

# MUS-1460: APPLIED MUSIC I

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## Cuyahoga Community College

**Viewing: MUS-1460 : Applied Music I**

**Board of Trustees:**

2005-03-24

**Academic Term:**

Fall 2020

**Subject Code**

MUS - Music

**Course Number:**

1460

**Title:**

Applied Music I

**Catalog Description:**

Applied instruction in musical instruments and voice for college students pursuing degrees in music. 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 first semester music majors. 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. As a final exam, students will play a performance jury in front of music faculty at the end of the term of study to demonstrate proficiency.

**Credit Hour(s):**

2

**Lecture Hour(s):**

0

**Lab Hour(s):**

0

**Other Hour(s):**

14

**Other Hour Details:**

A private lesson and 14 hours of concentrated practice each week

## Requisites

**Prerequisite and Corequisite**

Departmental approval.

## Outcomes

**Objective(s):**

1. Demonstrate correct instrument and body placement in a performance setting.
  2. Perform major scales, chromatic scales, or other patterns as presented from lesson work.
  3. Demonstrate accuracy of intonation, dynamics and rhythm with selected method exercises from literature for the individual instrument, as detailed on Music Department's list of approved literature resources.
  4. Perform selected literature for the individual instrument as detailed on Music Department's list of approved literature resources.
  5. Demonstrate successful sight-reading skills on selected ensemble or solo literature.
  6. Demonstrate formal concert decorum and presentation in a performance setting.
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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 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. Bow selection
    - ii. Instrument, and body placement
    - iii. Posture
    - iv. Bow placement
    - v. Multi-movement motor facility
    - vi. Fingering hand strength
    - vii. Bowing hand strength
    - viii. Bow styles and hand positions
      1. Spiccato
      2. Martele
      3. Slurs
    - ix. Practice and performance of (left) hand positions
    - x. Right hand positions for use in solo literature
    - xi. Right hand positions for use of in jazz rhythm and solo instrument [Jazz Studies]
    - xii. Instrument maintenance
  - b. Stylistic and performance practices
    - i. Fundamentals of solo classical performance practices
    - ii. Fundamentals of ensemble classical performance practices
    - iii. Fundamentals of jazz bass playing and rhythmic "feel" [Jazz Studies]
  - c. Sight-reading skill development
  - d. Proper presentation practices
    - i. Dress
    - ii. Psychological preparation
    - iii. 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)
  - a. Technical facility
    - i. Finger dexterity
    - ii. Articulation (tonguing and slurring)
    - iii. Embouchure and tone quality
    - iv. Posture
    - v. Fingering Notation
    - vi. Dynamics of Breath control
    - vii. Instrument maintenance
    - viii. Reed Selection and Care
  - b. Stylistic and performance practices
    - i. Fundamentals of solo classical performance practices
    - ii. Fundamentals of ensemble classical performance practices
    - iii. Phrase properties of the American standard song [Jazz Studies]
  - c. Sight-reading skill development
  - d. Proper presentation practices
    - i. Dress
    - ii. Psychological preparation
    - iii. Physiological problems of performance
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. Finger dexterity
    - ii. Articulation (tonguing and slurring)
    - iii. Embouchure and tone quality

- iv. Posture
- v. Fingering Notation
- vi. Dynamics of Breath control
- b. Stylistic and performance practices
  - i. Fundamentals of solo classical performance practices
  - ii. Fundamentals of ensemble classical performance practices
  - iii. Phrase properties of the American standard song [Jazz studies]
- c. Sight-reading skill development
- d. Proper presentation practices
  - i. Dress
  - ii. Psychological preparation
  - iii. Physiological problems of performance
- 4. FRENCH HORN TOPICS (The following will be covered in the lessons for French Horn)
  - a. Technical facility
    - i. Instrument set-up
    - ii. Breathing
    - iii. Embouchure techniques
    - iv. Posture
    - v. Instrument position
    - vi. Mouthpiece placement
    - vii. Physiology of the Mouth
      - 1. Facial and oral cavity construction
      - 2. Muscular reinforcement
    - viii. Jaw placement for good tone
    - ix. Motor facility (hand and finger)
      - x. Lip flexibility and range, and muscle development
      - xi. Articulation technique (tonguing)
    - xii. Equipment maintenance
  - b. Stylistic and performance practices
    - i. Fundamentals of solo classical performance practices
    - ii. Fundamentals of ensemble classical performance practices
  - c. Sight-reading skill development
  - d. Proper presentation practices
    - i. Dress
    - ii. Psychological preparation
    - iii. Physiological problems of performance
- 5. GUITAR TOPICS (The following will be covered in the lessons for Guitar)
  - a. Technical facility
    - i. Finger and hand physiology and movement techniques
    - ii. Accurate articulation techniques
    - iii. Both hands, with the pick
    - iv. Both hand, without the pick
    - v. Instrument position
    - vi. Fingerstyle performance
    - vii. Arpeggiated chord form accompaniments
    - viii. Equipment maintenance
  - b. Stylistic practices
    - i. The bend
    - ii. The snap
    - iii. Vibrato (side by side and up and down)
    - iv. The pull-off
    - v. The hammer-on
    - vi. The mute
  - c. Sight-reading skills
  - d. Proper presentation practices
    - i. Dress
    - ii. Psychological preparation
    - iii. Physiological problems of performance
- 6. OBOE TOPICS (The following will be covered in the lessons for Oboe)

- a. Technical facility
    - i. Finger dexterity and articulation
    - ii. Dynamics of Breath control
      - 1. Anatomy of the breathing mechanism
      - 2. Physiology of Circular breathing
    - iii. Instrument care and maintenance
    - iv. Reed making
  - b. Stylistic and performance practices
    - i. Fundamentals of solo classical performance practices
    - ii. Fundamentals of ensemble classical performance practices
  - c. Sight-reading skill development
  - d. Proper presentation practices
    - i. Dress
    - ii. Psychological preparation
    - iii. Physiological problems of performance
7. PERCUSSION TOPICS (The following will be covered in the lessons for Percussion)
- a. Technical facility
    - i. Assembling equipment
      - 1. Snare Drum tuning and adjustment
      - 2. Tympani tuning and adjustment
      - 3. Cymbal adjustment
      - 4. Keyboard Percussion
    - ii. Drumset assembly
    - iii. Proper grip for holding drum sticks
    - iv. Stick control
      - 1. Tone production
      - 2. Articulation
    - v. Standard American drum rudiments
    - vi. Instrument maintenance
  - b. Stylistic and performance practices
    - i. Fundamentals of solo classical performance practices
    - ii. Fundamentals of ensemble classical performance practices (all instruments)
    - iii. Phrase properties of the American standard song form, [Jazz Studies]
    - iv. Drumset styles [Jazz studies]
      - 1. Jazz
      - 2. Funk
      - 3. Brazilian
      - 4. Afro-Cuban
  - c. Sight-reading skills
  - d. Proper presentation practices
    - i. Dress
    - ii. Psychological preparation
    - iii. 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. Basic techniques of velocity and control
    - ii. Fore-arm
    - iii. Wrist techniques
    - iv. Phrasing
    - v. Balance of tone and chords
    - vi. Cantabile touch
    - vii. Depth of tone
    - viii. Dynamic changes
    - ix. All major scales (MM 72 = quarter note)
    - x. White key scales in four octaves with alternating touches (MM 100 = eighth note)
    - xi. Tonic triad arpeggios (MM 72 = quarter note)
    - xii. Etude studies
    - xiii. Accompaniment skills

- xiv. Major Chord progressions and voicing
  - 1. I-IV-V-I
  - 2. I-V-i-II-V-I
- xv. Memorization skills
- b. Mandatory Classical Literature study (for classical pianists, choose at least one of the following)
  - i. Selection from Two or Three Part Inventions (Bach)
  - ii. Selection from Songs Without Words (Mendelssohn)
  - iii. Selection from Album for The Young (R. Schumann)
- c. Basic blues patterns (four keys) [Jazz Studies]
- d. ii/V and ii/V/I (all keys) [Jazz Studies]
- e. American standard repertoire [Jazz Studies]
- f. Improvisational techniques and skills [Jazz Studies]
- g. Improvisation in the keys of C, D, and F (major and minor modes) using II/7 and I. [Jazz Studies]
- h. Sight-reading skill development (all pianists)
  - i. Stylistic practices
    - i. Musical form analysis
    - ii. Voicing for periods in keyboard music
    - iii. Harmonic and melodic improvisational skills [Jazz Studies]
  - j. Proper presentation practices
    - i. Dress
    - ii. Psychological preparation
    - iii. 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)
  - a. Technical facility
    - i. Finger dexterity
    - ii. Articulation (tonguing and slurring)
    - iii. Embouchure and tone quality
      - 1. Soft-cushion embouchure
      - 2. Hard-cushion embouchure
    - iv. Posture
    - v. Fingering Notation
    - vi. Dynamics of Breath control
    - vii. Intonation problems
    - viii. Instrument maintenance
    - ix. Reed Selection and Care
  - b. Stylistic and performance practices
    - i. Fundamentals of solo classical performance practices
    - ii. Fundamentals of ensemble classical performance practices
    - iii. Phrase properties of the American standard song [Jazz studies only]
  - c. Sight-reading skill development
  - d. Proper presentation practices
    - i. Dress
    - ii. Psychological preparation
    - iii. 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)
  - a. Technical facility
    - i. Instrument assembly
    - ii. Articulation and Tonguing
    - iii. Embouchure techniques and tone quality
    - iv. Posture
    - v. Dynamics of Breath control
    - vi. Physiology of the Mouth
      - 1. Facial and oral cavity construction
      - 2. Muscular reinforcement
    - vii. Slide manipulation
    - viii. Lip flexibility and range
    - ix. Instrument position

- x. Intonation problems
  - xi. Instrument maintenance
  - b. Stylistic and performance practices
    - i. Fundamentals of solo classical performance practices
    - ii. Fundamentals of ensemble classical performance practices
    - iii. Phrase properties of the American standard song [Jazz studies only]
  - c. Sight-reading skill development
    - i. Syncopation and jazz rhythm figuration [Jazz Studies]
    - ii. Improvisation and the Blues Scale [Jazz Studies]
  - d. Proper presentation practices
    - i. Dress
    - ii. Psychological preparation
    - iii. Physiological problems of performance
11. TRUMPET TOPICS (The following will be covered in the lessons for Trumpet)
12. Some topics are specific to the performance of Jazz trumpet)
- a. Technical facility
    - i. Instrument assembly
    - ii. Articulation and Tonguing
    - iii. Embouchure techniques and tone quality
    - iv. Posture
    - v. Dynamics of Breath control
    - vi. Physiology of the Mouth
      - 1. Facial and oral cavity construction
      - 2. Muscular reinforcement
    - vii. Slide manipulation
    - viii. Lip flexibility and range
    - ix. Instrument position
    - x. Intonation problems
    - xi. Instrument maintenance
  - b. Stylistic and performance practices
    - i. Fundamentals of solo classical performance practices
    - ii. Fundamentals of ensemble classical performance practices
    - iii. Phrase properties of the American standard song [Jazz studies only]
    - iv. Jazz Trumpet Masters
    - v. Big band style and interpretation. [Jazz Studies]
  - c. Sight-reading skill development
    - i. Syncopation and jazz rhythm figuration [Jazz Studies]
    - ii. Improvisation and the Blues Scale [Jazz Studies]
    - iii. Major scales, modes and chord progressions in standard jazz repertoire. [Jazz Studies]
  - d. Proper presentation practices
    - i. Dress
    - ii. Psychological preparation
    - iii. Physiological problems of performance
13. TUBA TOPICS (The following will be covered in the lessons for Tuba)
- a. Technical facility
    - i. Instrument assembly
    - ii. Articulation and Tonguing
    - iii. Embouchure techniques and tone quality
    - iv. Posture
    - v. Dynamics of Breath control
    - vi. Physiology of the Mouth
      - 1. Facial and oral cavity construction
      - 2. Muscular reinforcement
    - vii. Slide manipulation
    - viii. Lip flexibility and range
    - ix. Instrument position
    - x. Intonation problems
    - xi. Instrument maintenance
  - b. Stylistic and performance practices

- i. Fundamentals of solo classical performance practices
    - ii. Fundamentals of ensemble classical performance practices
  - c. Sight-reading skill development
  - d. Proper presentation practices
    - i. Dress
    - ii. Psychological preparation
    - iii. Physiological problems of performance
- 14. VIOLA TOPICS (The following will be covered in the lessons for Viola)
  - a. Technical facility
    - i. Bow selection
    - ii. Instrument, and body placement
    - iii. Posture
    - iv. Bow placement
    - v. Multi-movement motor facility
    - vi. Fingering hand strength
    - vii. Bowing hand strength
    - viii. Bow styles and hand positions
      - 1. Spiccato
      - 2. Martele
      - 3. Slurs
    - ix. Practice and performance of (left) hand positions
    - x. Right hand positions for use in solo literature
    - xi. Instrument maintenance
  - b. Stylistic and performance practices
    - i. Fundamentals of solo classical performance practices
    - ii. Fundamentals of ensemble classical performance practices
  - c. Sight-reading skill development
  - d. Proper presentation practices
    - i. Dress
    - ii. Psychological preparation
    - iii. Physiological problems of performance
- 15. VIOLIN TOPICS (The following will be covered in the lessons for Violin)
  - a. Technical facility
    - i. Bow selection
    - ii. Instrument, and body placement
    - iii. Posture
    - iv. Bow placement
    - v. Multi-movement motor facility
    - vi. Fingering hand strength
    - vii. Bowing hand strength
    - viii. Bow styles and hand positions
      - 1. Spiccato
      - 2. Martele
      - 3. Slurs
    - ix. Practice and performance of (left) hand positions
    - x. Right hand positions for use in solo literature
    - xi. Instrument maintenance
  - b. Stylistic and performance practices
    - i. Fundamentals of solo classical performance practices
    - ii. Fundamentals of ensemble classical performance practices
  - c. Sight-reading skill development
  - d. Proper presentation practices
    - i. Dress
    - ii. Psychological preparation
    - iii. Physiological problems of performance
- 16. VIOLONCELLO TOPICS (The following will be covered in the lessons for "Cello")
  - a. Technical facility
    - i. Bow selection
    - ii. Instrument, and body placement

- iii. Posture
  - iv. Bow placement
  - v. Multi-movement motor facility
  - vi. Fingering hand strength
  - vii. Bowing hand strength
  - viii. Bow styles and hand positions
    - 1. Spiccato
    - 2. Martele
    - 3. Slurs
  - ix. Practice and performance of (left) hand positions
  - x. Right hand positions for use in solo literature
  - xi. Instrument maintenance
  - b. Stylistic and performance practices
    - i. Fundamentals of solo classical performance practices
    - ii. Fundamentals of ensemble classical performance practices
  - c. Sight-reading skill development
  - d. Proper presentation practices
    - i. Dress
    - ii. Psychological preparation
    - iii. Physiological problems of performance
17. VOICE TOPICS (The following will be covered in the lessons for Voice)
- a. Technical facility
    - i. Dynamics of Breath control
      - 1. Diaphragm function
      - 2. Costal-Epigastrum muscle control
    - ii. Posture
    - iii. Articulation
    - iv. Tone quality
      - 1. Resonance
      - 2. Vocal Registers
    - v. Song preparation
      - 1. Initial choice
      - 2. Pitch accuracy and retention
      - 3. Memorization
    - vi. Diction
      - 1. Vowel sustaining
      - 2. Resonance adjustments
  - b. Stylistic and performance practices
    - i. Fundamentals of solo classical performance practices
    - ii. Fundamentals of ensemble classical performance practices
    - iii. Phrase properties of the American standard song [Jazz studies]
  - c. Sight-reading skill development
    - i. Music reading skills for singers
    - ii. Phrase retention
  - d. Proper presentation practices
    - i. Dress
    - ii. Psychological preparation
      - 1. Attitudes and fears and the singing voice
      - 2. Emotions and the singing voice
    - iii. Physiological problems of performance
      - 1. Physical energy and the singing voice
      - 2. Relaxation and phrasing

## Resources

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.

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



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

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

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

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

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

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

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Shearer, Aaron;. *Learning the classic guitar, Ed. Tom Poore*. 2nd ed. Pacific, MO : Mel Bay Publications, 1991.

---

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

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Pujol, Emilio. *The guitar pedagogue in Escuela razonada de la guitarra*. Diss: Bowling Green State University, 1993.

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Noad, Frederick. *The complete idiot's guide to playing the guitar*. 2nd ed. Indianapolis, IN : Alpha, 2002.

---

Smith,Stan. *Jazz Harmony on the Guitar; a linear/structural approach*. Milwaukee, WI :, 1999.

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

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Haggberg, Garry, and Howard Roberts. *Guitar Compendium: the praxis method*. Rottenburg N., West Germany : Advance Music, 1989.

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

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

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

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

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Lieberman, Julie Lyonn. *Alternative Strings : the New Curriculum*. Pompton Plains, N.J. : Amadeus Press, 2004.

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

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

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

---

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

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The Instrumentalist Co. *Brass Anthology : A Collection of Brass Articles Published in The Instrumentalist Magazine from 1946 to 1999*. 10th ed. Northfield, Ill. : Instrumentalist Pub. Co., 1999.

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Johnson, Keith. *Brass performance and pedagogy*. Upper Saddle River, NJ : Prentice Hall, 2002.

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

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

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

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

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### Resources Other

1. The Music Counterparts maintain an extensive up-to-date list of approved literature resources appropriate for this level of applied music. The literature list may be obtained from the Music Department Coordinator on each campus. Listed above are general resources for each instrument family in alphabetical order by author, not by instrument.
2. National Association of Teachers of Singing website: [www.nats.org](http://www.nats.org)

### Instructional Services

#### OAN Number:

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

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