

**Mt. San Jacinto College
Integrated Course Outline of Record**

Form B

Submitted by:	John Tribelhorn	Date:	11/12/2020
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Department	Subject	Course Number	Title
Music	Music MUS	118	Applied Music: Instrumental

Units/Hours

Each lecture unit requires 1 hour per week of class time, and 2 hours per week of study outside of class.

Each laboratory unit requires 3 hours per week of class time.

Each activity unit requires 2 hours per week of class time and 1 hour per week of study outside of class.

Lab Units

0.50

Total Units

0.50

Lab Contact Hours

24.00 - 27.00

Total Contact Hours

24.00 - 27.00

Lab Homework Hours

0

Stand Alone:

Program Applicable

AA/AS Degree General Ed Breadth Area(s):

-none-

General Education Justification:

Maximum Enrollment:

32

Maximum Enrollment Justification:

Justification:

Grading Method:

Letter Grade or P/NP

TOP code:

1004.00

Can be Taken

4

time(s) for credit (max 4)

X - Visual or Performing Arts course that is required to meet major requirements for UC/CSU

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- Intercollegiate athletics course

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- Academic/vocational competition course

Catalog Description:

(Please do not refer to transferability or degree, certificate, or employment concentration applicability. Please only describe the course). (75 words or less in gray box below).

This course provides individualized study on an instrument, developing appropriate techniques and repertoire through private instruction. Solo performance skills will be progressively developed, and students will be evaluated through a juried performance.

Schedule Description:

(Please do not refer to transferability or degree, certificate, or employment concentration applicability. Please only describe the course). (25 words or less in gray box below).

This course is designed to provide individualized instruction to the instrumental musician, developing technique and performance repertoire.

Need for the course:

This course is required at colleges and 4-year schools of music everywhere, is supported by the National Association of Schools of Music, and is a requirement of the A.A.-T in Music degree.

Prerequisite(s):

Prerequisites go through a separate approval process. See Forms E1-E6 for details.

(For further clarification, contact the Prerequisite Subcommittee)

- Demonstrate proficiency on a musical instrument by audition and/or interview. Audition requirement may be satisfied by audition for enrollment in MUS-201, MUS-203, MUS-210, MUS-211, MUS-212, or MUS-214. and

Corequisite(s):

Corequisites go through a separate approval process. See Forms E1-E6 for details.

-none-

Recommend Preparation:

Recommended Preparation goes through a separate approval process. See Forms E1-E6 for details.

- Concurrent enrollment in an instrumental performance ensemble (MUS-201, MUS-203, MUS-210, MUS-211, MUS-212, MUS-214), an appropriate music theory course (MUS-103, MUS-104, MUS-253, MUS-254), an appropriate musicianship course (MUS-175, MUS-176, MUS-277, MUS-278), and a piano course (MUS-111 or MUS-112).

Other Enrollment Criteria:

-none-

Learning Objectives:

(please number each objective and express in behavioral terms)

Upon the completion of the course the student will be able to do the following:

1. Exhibit rhythmic accuracy in musical performance.
2. Prepare a musical piece to be performed with correct pitches and accurate intonation.
3. Exhibit consistent accuracy in articulation, dynamics, phrasing, and expression with respect to the literature being studied.

4. Combine various concepts of technique and style to perform pieces in an appropriate manner to the genre, period, and style of the literature.
5. Develop the ability to improvise solos when appropriate to the musical style.
6. Adapt, instruct, and react to an accompanist in order to perform with appropriate blend and balance.
7. Prepare and memorize performance literature when appropriate to the performance medium and artistic tradition.
8. Practice musical techniques and passages from compositions in a manner that results in measured improvement over time.
9. Build a repertoire of musical pieces in order to showcase musical talent.
10. Judge his or her own performance, as well as performances by other musicians, in order to build upon strengths and minimize weaknesses and to gain perspective of skill level.
11. Demonstrate professionalism in music fields.

Course Content:

(please number the outline of main topics and subtopics)

Course content occurs completely in the Lab setting.

Lab Content:

(please number the outline of main topics and subtopics)

1. Preparation of technique: In regular meetings with the instructor students receive guidance and evaluation in these areas:
 1. Proper warm-up
 2. Practice strategies
 3. Development of tone
 4. Playing position
 5. Articulation
 6. Rhythm
 7. Breath Control
 8. Finger dexterity
 9. Intonation
 10. Reading ability
 11. Scales, arpeggios, and technical exercises
 12. Balance/Blend (when playing with accompanist or other musicians)
 13. Improvisation (if applicable)
2. Musical compositions
 1. Application of technique to musical expression in chosen literature
 2. Practice strategies and memorization strategies
 3. Repertoire selected for performance will be representative of the best works for the instrument appropriate for academic study. Literature and etudes will be selected to match the student's skill level with respect to difficulty level and historical/cultural context.
3. Preparing to perform
 1. Performance etiquette
 2. Dealing with nervousness/performance anxiety
 3. Professional advice

Methods of Instruction:

Methods of instruction may include, but are not limited to the following:

- **Method:** Individualized Instruction
Integration: Individualized instruction is the primary mode of instruction. Each student performs and the instructor assesses him/her in terms of precise rhythms and intonation, articulation, dynamics, phrasing, and expressive elements. The instructor will comment on the student's balance and interaction with the accompanist (if used), stylistic elements, and improvisation if applicable.

- **Method:** Observation and Demonstration

Integration: The instructor may demonstrate techniques and details of expression, both as general directions to the class at large and to provide specific direction to individuals. Demonstrations may focus on any topic of the course including articulation, dynamics, tone production, and improvisation.

- **Method:** Master Class

Integration: Master class format brings students together to perform for each other and the instructor. Discussions take place around student performance, incorporating the assessment of the instructor with constructive comments from peers. Students develop the ability to assess their own performances by commenting on those of their peers.

- **Method:** Audio/video/internet examples

Integration: The instructor will provide various examples of good musicianship through the use of audio/video resources.

Methods of Evaluation:

A student's grade shall be determined by the instructor using multiple measures of performance related to the course objectives.

Methods of evaluation may include but are not limited to the following:

- **Method:** Class Performance

Integration: Each student will receive a non-graded, individual assessment upon entering the class that specifies his or her skill level in terms of instrumental technique. The student's classroom performance grade will be determined by the amount of progress he or she has made over the course of several performances throughout the term. Evaluation is based on improvement in all aspects of technique and expression.

- **Method:** Class Participation

Integration: Students will be evaluated on their level of participation in master class group meetings and individual sessions, both for their performances and for their active listening and commenting on performances of their peers. Through focused participation, students develop an understanding of expression through music and perform music that builds repertoire for career pursuits.

- **Method:** Final Jury

Integration: Each student will perform an Individual Performance Exam before a jury of music faculty. The jury should showcase the student's ability to perform in various styles. The performance will be evaluated based on the student's level of preparation in regard to rhythm, intonation, articulation, phrasing, and other aspects of musical performance.

Examples of Assignments:

Students will be expected to understand and critique college level texts or the equivalent. Reading and writing, as well as out of class assignments are required. These assignments may include but are not limited to the following:

1. Performance Observation

Attend a pre-approved jazz performance.

Type a 2-3 page paper describing the performance.

Papers should include the following information:

a) Description

Event description

Venue description and location

Type of music & specific style of type

Instrumentation

Conductor's role

Names of pieces performed with names of composers

Background about performers (if possible)

Relevant background about composers

Include other information if you think it is important

b) Your Thoughts

Did you enjoy the music? Why or why not?

Did the audience seem to enjoy it overall?

What the attitude/demeanor of the musicians appear to be?

Did this effect your impression of the music?

2. Weekly Progress Journal--Practice your instrument daily, working on all pieces and technical exercises assigned by the instructor. After each day's practice session(s), describe what was practiced, specific details about the practice (tempo, dynamics, measures concentrated upon), and conclude what has improved and (if applicable) what is necessary for improvement. Turn in the progress journal to the instructor each week. Besides the motivational aspect of this assignment, it is also valuable because you will end up with a log of practice for the semester. This log can be revisited to determine new practice strategies, archived for research, and referenced when teaching later in your career.

Textbooks:

- Klickstein, Gerald (2009). *A Musician's Way: A Guide to Practice, Performance, and Wellness* Oxford Univ. Press. ISBN: 978-0195343137
- Hinson, M., Roberts, W. (2021). *The Piano in Chamber Ensemble, Third Edition: An Annotated Guide* Indiana University Press. ISBN: 978-0253056733
- Savage, D. (2021). *The Transposed Musician: Teaching Universal Skills to Improve Performance and Benefit Life* GIA Publications. ISBN: 978-1622774333
- Sinnamon, S. (2020). *Achieving Peak Performance in Music: Psychological Strategies for Optimal Flow* Routledge. ISBN: 978-0367480622

Other Resources:

- Various musical works and technique books to be assigned by the instructor and specialized to the musical instrument.

Minimum Qualification

- Commercial Music **and/or**
- Music (Masters Required)