - 5. Major and Minor modes
 - ii. Ornamentation and effects
 - 1. Muting
 - 2. Alternate fingering
 - 3. Flutter tonguing
 - 4. Glissando
 - 5. Tone altering
 - iii. Method literature
 - 1. Transposition
 - 2. Muting techniques
 - b. Stylistic and Performance Practices

- i. The Orchestral idiom
 - 1. Performance techniques
 - 2. Popular and important orchestral excerpts
 - 3. Aspects of Geographically-based orchestras
 - ii. Selected classical French Horn solo pieces
 - c. Sight-reading review
 - i. Orchestral pieces
 - ii. Solo classical pieces
 - d. The History of Horns
 - i. Composers for French Horn
 - ii. Historical idioms
 - iii. Formal Analysis
 - e. Review of psychological and physiological problems of performance
- 5. GUITAR TOPICS (The following will be covered in the lessons for guitar. Some topics are specific to the performance of Jazz guitar Music.)
 - a. Technical facility
 - i. Scales, patterns and three-note inversions (two octaves)
 - 1. All Major and Minor scales in two positions
 - 2. All Harmonic and Melodic Minor scales
 - 3. Thirds and Arpeggiations, augmented and diminished sevenths
 - ii. E-string bass first inversion chords
 - 1. Major and Minor
 - 2. Dominant seventh
 - 3. Major seventh
 - 4. Added sixth chord qualities
 - iii. E-string root barre chords and extensions
 - iv. A-string root barre chords and extensions
 - v. General Hybrid chords
 - vi. General Extended chords [Jazz Studies]
 - 1. Sixths
 - 2. Ninths
 - 3. Elevenths
 - 4. Minor ninths
 - 5. Minor sevenths, flat fifths
 - 6. Diminished sevenths
 - vii. Method literature for fingering and chord review
 - b. Stylistic and Performance Practices
 - i. Solo fingerstyle techniques
 - 1. Bending
 - 2. The snap
 - 3. Vibrato (side-to-side and up-and-down)
 - 4. Pull-off
 - 5. Hammer-on
 - 6. Mute
 - ii. Accompaniment arpeggiation, strumming and picking
 - iii. Selected solo literature for second year advanced students
 - iv. Tone modifications and diversity
 - v. Construction of chord sequences for American standard song and jazz repertoire [Jazz Studies]
 - vi. Twelve-bar blues chord patterns [Jazz Studies]
 - vii. Transcriptions of improvised solos by master jazz guitar players
 - c. Sight-reading skill review
 - i. Solo classical styles
 - ii. Jazz reading and improvisation within diatonic structure [Jazz Studies]
 - iii. Big Band charts
 - iv. Standard progressions
 - v. Blues forms
 - vi. Comping from a lead sheet
 - d. The History of the guitar

- i. Composers for guitar music
 - ii. Historical eras and styles
 - iii. Formal Analysis
- e. Review of psychological and physiological problems of performance
- 6. OBOE TOPICS (The following will be covered in the lessons for Oboe.)
 - a. Technical facility
 - i. Scales and patterns (two octaves)
 - 1. All Major scales using varied slurring and rhythms
 - 2. All Natural, Harmonic and Melodic Minor scales
 - 3. All Arpeggiations
 - 4. Thirds and fourths
 - 5. Major and Minor seventh chords
 - ii. Tonal textures in varied registers
 - iii. Reed selection and adjusting out-of-balance reeds
 - 1. Legato and staccato tonguing problems and cures
 - 2. Method literature
 - b. Review of reed-making and application of mouthpieces
 - c. Stylistic and Performance Practices
 - i. The Orchestral idiom
 - 1. Performance techniques
 - 2. Popular and important orchestral excerpts
 - 3. Aspects of geographically-based orchestras
 - ii. Selected classical oboe solo pieces
 - d. Sight-reading review
 - i. Orchestral literature
 - ii. Solo pieces
 - e. The History of the Oboe
 - i. Composers for Oboe
 - ii. Historical eras
 - iii. Formal Analysis
 - f. Review of psychological and physiological problems of performance
- 7. PERCUSSION TOPICS (The following will be covered in the lessons for Percussion. Some topics are specific to the performance of Jazz percussion Music.)
 - a. Technical facility
 - i. Scales and patterns (two octaves)
 - 1. All Major and Minor scales with correct sticking
 - 2. All Major and Minor arpeggios
 - 3. Major and Minor scales through three sharps and three flats in thirds
 - b. Stylistic and performance practices
 - i. Orchestral percussion
 - 1. Pitched instruments
 - 2. Unpitched instruments
 - ii. Solo classical music for keyboard percussion
 - 1. Mallet control
 - 2. Articulation
 - iii. Solos from American standard song and blues repertoire [Jazz Studies]
 - iv. Drum set with ensembles [Jazz Studies]
 - 1. Solo passages (Fours and Eights)
 - 2. Latin Pop Styles, including Samba, Baio, Afro-Cuban 6/8 and Afro-Cuban Mambo
 - 3. Brushes with ballads
 - 4. Medium Swing
 - c. Sight-reading review
 - i. Orchestral literature
 - ii. Solo pieces
 - iii. Utilizing a lead sheet to accompany with drum set. [Jazz Studies]
 - d. The History of Percussion instruments
 - i. Period uses of percussion instruments
 - ii. Historical idioms for drums

- iii. Historical idioms for mallet instruments
 - iv. Formal Analysis
 - e. Review of psychological and physiological problems of performance
- 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. Scales and patterns (four octaves)
 - 1. All Major scales, varying touches and rhythms
 - 2. All Harmonic and Melodic Minor scales, varying touches and rhythms
 - 3. White key Major and Minor scales in thirds/sixths
 - ii. Voicing and arpeggiations with 6th, 7th, and 9th extensions [Jazz Studies]
 - 1. Major Chords
 - 2. Minor Chords
 - 3. Diminished Chords
 - 4. Augmented Chords
 - iii. Method literature
 - 1. Specific technical problems
 - 2. Dexterity studies
 - b. Stylistic and Performance Practices
 - i. Solo works for third level students
 - 1. Three French suite movements OR
 - 2. Prelude and Fugue by J.S. Bach
 - 3. Performance techniques
 - ii. The American Standard Song repertoire
 - 1. Form and memorization
 - 2. Performance techniques
 - iii. Accompanying techniques [Traditional and Jazz Studies]
 - iv. Improvisations with common chord progressions from American Song repertoire [Jazz Studies]
 - v. Construction of bass lines and chords in jazz [Jazz Studies]
 - 1. Blues patterns
 - 2. Boogie Woogie patterns
 - 3. Classic Bass lines
 - 4. Improvised solos by master jazz piano players
 - c. Sight-reading review
 - i. Classical pieces
 - ii. Jazz improvisation within chordal structure [Jazz Studies]
 - d. History of the Piano
 - i. Composers for piano
 - 1. Classical
 - 2. Jazz
 - ii. Historical and stylistic perspectives
 - iii. Formal Analysis
 - e. Review of psychological and physiological problems of performance
- 9. SAXOPHONE TOPICS (The following will be covered in the lessons for saxophone. Some topics are specific to the performance of Jazz Saxophone Music.)
 - a. Technical facility
 - i. Scales and patterns (two octaves)
 - 1. All Major scales
 - 2. All Natural, Harmonic and Melodic Minor scales
 - 3. All scales in Thirds and Arpeggiations
 - 4. All Diminished chords in arpeggio form, with 7ths
 - 5. All Augmented chords in arpeggio form, with 7ths
 - ii. Vibrato
 - 1. Jaw movements
 - 2. Vowel quality ("ah" - "ee")
 - 3. Use in music literature
 - iii. Clean Articulation
 - iv. Breathing techniques to improve articulation
 - v. Concert key transposition

1. E-flat Alto
 2. B-flat Tenor
 3. E-flat Baritone
 - b. Stylistic and Performance Practices
 - i. The Orchestral idiom
 1. Performance techniques
 2. Popular and important orchestral excerpts
 3. Aspects of geographically-based orchestras
 - ii. Selected classical Saxophone solo pieces
 - iii. Improvisations of American standard songs and blues [Jazz studies]
 - iv. Transcriptions of improvised solos by master jazz saxophone players [Jazz studies]
 - c. Sight-reading review
 - i. Orchestral and solo classical pieces
 - ii. Jazz improvisation within chordal structure [Jazz Studies]
 - d. History of the Saxophone
 - i. Composers for Saxophone and their eras
 - ii. Harmonic idioms
 - iii. Formal analysis
 - iv. Historical perspectives
 - e. Review of psychological and physiological problems of performance
10. TROMBONE TOPICS (The following will be covered in the lessons for Trombone Some topics are specific to the performance of Jazz Trombone Music.)
- a. Technical facility
 - i. Scales and patterns (two octaves)
 1. All Major scales
 2. All Melodic Minor scales
 - ii. Clefs and Transposition
 1. Advanced Tenor and treble clef melodies
 2. Simple alto clef melodies
 3. Bass line chord symbol transpositions from commercial music
 4. Chord symbol transposition to and from B-flat with arpeggiation
 5. Concert key transposition
 - b. Stylistic and Performance Practices
 - i. The Orchestral idiom
 1. Performance techniques
 2. Popular and important orchestral excerpts
 3. Aspects of geographically-based orchestras
 - ii. Selected classical Trombone solo pieces (Transcribed and 20th Century)
 - iii. Improvisations of American standard songs and blues [Jazz studies]
 - iv. Transcriptions of improvised solos by master jazz trombone players [Jazz studies]
 - c. Sight-reading review
 - i. Orchestral and solo classical pieces
 - ii. Jazz improvisation within chordal structure [Jazz Studies]
 1. Phrase memory
 2. Melodic anticipation
 - iii. Big Band Literature
 - iv. Ensemble figuration and phrasing
 - d. History of the Trombone
 - i. Composers for Trombone and their eras
 - ii. Harmonic idioms
 - iii. Formal analysis
 - iv. Historical perspectives
 - e. Review of psychological and physiological problems of performance
11. TRUMPET TOPICS (The following will be covered in the lessons for Trumpet Some topics are specific to the performance of Jazz Trumpet Music.)
- a. Technical facility
 - i. Scales and patterns (two octaves)
 1. All Major scales
 2. All Melodic Minor scales
 3. Chromatic Scales

- 4. Modes
 - 5. Diatonic 7th chord arpeggios, with extensions and alterations [Jazz Studies]
 - ii. Clefs and Transposition
 - 1. Tenor, alto and treble clef melodies
 - 2. Chord symbol transposition from commercial music literature
 - 3. Concert key transposition
 - b. Stylistic and Performance Practices
 - i. The Orchestral idiom
 - 1. Performance techniques
 - 2. Popular and important orchestral excerpts
 - 3. Concerto form and cadenza composition
 - a. Geographical aspects of orchestras
 - ii. Selected classical Trumpet solo pieces of advanced difficulty
 - iii. Improvisations and American standard songs and blues [Jazz studies]
 - iv. Transcriptions of improvised solos by master jazz trumpet players [Jazz studies]
 - c. Sight-reading review
 - i. Orchestral and solo classical pieces
 - ii. Jazz improvisation within chordal structure [Jazz Studies]
 - 1. Phrase memory
 - 2. Melodic anticipation
 - iii. Big Band Literature
 - iv. Ensemble figuration and phrasing
 - d. History of the Trumpet
 - i. Composers for Trumpet and their eras
 - ii. Harmonic idioms
 - 1. Formal analysis
 - 2. Historical perspectives
 - e. Review of psychological and physiological problems of performance
12. TUBA TOPICS (The following will be covered in the lessons for Tuba. Some topics are specific to the performance of Jazz Tuba Music.)
- a. Technical facility
 - i. Scales and patterns (two octaves)
 - 1. All Major scales
 - 2. All Melodic Minor scales
 - 3. Dorian scale in all keys
 - ii. Clefs and Transposition
 - 1. Alto, Tenor and treble clef melodies
 - 2. Interval transposition to keys of C, D, F, and G
 - 3. Bass line chord symbol transpositions from commercial music
 - 4. Chord symbol transposition to and from C Major with arpeggiation
 - iii. Tone Color devices
 - 1. Flutter-tonguing
 - 2. Growl
 - 3. Tone alteration
 - b. Stylistic and Performance Practices
 - i. The Orchestral idiom
 - 1. Performance techniques
 - 2. Popular and important orchestral excerpts
 - 3. Aspects of geographically-based orchestras
 - ii. Selected classical Tuba solo pieces (Transcribed and 20th Century)
 - iii. Improvisations of American standard songs and blues [Jazz studies]
 - iv. Transcriptions of improvised solos by master jazz players [Jazz studies]
 - v. Creation of simple walking jazz bass lines [Jazz Studies]
 - vi. Big Band and Dixie styles [Jazz Studies]
 - c. Sight-reading review
 - i. Orchestral and solo classical pieces
 - ii. Jazz improvisation within chordal structure [Jazz Studies]
 - 1. Phrase memory
 - 2. Melodic anticipation

- iii. Big Band and Dixie Literature
 - iv. Ensemble figuration and phrasing
 - d. History of the Tuba
 - i. Composers for Tuba and their eras
 - ii. Harmonic idioms
 - 1. Formal analysis
 - 2. Historical perspectives
 - e. Review of psychological and physiological problems of performance
13. VIOLA TOPICS (The following will be covered in the lessons for Viola.)
- a. Technical facility
 - i. Scales and patterns (two or three octaves)
 - 1. All Major scales in thirds and octaves using varied patterns and bowings
 - 2. All Natural, Harmonic and Melodic Minor scales and arpeggiations
 - 3. G and Gb scales in three octaves
 - ii. Advanced bowing techniques using varied rhythmic patterns and hand positions, with harmonics and slurs
 - 1. Pizzicato
 - 2. Spiccato
 - 3. Tremolo
 - 4. Glissando
 - b. Stylistic and Performance Practices
 - i. The Orchestral idiom
 - 1. Performance techniques
 - 2. Popular and important orchestral excerpts
 - 3. Aspects of geographically-based orchestras
 - 4. Selected classical viola solo pieces
 - c. Sight-reading review
 - i. Orchestral literature
 - ii. Chamber works
 - iii. Solo pieces
 - d. The History of the Viola
 - i. Composers for Viola
 - ii. Historical eras
 - iii. Formal Analysis
 - e. Review of psychological and physiological problems of performance
14. VIOLIN TOPICS (The following will be covered in the lessons for Violin.)
- a. Technical facility
 - i. Scales and patterns (two or three octaves)
 - 1. All Major scales in thirds and octaves using varied patterns and bowings
 - 2. All Natural, Harmonic and Melodic Minor scales and arpeggiations
 - 3. G and Gb scales in three octaves
 - ii. Advanced bowing techniques using varied rhythmic patterns and hand positions, with harmonics and slurs
 - 1. Pizzicato
 - 2. Spiccato
 - 3. Tremolo
 - 4. Glissando
 - b. Stylistic and Performance Practices
 - i. The Orchestral idiom
 - 1. Performance techniques
 - 2. Popular and important orchestral excerpts
 - 3. Geographical aspects of orchestras
 - 4. Selected classical violin solo pieces
 - c. Sight-reading review
 - i. Orchestral literature
 - ii. Chamber works
 - iii. Solo pieces
 - d. The History of the Violin
 - i. Composers for Violin
 - ii. Historical eras
 - iii. Formal Analysis
 - e. Review of psychological and physiological problems of performance

15. VIOLONCELLO TOPICS (The following will be covered in the lessons for "cello.)
 - a. Technical facility
 - i. Scales and patterns (two or three octaves)
 1. All Major scales in thirds and octaves using varied patterns and bowings
 2. All Natural, Harmonic and Melodic Minor scales and arpeggiations
 3. G and Gb scales in three octaves
 - ii. Advanced bowing techniques using varied rhythmic patterns and hand positions, with harmonics and slurs
 1. Pizzicato
 2. Spiccato
 3. Tremolo
 4. Glissando
 - b. Stylistic and Performance Practices
 - i. The Orchestral idiom
 1. Performance techniques
 2. Popular and important orchestral excerpts
 3. Geographical aspects of orchestras
 4. Selected classical "cello solo pieces
 - c. Sight-reading review
 - i. Orchestral literature
 - ii. Chamber works
 - iii. Solo pieces
 - d. The History of the "Cello
 - i. Composers for "Cello
 - ii. Historical eras
 - iii. Formal Analysis
 - e. Review of psychological and physiological problems of performance
16. VOICE TOPICS (The following will be covered in the lessons for Voice. Some topics are specific to the performance of Jazz vocal Music.)
 - a. Technical facility
 - i. Vocal Production
 1. Portamento
 2. Dynamics
 3. Even scalar movement
 4. Even tone with varied vowels
 5. Beginning and ending phrase articulation
 - ii. Vocal Embellishments
 1. Trill, vibrato and tremolo
 2. Grace note
 3. Mordent
 4. Appoggiatura
 5. Acciaccatura
 6. Turn or gruppetto
 7. Style accents
 - iii. Method literature choices from one or more of the following: Concone, Panofka, Vaccai, Marchezi)
 1. Intonation practice
 2. Evenness of tone
 3. Vocal ornamentation
 4. Intervalic connection
 - b. Stylistic and Performance Practices
 - i. Art Song Literature
 1. Lieder
 2. Canzone
 3. Chanson
 4. Air
 5. General Performance techniques
 - ii. Italian or English Baroque Opera
 1. Recitative style
 2. Aria Literature
 - iii. French or German Classical Opera

- iv. Italian Romantic
- v. Modern works
- vi. Standard American Song Literature [Jazz Studies]
- c. Sight-reading review
 - i. Solo pieces
 - ii. Ensemble literature
- d. History of Vocal Music in song, musical theatre and opera
 - i. Composers for voice and their eras
 - ii. Harmonic idioms
 - iii. Formal analysis (Recitative, Aria forms, Text settings)
 - iv. Historical perspectives
- e. Review of psychological and physiological problems of performance

Resources

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Resources Other

1. Radionoff, Sharon Lynn.
2. Objective Measures of Vocal Production During the Course of Singing Study. Publish info 1996. Thesis (Ph. D.)--Michigan State University, School of Music, 1996
3. National Association of Teachers of Singing website: www.nats.org
4. Voice website: [website: www.nats.org \(http://www.nats.org\)](http://www.nats.org)
5. Clarinet website; <https://clarinet.org>
6. Double Reed website: <https://www.idrs.org>
7. Flute website: <https://www.nfaonline.org>
8. Saxophone website: <https://www.saxophonealliance.org>
9. Brass instrument website: <https://www.historicbrass.org>
10. French horn website: <https://www.hornsociety.org>
11. Trumpet website: <https://www.trumpetguild.org>
12. Trombone website: <https://www.trombone.org>
13. Tuba and Euphonium website: <https://iteaonline.org>
14. Percussion website: <https://www.pas.org>
15. String website: [www.thestrads.com \(http://www.thestrads.com\)](http://www.thestrads.com)
16. String website: [www.astastrings.org \(http://www.astastrings.org\)](http://www.astastrings.org)
17. Bass website: [www.isbworldoffice.com \(http://www.isbworldoffice.com\)](http://www.isbworldoffice.com)
18. Piano website: <https://www.cliburn.org>
19. Local piano website: <https://www.pianocleveland.org>
20. Guitar website: <https://guitar.com>
21. Transfer program from Tri-C to Berklee College of Music: <https://www.berklee.edu/>
22. Transfer program from Tri-C to Hartt School of Music: <https://www.hartford.edu/academics/schools-colleges/hartt/academics/music> (<https://www.hartford.edu/academics/schools-colleges/hartt/academics/>)
23. The Music Counterparts maintain an extensive up-to-date list of approved literature resources appropriate for this level of applied music. The list may be obtained from the Music Department Coordinator on each campus. Listed above are general resources for each instrument in alphabetical order by author.

Instructional Services**OAN Number:**

Transfer Assurance Guide OAH020 (3 of 4 courses, any 1 of the 4 courses may be taken)

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