

# MUS-2471: APPLIED MUSIC IV

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## Cuyahoga Community College

**Viewing: MUS-2471 : Applied Music IV**

**Board of Trustees:**

March 2025

**Academic Term:**

Fall 2025

**Subject Code**

MUS - Music

**Course Number:**

2471

**Title:**

Applied Music IV

**Catalog Description:**

Fourth 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 fourth semester music majors. Introduction to beginning teaching issues and techniques for the individual instruments. End of semester performance jury required. May be repeated up to 4 credits per instrument; only 1 credit 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-2461 Applied Music III, or departmental approval.

## Outcomes

**Course Outcome(s):**

Perform at least two solo works from second-year college-level repertoire in a public or juried performance, demonstrating accuracy of intonation and rhythm, and appropriate phrasing, 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, rhythm, and phrasing 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. Describe challenges and problems for beginning applied music students and their solutions.
5. Discuss the grading levels for beginning literature for the individual instrument, including appropriate solo, ensemble, method studies and orchestral pieces for beginning students.
6. Describe the care and maintenance of the individual instrument for beginning students.

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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.

**Objective(s):**

1. Name the composer(s) of the works performed and describe their era or style.
  2. Explain the musical characteristics within the pieces performed which give indication of musical period or era.
  3. Review his/her own personal performance for areas of improvement.
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**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 a 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. Church modes
    - ii. Method literature
  - b. Stylistic and Performance Practices
    - i. The Orchestral idiom
      1. Performance techniques
      2. Popular and important orchestral excerpts
      3. Tone modifications and diversity
      4. Selected classical bass solo pieces
    - ii. Construction of bass lines in jazz [Jazz Studies]
      1. Blues chord patterns
      2. Transcriptions of improvised bass solos by master jazz bass players
  - c. Sight-reading skill review
    - i. Orchestral and classical solo pieces
    - ii. Jazz reading and improvisation within chordal structures [Jazz Studies]
  - d. Instruction of beginning bass students
    - i. General problems and solutions of young players
    - ii. Bow and instrument choices for young students
    - iii. Instrument Care
    - iv. Articulation and flexibility exercises for young players
    - v. Tone production techniques for beginners
    - vi. Grading levels of difficulty in literature
      1. Solo works
      2. Ensemble works
      3. Orchestral works
    - vii. Method books
      1. Skill building
      2. Technical problems and solutions
  - e. Composers and Literature Pedagogy
    - i. Innovations in instrument and techniques
    - ii. Innovations in Literature for student and professional
  - f. Self-review of performances
    - i. Performance taping
    - ii. Live self feedback
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 Harmonic and Melodic Minor scales
      - 3. Chromatic scales
      - 4. Arpeggiations, thirds, and diminished sevenths
      - 5. Whole tone scales
    - ii. Method literature
  - b. Stylistic and Performance Practices
    - i. The Orchestral idiom
      - 1. Performance techniques
      - 2. Popular and important orchestral excerpts
      - 3. Concerto form in Classical and Romantic Era Literature
      - 4. Tone modifications and diversity
    - ii. Selected classical Bb Clarinet solo pieces
    - iii. Construction of American standard song and jazz repertoire [Jazz Studies]
    - iv. Blues chord patterns
    - v. Transcriptions of improvised solos by master jazz Clarinet players
  - c. Sight-reading skill review
    - i. Orchestral and solo classical
    - ii. Jazz reading and improvisation within chordal structures [Jazz Studies]
  - d. Instruction of beginning Bb Clarinet students
    - i. General problems and solutions of young players
    - ii. Reed, mouthpiece, and instrument choices for young students
    - iii. Articulation and flexibility exercises for young players
    - iv. Tone production techniques for beginners
    - v. Grading levels of difficulty in literature
      - 1. Solo works
      - 2. Ensemble works
      - 3. Clarinet Choir works
      - 4. Orchestral works
    - vi. Method books
      - 1. Skill building
      - 2. Technical problems and solutions
      - 3. Flexibility of fingers
      - 4. Tone quality
      - 5. Embouchure techniques
      - 6. Alternate fingering
    - vii. Key, pad and reed care
  - e. Composers and Literature Pedagogy
    - i. Innovations in instrument and techniques
    - ii. Innovations in Literature for student and professional
  - f. Self-review of performances
    - i. Performance taping
    - ii. Live self feedback
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 in varied articulations( two octaves)
      - 1. All Major scales
      - 2. All Harmonic and Melodic Minor scales
      - 3. Chromatic scales
      - 4. Arpeggiations, thirds, and diminished sevenths
      - 5. Whole tone scales
    - ii. Method literature
  - b. Stylistic and Performance Practices
    - i. The Orchestral idiom
      - 1. Performance techniques
      - 2. Popular and important orchestral excerpts

3. Concerto form in Classical and Romantic Era Literature
4. Flute sonatas in Classical and Romantic Eras
5. Tone modifications and diversity
- ii. Selected classical Flute solo pieces
- iii. Construction of American standard song and jazz repertoire [Jazz Studies]
- iv. Blues chord patterns [Jazz Studies]
- v. Transcriptions of improvised solos by master jazz Flute players
- c. Sight-reading skill review
  - i. Orchestral and solo classical
  - ii. Jazz reading and improvisation within diatonic structures [Jazz Studies]
- d. Instruction of beginning Flute students
  - i. General problems and solutions of young players
  - ii. Mouthpiece, hole-covering and instrument choices for young students
  - iii. Articulation and flexibility exercises for young players
  - iv. Tone production techniques for beginners
  - v. Embouchure techniques
  - vi. Grading levels of difficulty in literature
    1. Solo works
    2. Ensemble works
    3. Flute Choir works
    4. Orchestral works
  - vii. Method books
    1. Skill building
    2. Technical problems and solutions
    3. Flexibility of fingers
    4. Alternate fingering
  - viii. Pad and instrument care
- e. Composers and Literature Pedagogy
  - i. Innovations in instrument and techniques
  - ii. Innovations in Literature for student and professional
- f. Self-review of performances
  - i. Performance taping
  - ii. Live self feedback
4. FRENCH HORN TOPICS (The following will be covered in the lessons for French Horn.)
  - a. Technical facility
    - i. Scales and patterns in varied articulations (two octaves)
      1. All Major scales
      2. All Harmonic and Melodic Minor scales
      3. Chromatic scales
      4. Arpeggiations, thirds, and diminished sevenths
      5. Modes
    - ii. Method literature
  - b. Stylistic and Performance Practices
    - i. The Orchestral idiom
      1. Performance techniques
      2. Popular and important orchestral excerpts
      3. Advanced tone modifications and diversity
    - ii. Selected French Horn solo pieces
  - c. Sight-reading skill review
    - i. Orchestral pieces
    - ii. Solo pieces
  - d. Instruction of beginning French Horn students
    - i. General problems and solutions of young players
    - ii. Mouthpiece and instrument choices for young students
    - iii. Embouchure and jaw placement
    - iv. Breathing techniques and correct phrasing
    - v. Fingering and muting
    - vi. Articulation and flexibility exercises for young players
    - vii. Tone production techniques for beginners

- viii. Embouchure techniques
- ix. Grading levels of difficulty in literature
  - 1. Solo works
  - 2. Ensemble works
  - 3. Brass Choir works
  - 4. Orchestral works
- x. Method books
  - 1. Skill building
  - 2. Technical problems and solutions
  - 3. Flexibility of fingers
  - 4. Alternate fingering
- xi. Instrument care
- e. Composers and Literature Pedagogy
  - i. Innovations in instrument and techniques
  - ii. Innovations in Literature for student and professional
- f. Self-review of performances
  - i. Performance taping
  - ii. Live self feedback
- 5. GUITAR TOPICS (The following will be covered in the lessons for guitar.)
  - a. Technical facility
    - i. Scales, patterns and inversions
      - 1. All Modes, two octaves
      - 2. All Whole tone scales, two octaves
    - ii. Four-part arpeggiated chords, two octaves, any key
      - 1. Major sevenths and Major sixths
      - 2. Minor sevenths and Minor sixths
      - 3. Dominant sevenths, including flat-five and +five
      - 4. Diminished sevenths
      - 5. Minor sevenths, flat-five
      - 6. Dominant sevenths, sus.4
      - 7. Minor major sevenths
    - iii. E-string bass first inversion chords
      - 1. Major and Minor
      - 2. Dominant seventh
      - 3. Major seventh
      - 4. Added sixth chord qualities
    - iv. A-string root chords [Jazz Studies]
      - 1. Major and Minor
      - 2. Dominant seventh
      - 3. Major seventh
      - 4. Added sixth chord qualities
    - v. Method literature for fingering and chord review
  - b. Stylistic and Performance Practices
    - i. Solo fingerstyle
    - ii. Accompaniment arpeggiation, strumming and picking
    - iii. Selected solo literature for second year advanced students
    - iv. Standard progressions
  - c. Sight-reading skill review
    - i. Solo classical styles
    - ii. Jazz reading and improvisation within diatonic structure [Jazz Studies]
    - iii. Big Band charts
    - iv. Blues forms
  - d. Instruction of beginning Guitar students
    - i. General problems and solutions of young players
    - ii. Instrument choices for young students
    - iii. Articulation and fingering exercises for young players
    - iv. Hand placement
    - v. Tone production techniques for beginners
    - vi. Grading levels of difficulty in literature

1. Solo works
  2. Ensemble works
  3. Guitar ensemble works
  4. Songs and big band works
  - vii. Method books
    1. Skill building
    2. Technical problems and solutions
    3. Flexibility of fingers
    4. Alternate fingering
  - viii. Instrument care
  - e. Composers and Literature Pedagogy
    - i. Innovations in instrument and techniques
    - ii. Innovations in Literature for student and professional
  - f. Self-review of performances
    - i. Performance taping
    - ii. Live self feedback
6. OBOE TOPICS (The following will be covered in the lessons for Oboe.)
- a. Technical facility
    - i. Scales and patterns in varied articulations (two octaves)
      1. All Major scales
      2. All Chromatic scales
    - ii. Arpeggiations, thirds, and diminished sevenths
    - iii. Method literature
  - b. Stylistic and Performance Practices
    - i. The Orchestral idiom
      1. Performance techniques
      2. Popular and important orchestral excerpts
      3. Advanced tone modifications and diversity
    - ii. Selected oboe solo pieces
  - c. Sight-reading skill review
    - i. Orchestral pieces
    - ii. Solo pieces
  - d. Instruction of beginning Oboe students
    - i. General problems and solutions of young players
    - ii. Mouthpiece and instrument choices for young students
    - iii. Soft and cushion and hard cushion embouchures
    - iv. Breathing techniques and correct phrasing
    - v. Fingering
    - vi. Articulation and flexibility exercises for young players
    - vii. Tone production techniques for beginners
  - viii. Grading levels of difficulty in literature
    1. Solo works
    2. Woodwind Ensemble works
    3. Orchestral works
  - ix. Method books
    1. Skill building
    2. Technical problems and solutions
    3. Flexibility of fingers
    4. Alternate fingering
  - x. Instrument care and maintenance
  - e. Composers and Literature Pedagogy
    - i. Innovations in instrument and techniques
    - ii. Innovations in Literature for student and professional
  - f. Self-review of performances
    - i. Performance taping
    - ii. Live self feedback
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 with correct sticking
      - 3. Major and Minor scales in thirds
    - ii. Method books
      - 1. Rudiments
      - 2. Stick techniques
  - b. Stylistic and performance practices
    - i. Solo classical music for keyboard percussion
    - ii. Genre tendencies with varied percussion instrumentation
    - iii. Spontaneous and composed percussion solos
    - iv. Solos from American standard song and blues repertoire [Jazz Studies]
    - v. Transcriptions of important jazz drummers [Jazz Studies]
    - vi. Drum set with different sizes of jazz ensembles [Jazz Studies]
      - 1. Review of all Pop Styles, including all Latin, Swing and ballads, and Big Band
      - 2. Specific techniques for auxiliary percussion instruments
  - c. Sight-reading review
    - i. Orchestral literature
    - ii. Solo pieces
    - iii. Utilizing a lead sheet to accompany with drum set. [Jazz Studies]
  - d. Instruction of beginning percussion students
    - i. General problems and solutions of young players
    - ii. Stick and instrument choices for young students
    - iii. Instrument Care
    - iv. Articulation and flexibility exercises for young players
    - v. Tone production techniques for beginners
    - vi. Grading levels of difficulty in literature
      - 1. Solo works
      - 2. Ensemble works
      - 3. Orchestral works
      - 4. Drum set works
    - vii. Method books
      - 1. Skill building
      - 2. Technical problems and solutions
  - e. Composers and Literature Pedagogy
    - i. Innovations in instrument and techniques
    - ii. Innovations in Literature for student and professional
  - f. Self-review of performances
    - i. Performance taping
    - ii. Live self feedback
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
      - 2. All Harmonic and Melodic Minor scales
      - 3. Modal patterns
    - ii. Virtuoso studies from Method literature
  - b. Stylistic and Performance Practices
    - i. Solo recital repertoire from Baroque, Classical, Romantic Eras
      - 1. Performance techniques
      - 2. Formal considerations
    - ii. Continued memorization of American Standard Song Literature [Jazz studies]
    - iii. Modal Techniques in improvisation [Jazz studies]
    - iv. Construction of accompaniments in jazz [Jazz Studies]
    - v. Chord patterns review in Jazz [Jazz Studies]
    - vi. Transcriptions of improvised solos by master jazz piano players [Jazz Studies]
  - c. Sight-reading skill review

- i. Classical solo works
  - ii. Jazz reading and improvisation within chordal structures [Jazz Studies]
- d. Instruction of beginning piano students
  - i. General problems and solutions of young players
  - ii. Instrument and seating choices for young students
  - iii. Instrument Care
  - iv. Articulation and flexibility exercises for young players
  - v. Tone production techniques for beginners
  - vi. Grading levels of difficulty in literature
    - 1. Solo works
    - 2. Ensemble works
  - vii. Method books
    - 1. Skill building
    - 2. Technical problems and solutions
- e. Composers and Literature Pedagogy
  - i. Innovations in instrument and techniques
  - ii. Innovations in Literature for student and professional
- f. Self-review of performances
  - i. Performance taping
  - ii. Live self feedback
- 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 Harmonic and Melodic Minor scales
      - 3. Chromatic scales
      - 4. Thirds and Arpeggiations, and diminished and augmented sevenths
      - 5. Whole tone scales
    - ii. Method literature
    - iii. Embouchure studies
  - b. Stylistic and Performance Practices
    - i. The Orchestral idiom
      - 1. Performance techniques
      - 2. Popular and important orchestral excerpts
      - 3. Concerto form in Romantic and 20th Century Era Literature
      - 4. Symphonic works with varied registers of saxophones
    - ii. Selected classical Saxophone solo pieces
      - 1. Baroque and Classical transcriptions
      - 2. Romantic and 20th Century repertoire
    - iii. American standard song and jazz repertoire [Jazz Studies]
      - 1. Blues chord patterns
      - 2. Song improvisation
    - iv. Transcriptions of improvised solos by master jazz Saxophone players
  - c. Sight-reading skill review
    - i. Orchestral, ensemble and solo classical pieces
    - ii. Jazz reading and improvisation within chordal structures [Jazz Studies]
  - d. Instruction of beginning Saxophone students
    - i. General problems and solutions of young players
    - ii. Reed, mouthpiece, and instrument choices for young students
    - iii. Articulation and flexibility exercises for young players
    - iv. Tone production techniques for beginners
    - v. Embouchure techniques
    - vi. Grading levels of difficulty in literature
      - 1. Solo works
      - 2. Wind Ensemble works
      - 3. Saxophone Choir works
      - 4. Orchestral works
    - vii. Method books



1. Skill building
  2. Technical problems and solutions
  3. Flexibility of fingers
  4. Alternate fingering
  - viii. Key, pad and reed care
  - e. Composers and Literature Pedagogy
    - i. Innovations in instrument and techniques
    - ii. Innovations in Literature for student and professional
  - f. Self-review of performances
    - i. Performance taping
    - ii. Live self feedback
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 Natural, Harmonic and Melodic Minor scales
      3. Dorian scales
      4. Diatonic 7th chords in two-octave arpeggios at 104-beats-per-minute
    - ii. Idiomatic trombone techniques
      1. Muting, including fluency with Plunger and Harmon (Wah-wah) mutes
      2. Tone alterations, including flutter tonguing, growl, re-focusing, and quasi-horn tones
    - iii. Alternate slide positions
  - b. Stylistic and Performance Practices
    - i. The Orchestral idiom
      1. Performance techniques
      2. Popular and important orchestral excerpts
      3. Forms in Romantic and 20th Century Era Literature
      4. Symphonic works with varied registers of trombones
    - ii. Selected classical trombone solo pieces
      1. Baroque, Classical and Romantic transcriptions
      2. 20th Century repertoire
    - iii. American standard song and jazz repertoire [Jazz Studies]
      1. Blues chord patterns
      2. Song improvisation
    - iv. Big Band literature
    - v. Transcriptions of improvised solos by master jazz trombone players
  - c. Sight-reading skill review
    - i. Orchestral, ensemble and solo classical pieces
    - ii. Jazz reading and improvisation within chordal structures [Jazz Studies]
  - d. Instruction of beginning trombone students
    - i. General problems and solutions of young players
    - ii. Mouthpiece, and instrument choices for young students
    - iii. Articulation and flexibility exercises for young players
    - iv. Tone production techniques for beginners
    - v. Embouchure techniques
    - vi. Grading levels of difficulty in literature
      1. Solo works
      2. Brass Ensemble works
      3. Orchestral works
    - vii. Method books
      1. Skill building
      2. Technical problems and solutions
      3. Flexibility of fingers
      4. Alternate fingering
    - viii. Instrument care
  - e. Composers and Literature Pedagogy

- i. History of the slide mechanism
  - ii. Stylistic tendencies in trombone history
  - iii. Innovations in Literature for student and professional
- f. Self-review of performances
  - i. Performance taping
  - ii. Live self feedback
- 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 Natural, Harmonic and Melodic Minor scales
      - 3. Modal scales
      - 4. Diatonic 7th chords, 6th chords (Major and Minor) and Diminished and Augmented 7th chords
    - ii. Idiomatic trumpet techniques
      - 1. Muting,
      - 2. Tone alterations, including flutter tonguing, growl, re-focusing, and quasi-horn tones
    - iii. Alternate valve fingerings
  - b. Stylistic and Performance Practices
    - i. The Orchestral idiom
      - 1. Performance techniques
      - 2. Popular and important orchestral excerpts
      - 3. Forms in Romantic and 20th Century Era Literature
      - 4. Symphonic works with varied registers of trumpets
    - ii. Selected classical trumpet solo pieces
    - iii. American standard song and jazz repertoire [Jazz Studies]
      - 1. Blues chord patterns
      - 2. Song improvisation
    - iv. Big Band literature
    - v. Transcriptions of improvised solos by master jazz trumpet players
  - c. Sight-reading skill review
    - i. Orchestral, ensemble and solo classical pieces
    - ii. Jazz reading and improvisation within chordal structures [Jazz Studies]
  - d. Instruction of beginning trumpet students
    - i. General problems and solutions of young players
    - ii. Mouthpiece, and instrument choices for young students
    - iii. Articulation and flexibility exercises for young players
    - iv. Tone production techniques for beginners
    - v. Embouchure techniques
    - vi. Grading levels of difficulty in literature
      - 1. Solo works
      - 2. Brass Ensemble works
      - 3. Orchestral works
    - vii. Method books
      - 1. Skill building
      - 2. Technical problems and solutions
      - 3. Flexibility of fingers
      - 4. Alternate fingering
    - viii. Instrument care
  - e. Composers and Literature Pedagogy
    - i. History of the Trumpet
    - ii. Stylistic tendencies in trumpet history
    - iii. Innovations in Literature for student and professional
  - f. Self-review of performances
    - i. Performance taping
    - ii. Live self feedback
- 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 Natural, Harmonic and Melodic Minor scales
      - 3. Modal scales
      - 4. Diatonic, diminished and augmented 7th chords in two-octave arpeggios with extensions
  - b. Stylistic and Performance Practices
    - i. The Orchestral idiom
      - 1. Performance techniques
      - 2. Popular and important orchestral excerpts
      - 3. Forms in Romantic and 20th Century Era Literature
    - ii. Selected classical tuba solo pieces
      - 1. Baroque, Classical and Romantic transcriptions
      - 2. 20th Century repertoire
    - iii. American standard song and jazz repertoire [Jazz Studies]
      - 1. Blues chord patterns
      - 2. Song improvisation
    - iv. Big Band literature
    - v. Transcriptions of improvised solos by master jazz players
  - c. Sight-reading skill review
    - i. Orchestral, ensemble and solo classical pieces
    - ii. Jazz reading and improvisation within chordal structures [Jazz Studies]
  - d. Instruction of beginning tuba/Euphonium students
    - i. General problems and solutions of young players
    - ii. Mouthpiece, and instrument choices for young students
    - iii. Articulation and flexibility exercises for young players
    - iv. Tone production techniques for beginners
    - v. Embouchure techniques
    - vi. Grading levels of difficulty in literature
      - 1. Solo works
      - 2. Brass Ensemble works
      - 3. Orchestral works
    - vii. Method books
      - 1. Skill building
      - 2. Technical problems and solutions
      - 3. Flexibility of fingers
      - 4. Alternate fingering
    - viii. Instrument care
  - e. Composers and Literature Pedagogy
    - i. History of tubas and euphoniums
    - ii. Stylistic tendencies in tuba history
    - iii. Innovations in Literature for student and professional
  - f. Self-review of performances
    - i. Performance taping
    - ii. Live self feedback
13. VIOLA TOPICS (The following will be covered in the lessons for Viola.)
- a. Technical facility
    - i. Scales and patterns with varied articulations in all positions(three octaves)
      - 1. All Major and Minor scales
      - 2. All Chromatic and Diminished scales
    - ii. Arpeggiations, thirds, and diminished sevenths
    - iii. Method literature
    - iv. Shoulder and arm muscle movement issues
  - b. Stylistic and Performance Practices
    - i. The Orchestral idiom
      - 1. Performance techniques
      - 2. Popular and important orchestral excerpts
      - 3. Concerti and Cadenzas
    - ii. Selected viola solo pieces
  - c. Sight-reading skill review

- i. Orchestral pieces
    - ii. Solo pieces
  - d. Instruction of beginning Viola students
    - i. General problems and solutions of young players
    - ii. Bow and instrument choices for young students
    - iii. Phrasing
    - iv. Fingering
    - v. Articulation and flexibility exercises for young players
    - vi. Tone production and bowing techniques for beginners
  - vii. Grading levels of difficulty in literature
    - 1. Solo works
    - 2. String Ensemble works
    - 3. Orchestral works
  - viii. Method books
    - 1. Skill building
    - 2. Technical problems and solutions
    - 3. Flexibility of fingers
    - 4. Alternate fingering
  - ix. Instrument care and maintenance
  - e. Composers and Literature Pedagogy
    - i. Innovations in instrument and techniques
    - ii. Innovations in Literature for student and professional
  - f. Self-review of performances
    - i. Performance taping
    - ii. Live self feedback
14. VIOLIN TOPICS (The following will be covered in the lessons for Violin.)
- a. Technical facility
    - i. Scales and patterns with varied articulations in all positions(three octaves)
      - 1. All Major and Minor scales
      - 2. All Chromatic and Diminished scales
    - ii. Arpeggiations, thirds, and diminished sevenths
    - iii. Method literature
    - iv. Shoulder and arm muscle movement issues
  - b. Stylistic and Performance Practices
    - i. The Orchestral idiom
      - 1. Performance techniques
      - 2. Popular and important orchestral excerpts
      - 3. Concerti and cadenzas
    - ii. Selected violin solo pieces
  - c. Sight-reading skill review
    - i. Orchestral pieces
    - ii. Solo pieces
  - d. Instruction of beginning Violin students
    - i. General problems and solutions of young players
    - ii. Bow and instrument choices for young students
    - iii. Phrasing
    - iv. Fingering
    - v. Articulation and flexibility exercises for young players
    - vi. Tone production and bowing techniques for beginners
  - vii. Grading levels of difficulty in literature
    - 1. Solo works
    - 2. String Ensemble works
    - 3. Orchestral works
  - viii. Method books
    - 1. Skill building
    - 2. Technical problems and solutions
    - 3. Flexibility of fingers
    - 4. Alternate fingering
  - ix. Instrument care and maintenance

- e. Composers and Literature Pedagogy
    - i. Innovations in instrument and techniques
    - ii. Innovations in Literature for student and professional
  - f. Self-review of performances
    - i. Performance taping
    - ii. Live self feedback
15. VIOLONCELLO TOPICS (The following will be covered in the lessons for "Cello.)
- a. Technical facility
    - i. Scales and patterns with varied articulations in all positions(three octaves)
      - 1. All Major and Minor scales
      - 2. All Chromatic and Diminished scales
    - ii. Arpeggiations, thirds, and diminished sevenths
    - iii. Method literature
    - iv. Shoulder and arm muscle movement issues
  - b. Stylistic and Performance Practices
    - i. The Orchestral idiom
      - 1. Performance techniques
      - 2. Popular and important orchestral excerpts
      - 3. Concerti and cadenzas
    - ii. Selected "cello solo pieces
  - c. Sight-reading skill review
    - i. Orchestral pieces
    - ii. Solo pieces
  - d. Instruction of beginning "Cello students
    - i. General problems and solutions of young players
    - ii. Bow and instrument choices for young students
    - iii. Phrasing
    - iv. Fingering
    - v. Articulation and flexibility exercises for young players
    - vi. Tone production and bowing techniques for beginners
    - vii. Grading levels of difficulty in literature
      - 1. Solo works
      - 2. String Ensemble works
      - 3. Orchestral works
    - viii. Method books
      - 1. Skill building
      - 2. Technical problems and solutions
      - 3. Flexibility of fingers
      - 4. Alternate fingering
    - ix. Instrument care and maintenance
  - e. Composers and Literature Pedagogy
    - i. Innovations in instrument and techniques
    - ii. Innovations in Literature for student and professional
  - f. Self-review of performances
    - i. Performance taping
    - ii. Live self feedback
16. VOICE TOPICS (The following will be covered in the lessons for Voice. Some topics are specific to the performance of Jazz Voice Music.)
- a. Technical facility
    - i. Review of Vocal Technique
      - 1. Legato line
      - 2. Breath support and control
      - 3. Even tone with varied vowels
      - 4. Vowel modification on high pitches
      - 5. Beginning and ending phrase articulation
    - ii. Review of Vocal Embellishments
      - 1. Trill, vibrato and tremolo
      - 2. Grace note and Mordent
      - 3. Appoggiatura and Acciaccatura

4. Turn or gruppetto
5. Style accents <

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### Resources Other

1. National Association of Teachers of Singing website: [www.nats.org](http://www.nats.org)
2. Radionoff, Sharon Lynn. Objective Measures of Vocal Production During the Course of Singing Study. Thesis (Ph. D.)--Michigan State University, School of Music 1996
- 3.
4. Voice 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 (4 of 4 courses, any 1 of the 4 courses may be taken)

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