



## MUSC 1626

**Division:** Fine Arts

**Department:** Music

**Course:** MUSC 1626

**Title:** Private Woodwinds, First Year

**Catalog Description:**

This course provides individual musical instruction. Private instruction is required of all music majors each semester. Music performance majors are required to take 60-minute lessons each week, while music education and music therapy students are required to take 30-minute lessons each week. All students are also required to participate in regular master classes, recitals and juries which fulfill the lab portion of the course. The course is also available to non-music majors who wish to develop their musicianship and performance skills. An additional fee is required.

**General Education Requirements:** N/A

**Semesters Offered:** TBA

**Credit/Time Requirement:** Credit: 1; Lecture: 0.5-1; Lab: 1-2

**Clock/Hour Requirements:** 0

**Offered for Non-Credit:** No

**Credit/Clock Comments:** Students take a 30 minute or 60 minute lesson as required by their major.

**Prerequisites:** Permission of Instructor

**Justification:**

As an accredited member of the National Association of Schools of Music (NASM), Snow College is required to provide competent private instruction for music majors in all vocal and instrumental specialties. Private instruction is required of music majors in four-year music degree programs and must appear on student transcripts. This course offers an excellent opportunity for all Snow College students to develop musicianship and performance skills. Courses of this type are taught at all NASM accredited institutions in Utah.

**Student Learning Outcomes:**

Private lesson students will:

- Develop good practice habits, and keep track of practice hours using a practice journal or log sheet
- Learn proper body posture
- Learn proper performing technique
- Learn and refine motor skills required for performance
- Learn musical literature (appropriate to skill level) from a wide variety of stylistic periods
- Memorize music for performance (where appropriate)

- Perform in public student recitals
- Perform in master classes
- Perform on end-of-semester juries
- In all cases of performance opportunities, students must demonstrate proper artistic style and technical facility.

### **Content:**

- Practice journal development
- Correct body posture including embouchure, hand and feet positions, and breathing techniques
- Development of tone within different ranges of the instrument
- Development of dynamic ranges
- Study of language necessary to perform music appropriately
- Study of major and minor scales and arpeggios
- Study of method books and etudes appropriate to student playing level
- Study of solo repertoire appropriate for first-year college students and/or the individual level of the student
- Instruction in performance practice appropriate to stylistic periods
- Development of performance technique, including memorization techniques, stage deportment and anxiety management
- Study and practice will be assessed through instructor feedback and public performance.

### **General Education Outcomes:**

9) Respond with informed sensitivity to an artistic work or experience.

Students receiving private instruction in music receive the most intense training available for their chosen instruments. These lessons are an in-depth study of the techniques, body posture, hand-eye skills, memorization skills and performance practices specific to their instruments or voice types. As such, students learn music from a variety of stylistic periods, and learn to play or sing in the style representative of those periods. Students also learn key concepts of music theory and aural development that relate specifically to the development of their performance skills, thus giving them the very highest level of informed sensitivity training. Feedback is given constantly during the lessons as well as in recorded master classes, recitals, and in written form for jury performances.

### **Key Performance Indicators:**

Students in private music instruction courses are assessed in the following ways:

- Attendance at lessons (30%)
- Documented practice hours (30%)
- Master class participation and performance (15%)
- Recital participation and performance (15%)
- Jury participation and performance (10%)

Percentages are approximate.

**Representative Text and/or Supplies:**

Repertoire varies widely from student to student in accordance with individual capabilities and developmental needs.

Individual repertoire may include but is not limited to the following:

- Representative etudes are Rose 32 etudes, Baermann studies, Klose exercises, Langenus studies.
- Representative repertoire includes Weber Concertos, Mozart Concerto, Brahms Sonatas, Saint-Saens Sonata, Finzi Five Bagatelles and Paris Conservatory pieces.
- Repertoire is available from a wide variety of sources including online websites that provide free download or in printed form from individual publishers as needed.

**Optimum Class Size: 1**

**Maximum Class Size: 1**

**Signatures:**

I hereby submit this course syllabus:

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Steve Meredith, DMA, Associate Professor

I hereby find this course consistent with the goals and resources of the Music Department:

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Steve Meredith, DMA, Associate Professor, Chair

I hereby find this course consistent with the goals and resources of the Fine Arts Division:

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Vance Larsen, MM, Associate Professor, Dean

I have discussed the need for library resources related to this class with the person submitting the syllabus:

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Lynn Anderson, MLIS, Technical Services Librarian (Main Campus)

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Michelle Olsen, MLS, Campus Librarian (Richfield Campus)