

	<b>School of Arts &amp; Science</b> <b>DEPARTMENT OF MUSIC</b> <b>MUSC 105</b> <b>Principal Instrument 2</b> <b>Winter 2016</b>
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## COURSE OUTLINE

The course description is online @ <http://camosun.ca/learn/calendar/current/web/musc.html>

Ω Please note: the College electronically stores this outline for five (5) years only.  
It is **strongly recommended** you keep a copy of this outline with your academic records.  
You will need this outline for any future application/s for transfer credit/s to other colleges/universities.

### 1. Instructor Information

(a)	Instructor:	Dr. Mary Byrne, First Instrument Coordinator Also by section: Ingrid Attrot, Nancy Argenta, Cathy Fern Lewis, Maureen Branch, Michael van der Sloot, Laura Backstrom, Robert Holliston, Daniel Lapp, Joey Smith, Damian Graham, Rob Cheramy, Louise Rose, Monik Nordine, Mary Byrne
(b)	Office Hours:	By appointment
(c)	Location:	VCM, Post-Secondary Office
(d)	Phone:	250-386-5311 X 5000   Alternative Phone: by individual instructor
(e)	Email:	<a href="mailto:postsecondaryregistrar@vcm.bc.ca">postsecondaryregistrar@vcm.bc.ca</a> ; also by individual instructor
(f)	Website:	<a href="http://vcm.bc.ca/learn/faculty/">http://vcm.bc.ca/learn/faculty/</a>

### 2. Intended Learning Outcomes

*(No changes are to be made to these Intended Learning Outcomes as approved by the Education Council of Camosun College.)*

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

1. Design with assistance and implement a regime of personal practice to meet selected instrumental, technical, musical, and performance goals;
2. Recognize with assistance and employ an approach to the instrument which is free from physically injurious characteristics;
3. Prepare and perform for a discriminating audience a selection of the advanced repertoire for the chosen instrument, minimum 15-minute program;
4. Perform with confidence elements of instrumental technique which foster skills required for successful performance of the instrument's high advanced repertoire;
5. Summarize and distinguish musical and performance practice characteristics in the performance of others in common musical styles.
6. Describe the salient characteristics of the musical works chosen for performance, approximately 2-minute in length.

### 3. Required Materials

- (a) Assigned Music and Repertoire: Individual by instructor and according to individual instructor
- (b) Instrument and equipment, maintained in good working order: Individual by chosen instrument
- (c) Concert/performance attire appropriate to performance venue: Individual by scheduled performance

### 4. Course Content and Schedule

*(This section can include: class hours, lab hours, out of class requirements and/or dates for quizzes, exams, lectures, labs, seminars, practicums, etc.)*

- 1 hour per week private instruction, arranged individually: 14 hours one-on-one each term
  - Day/time unique to each learner-instructor combination
  - Content and materials selected and delivered according to each individualized learning plan, in preparation toward meeting or exceeding the stated learning outcomes.

- 6 hours “Thursday Lunch Concert Series” – full attendance, one performance minimum: if PRE-approved by the First Instrument Coordinator, an alternate performance of significant scope for a discerning audience may be substituted for the TLCS performance. TLCS is held in Wood Hall, 12:00-1:00, Thursdays:
  - Jan 21 TLCS
  - Feb 11 TLCS
  - March 3 TLCS
  - March 17 TLCS
  - March 31 TLCS
  - April 14 TLCS
  
- 7 hours of group class, held in Wood Hall, 12:00-1:00, Thursdays:
  - Jan 14
  - Jan 28
  - Feb 4 (alternate room)
  - Feb 25
  - March 10
  - March 24
  - April 7
  
- 1 hour of masterclass, TO INCLUDE PERFORMANCE in that class. As a matter of strongest growth as a performing musician, it is advised you attend all masterclasses for your instrument or instrument group, and as many masterclasses for other instrument or performance style as possible during the term. If PRE-approved by the First Instrument Coordinator, an alternate performance of significant scope for a discerning audience may be substituted for the masterclass performance.

	Tuesday	Wednesday	Thursday	Friday
<b>Contemporary Music</b>		3:30-4:30, Rm 303 1 <sup>st</sup> and 3 <sup>rd</sup> Weds of the month Jan. 13- April 20		
<b>Piano</b>	<b>Performance Class</b> 5:30-7:00, Rm 329 Jan 26, Feb 16, March 22, and April 19			<b>Int/Sr Masterclass</b> 7:00-9:00, Rm 302 Jan 22, Feb 12, March 11, April 8
<b>Strings</b>				4:30-5:30, Rm 302 Jan. 15-April 22
<b>Voice</b>		2:45-3:45, WHall Jan. 13-April 20		
<b>Winds and Brass</b>		7:00-8:30, 303 Jan. 13-April 20		
<b>Second Instrument</b>	ALL ARE REQUIRED FOR STUDENTS IN SECONDARY INSTRUMENT			9:00-10:00, WH Jan 22, Feb 10, Feb 24, Mar 18, April 1, Apr 15 (final concert)

### 5. Basis of Student Assessment (Weighting)

*(This section should be directly linked to the Intended Learning Outcomes.)*

- Lessons (65%): practice and preparation, demonstration of skills, engagement – given by the individual instructor
- TLCS/masterclass attendance and performance: (15%): based on submitted log [attached] – given by First Instrument Coordinator
- Jury (20%): Performance and *viva voce* [attached] – given by a committee of performance faculty.

## 6. Grading System

(No changes are to be made to this section unless the Approved Course Description has been forwarded through the Education Council of Camosun College for approval.)

### Standard Grading System (GPA)

Percentage	Grade	Description	Grade Point Equivalency
90-100	A+		9
85-89	A		8
80-84	A-		7
77-79	B+		6
73-76	B		5
70-72	B-		4
65-69	C+		3
60-64	C		2
50-59	D	Minimum level of achievement for which credit is granted; a course with a "D" grade cannot be used as a prerequisite.	1
0-49	F	Minimum level has not been achieved.	0

### Temporary Grades

Temporary grades are assigned for specific circumstances and will convert to a final grade according to the grading scheme being used in the course. See Grading Policy E-1.5 at [camosun.ca](http://camosun.ca) for information on conversion to final grades, and for additional information on student record and transcript notations.

Temporary Grade	Description
I	<i>Incomplete:</i> A temporary grade assigned when the requirements of a course have not yet been completed due to hardship or extenuating circumstances, such as illness or death in the family.
IP	<i>In progress:</i> A temporary grade assigned for courses that, due to design may require a further enrollment in the same course. No more than two IP grades will be assigned for the same course. (For these courses a final grade will be assigned to either the 3 <sup>rd</sup> course attempt or at the point of course completion.)
CW	<i>Compulsory Withdrawal:</i> A temporary grade assigned by a Dean when an instructor, after documenting the prescriptive strategies applied and consulting with peers, deems that a student is unsafe to self or others and must be removed from the lab, practicum, worksite, or field placement.

## 7. Recommended Materials or Services to Assist Students to Succeed Throughout the Course

### LEARNING SUPPORT AND SERVICES FOR STUDENTS

There are a variety of services available for students to assist them throughout their learning. This information is available in the College calendar, at Student Services, or the College web site at [camosun.ca](http://camosun.ca).

### STUDENT CONDUCT POLICY

There is a Student Conduct Policy **which includes plagiarism**. It is the student's responsibility to become familiar with the content of this policy. The policy is available in each School Administration Office, at Student Services, and the College web site in the Policy Section.

ADDITIONAL COMMENTS AS APPROPRIATE OR AS REQUIRED

**Performance and Masterclass Log for MUSC 105, Principal Instrument**

Use this form to keep track of all performances and masterclasses you attend as an auditor or performer. You are required to attend all sessions, Thursday, 12:00-1:00 (TLCS concerts and general sessions) If you miss a Thursday session, you may substitute up to 3 sessions with attendance at a VCM-Camosun or other pre-approved masterclass. You are also required to perform in at least one TLCS or significant pre-approved concert for a discriminating audience as a solo or solo-feature performer, and in at least one masterclass at the VCM or other pre-approved venue. You may be asked to write a critique or deliver a verbal synopsis of any or all of the items you include below. Taken together, this constitutes 15% of your MUSC 105 mark. The remainder of your mark is calculated from lessons (65%) and jury (20%). Please note: many instructors require further attendance at departmental masterclasses as a part of the lesson mark.

Submit this log at the end of term to your jury committee. Until then, keep it accurate, keep it up to date, and keep it safe. We recommend taking a phone-photo of it after each entry so that the information is easy to recover if it goes missing. Make sure it arrives with you at your jury!

Name: \_\_\_\_\_ Term: \_\_\_\_\_

Date	Performance or masterclass?	Location	Details	Faculty Initials

- |   |   |  |   |
|---|---|--|---|
| <input type="checkbox"/> Jan. 14, Class | <input type="checkbox"/> Feb 11 TLCS    | <input type="checkbox"/> March 10, Class | <input type="checkbox"/> March 31 TLCS  |
| <input type="checkbox"/> Jan 21 TLCS    | <input type="checkbox"/> Feb. 25, Class | <input type="checkbox"/> March 17 TLCS   | <input type="checkbox"/> April 7, Class |
| <input type="checkbox"/> Jan. 28, Class | <input type="checkbox"/> March 3 TLCS   | <input type="checkbox"/> March 24, Class | <input type="checkbox"/> April 14 TLCS  |
| <input type="checkbox"/> Feb. 4, Class  |   |  |   |

## Jury Requirements 2015-16

Students are asked to complete a Term Overview Sheet in full, outlining *all technique, studies, and repertoire studied through the term* – in this way there is a record of your term's work. Please star materials and repertoire specifically prepared to perform for your jury: the selected jury programme must conform to the requirements given below. Please take care in completing this sheet as it forms a part of the permanent student record and may be used by other schools in the future to help in establishing transferability of credit for work toward completion of this course.

The jury is the opportunity to perform before a panel of senior faculty who will assess the overall level of performance against accepted provincial and national standards assumed for the level of study undertaken (first year, or second year). The panel assesses this snap shot of performance level and may consider progress since last jury (or audition).

Due to time constraints, the jury panel will not hear complete works or all works prepared: only about half of the scheduled time is given over to performance of repertoire, the remainder being dedicated to *visa voce* (verbal responses indicating a thorough and detailed understanding as to the content, context, circumstance of each selection), additional technical requirements, and marking. Juries are only scheduled for 20 minutes in total, with 10 minutes added for those registered in "Solo Preparation" courses. As time is limited and because the schedule is quite tight, students are asked to please arrive early with all music in hand, and be prepared to move quickly into the jury room, being as expeditious with tuning and set-up as is reasonable.

Students must provide one legal (non-photocopied) copy of each work performed. Memory is required for some disciplines – please consult instructor or faculty head for requirement.

**Classical performance:** works to be performed collaboratively with piano, must be performed with piano. You must make your own arrangements for piano accompaniment for the jury. Juries performed without accompaniment as required will result in a lower mark. You are advised to make arrangements for the services of an accompanying partner as soon as jury schedules are posted.

**Jazz and Contemporary performance:** Students must make her/his own arrangements for one or more performance partners to join for the jury. It is the student's responsibility to make all arrangements for and on behalf of accompanying musicians. Juries performed without accompaniment as required will result in a lower mark. Students are advised to make arrangements for the services of an accompanying partner as soon as jury schedules are posted.

## ALL JURIES FOR FIRST INSTRUMENT OR PRINCIPLE INSTRUMENT

- **MUSC 104:** 12-15 minutes of prepared repertoire
- **MUSC 105:** 15-18 minutes of prepared repertoire
- **MUS 200:** 15-20 minutes of prepared repertoire
- **MUS 201:** 20-25 minutes of prepared repertoire

### SOLO PREPARATION

Add to your jury program the amount of prepared music given below. Ensure that your full program is well-balanced, and fully prepared to full performance standard including stage presentation and viva voce.

- **MUSC 160:** 3-5 minutes of prepared repertoire
- **MUSC 161:** 5-7 minutes of prepared repertoire
- **MUSC 260:** 7-10 minutes of prepared repertoire

## CLASSICAL PERFORMANCE: STRING, WOODWIND, BRASS, OR GUITAR

Prepared repertoire may include solo works (unaccompanied or accompanied), concerted works, etudes or concert studies, or a selection of orchestral excerpts. Technique and technical studies appropriate to the student's level (as demonstrated by the music presented) are expected to be performed at each jury.

### **Diploma in Music Performance, Year 1:**

### **Diploma in Music, Year 2:**

When added together, the MUSC 104 and 105, or MUS 200 and 201 juries must demonstrate 3 contrasting style periods. A minimum of 2 contrasting style periods must be demonstrated at each jury. Orchestral excerpts are encouraged.

## CLASSICAL PERFORMANCE: VOICE

At least three different style periods and three languages will be expected.

- **MUSC 104 (DMP Term 1):** 4-5 songs / arias
- **MUSC 105 (DMP Term 2):** 6-8 songs / arias
- **MUS 200 (D/M Term 3):** 5-6 songs / arias
- **MUS 201 (D/M Term 4):** 6-8 songs / arias

## CLASSICAL PERFORMANCE: KEYBOARD

**All Juries:** Minimum of three contrasting works, plus technique appropriate to the student's grade level.

## CLASSICAL PERFORMANCE: PERCUSSION

Students must perform on both keyboard percussion and non-keyboard percussion at each jury – student and teacher may decide how best to distribute these elements across the instruments. Technique appropriate to the student's level (as demonstrated by the music presented) is expected to be performed at each jury.

- **MUSC 104 (DMP Term 1):** Minimum of two solo works and two technical studies.
- **MUSC 105 (DMP Term 2):** Minimum of three solo works and three technical studies.
- **MUS 200 (D/M Term 3):** Minimum of three solo works and three technical studies (three orchestral excerpts for the same instrument may be substituted for *one* technical study – may be done for each study).
- **MUS 201 (D/M Term 4):** Minimum of two solo works, two technical studies, three orchestral excerpts for the same instrument (or substitution of a further three orchestral excerpts may be made to cover one [or six for both] technical studies), and one chamber work involving one or more additional performers of any instrument.

## JAZZ / CONTEMPORARY PERFORMANCE: INSTRUMENT OR VOICE

A selection of technique and/or technical studies basic to the instrument or voice as worked through the term is expected to be performed at each jury.

Demonstration of both solo and accompanying performance will be heard: see note opposite as regards performance partners

- **MUSC 104 (DMP Term 1):** Minimum of two contrasting works.
- **MUSC 104 (DMP Term 2):** Minimum of three contrasting works.
- **JAZZ 204 (DJS Term 3):** Minimum of three contrasting works.
- **JAZZ 205 (DJS Term 4):** Minimum of four contrasting works.