I. **OVERVIEW**

The following information will appear in the 2011 - 2012 catalog.

**MUSA 173  Applied Music (Brass and Percussion)  1 Unit**

*Formerly listed as:* MUSA - 173: Applied Music (Brass & Percussion), MUSIC - 142: Applied Music (Brass & Percussion)

*Limitations on Enrollment:* Enrollment limited to students who pass audition.

Study and performance of brass and percussion solo literature, études, scales, and technical studies. Intended for music majors and/or advanced players. Recital and public performance participation required. Student must own or have access to an instrument appropriate for this course.

Four Maximum completions.

Field trips might be required.  *(A-F or P/NP - Student choice) Lecture*  

**Transfer:** (CSU, UC) **General Education:** (MJC-GE: Activities )

II. **LEARNING CONTEXT**

Given the following learning context, the student who satisfactorily completes this course should be able to achieve the goals specified in Section III, Desired Learning:

**A. COURSE CONTENT**

1. **Required Content:**

   a. Evaluation of the Instrumentalist
      
      i. Music reading ability
      
      ii. Tone production
      
      iii. Repertoire previously performed
      
      iv. Previous level of achievement

   b. Rhythmic facility

   c. Metric divisions and contemporary notation

   d. Musical Notation
      
      i. Clefs (trombone and euphonium only)
      
      ii. Note and rest values
      
      iii. Pitch notation
      
      iv. Key signatures

   e. Playing Techniques
      
      i. Breath control (brass only)
ii. Embouchure (brass only)

iii. Posture

iv. Finger placement

v. Intonation

vi. Sticking (percussion only)

vii. The ideal sound

viii. Warm-ups

ix. Tuning

f. Scales in Appropriate Ranges
   i. Major
   ii. Chromatic
   iii. Minor
   iv. Whole tone
   v. Pentatonic

g. Sight-reading techniques

h. Practice methods
   i. Memorization techniques

j. Performance and recital preparation with and without an accompanist

k. Repertoire exploration

l. Interpretation and performance practices

m. Phrase structure

n. Maintenance of the musical instrument

o. Second repeat
   i. Increased ranges of scales and incorporation of different scale types such as melodic, harmonic, and natural minor
   ii. Practice methods expanded to assist memorization
   iii. Uncommon key signatures and meters discussed in greater detail
   iv. Introduction to more difficult repertoire

p. Third repeat
   i. Increased problem-solving regarding tone and embouchure.
   ii. Notation conventions and practices explored in greater detail
   iii. Warm ups and breathing techniques expanded to suit advancing repertoire
q. Fourth repeat
   i. Expansion of studied repertoire into four-year college or university transfer-level literature
   ii. Preparation for university entry-level audition and/or jury exam explored

B. ENROLLMENT RESTRICTIONS
   1. Limitations on Enrollment
      Enrollment limited to students who pass audition.

C. HOURS AND UNITS

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D. METHODS OF INSTRUCTION (TYPICAL)
   Instructors of the course might conduct the course using the following method:
   1. Lecture-discussion
   2. Demonstration
   3. Individual practice
   4. Drill

E. ASSIGNMENTS (TYPICAL)
   1. EVIDENCE OF APPROPRIATE WORKLOAD FOR COURSE UNITS
      Time spent on coursework in addition to hours of instruction (lecture hours)
      - Scales in major and minor modes
      - Study and performance in class of etudes and excerpts demonstrating characteristic quality of sound and technique appropriate to the instrument.
      - Solo and/or small ensemble literature
      - Public performance
   2. EVIDENCE OF CRITICAL THINKING
      Assignments require the appropriate level of critical thinking
      - The student will demonstrate critical listening and analysis of performance by selecting difficult passages and excerpts from their literature and improving upon these sections through drill and practice.
      - The student will analyze and perform articulations and ornaments in a historically accurate manner for the piece or excerpt being studied.
F. **TEXTS AND OTHER READINGS (TYPICAL)**

1. Other: Solos will be selected from compilations of representative literature such as those contained in the Journal of the National Association of College Wind and Percussion Instructors and Instrumentalist Magazine’s Brass and Percussion Anthologies.

2. Other: Student must own or have access to an appropriate instrument

III. **DESIRED LEARNING**

A. **COURSE GOAL**

As a result of satisfactory completion of this course, the student should be prepared to:

- study and perform solo literature, etudes, and technical studies, particular to the student’s instrument, in an individual and/or small group environment.

B. **STUDENT LEARNING GOALS**

Mastery of the following learning goals will enable the student to achieve the overall course goal.

1. **Required Learning Goals**

Upon satisfactory completion of this course, the student will be able to:

   a. Identify elements of pitch notation on the staff being learned.
   
   b. Identify elements of rhythmic and metric notation.
   
   c. Perform all major and minor scales within the accepted range of the instrument.
   
   d. Perform a chromatic scale, ascending and descending, starting on any pitch.
   
   e. Demonstrate a working lexicon of musical terms as specified within the course literature.
   
   f. Compare and contrast solo literature from both technical and historical bases.
   
   g. Utilize active listening techniques.
   
   h. Evaluate live musical performances.
   
   i. Evaluate musical examples presented in class.
   
   j. Analyze selected aspects of musical performance(s) with classmates, instructors, and special guests.
   
   k. Perform with characteristic tone quality.
   
   l. Discriminate between in-tune and out-of-tune individual pitches.
   
   m. Perform with proper breath control.
   
   n. Define all expressive signs contained in the solo literature.
   
   o. Count rhythms while maintaining steady beat and tempo.
   
   p. Demonstrate musical articulations.
   
   q. Perform melodic lines.
   
   r. Sing melodic lines.
s. Identify and correctly perform rhythmic lines.
t. Identify and correctly perform all tempi.
u. Identify and perform all dynamics.
v. Formulate and execute a regimen of private home practice.
w. Prepare representative literature for performance in class, jury and recital.
x. Recital participation and attendance.

IV. METHODS OF ASSESSMENT (TYPICAL)

A. FORMATIVE ASSESSMENT

1. Preview performances for professor and/or students.

B. SUMMATIVE ASSESSMENT

1. Assessment of musical skills based on performance
2. Assessment of tone production
3. Assessment of student realization of assigned solos
4. Participation in course activities
5. Jury of Music Department faculty members