<table>
<thead>
<tr>
<th>Levels</th>
<th>ELA</th>
<th>Math</th>
<th>Science</th>
<th>Social Science</th>
<th>CTE Courses</th>
<th>Other Required Courses</th>
<th>Other Recommended Courses and UC/CSU Requirements</th>
<th>Sample Occupations Related to this pathway</th>
</tr>
</thead>
<tbody>
<tr>
<td>Secondary</td>
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<td>Career Exploration</td>
<td>VOCAL TECH A,B</td>
<td>NO PREREQUISITE</td>
<td>Occupations requiring a high school diploma or equivalent</td>
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<tr>
<td>10</td>
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<td></td>
<td>INTERMEDIATE CHOIR HS A,B</td>
<td>VOCAL TECH A,B</td>
<td></td>
<td>Musical Theater Acting, Assistant Sound Engineering, Assistant Lighting Engineering</td>
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<tr>
<td>11</td>
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<td></td>
<td>ADVANCED VOCAL ENSEMBLE HS A,B</td>
<td>VOCAL TECH A,B</td>
<td></td>
<td>Occupations requiring some post secondary</td>
</tr>
<tr>
<td>12</td>
<td></td>
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<td></td>
<td>MUSICAL THEATRE WORKSHOP A,B</td>
<td>VOCAL TECH A,B</td>
<td></td>
<td>Students must continue in training in Voice, Dance, Acting to be able to advance in the music world</td>
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<td>Occupations requiring a 2 year degree</td>
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<td>Students must continue training in voice, dance, acting even while working in the field</td>
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<td>Occupations requiring a BA / BS degree</td>
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<td></td>
<td>Music Education, Music Therapy, Conducting, Composition/ Theory, Arts Administration, Professional Opera Singer, Professional Choister, Sound Engineer, Sound Design, Lighting Engineer, Costume Design, Set Design</td>
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<td>Industry recognized certifications, licenses, credentials/ apprenticeships related to this pathway</td>
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<td></td>
<td>California Single Subject Teaching Credential in Music, MT-BC Credential for Music Therapy</td>
</tr>
</tbody>
</table>

** Denotes Articulated and Dual Credit courses. These must be taken and moved to the secondary level for credit purposes.

** Minimum Academic Requirements for AA Degree

** Suggested Majors:

Music Education, Music Therapy, Music Performance
Conducting, Composition/Theory, Recording Engineering, Arts Administration
Critical Course Competencies/Skills/Concepts

1. Learn fundamentals of correct vocal production (breathing, placement, control, intonation, pronunciation)
   California Standards for Music: 2.1; 2.2
2. Learn basic notation.
   California Standards for Music: 1.1
3. Learn basic rhythmic and melodic reading and writing.
   California Standards for Music: 1.3
4. Learn basic melodic & rhythmic dictation.
   California Standards for Music: 1.2
5. Learn basics of lyric interpretation
   California Standards for Music: 2.1

CALIFORNIA STANDARDS FOR MUSIC:
1.0 Artistic Perception
2.0 Creative Expression

***The particular grade level standards cannot be met in most cases as most of the students that attend the Performing Arts Magnet have had little or no previous musical training. That being said, there is a great deal that these students can and do learn as they study in the courses listed.

Course Description
This is the beginning course for students wishing to be a part of any of the performing groups or musical theatre productions. Students learn how to use their voice, how to sing and the basics of reading and notating music.
Industry Sector: **Arts, Media & Entertainment**  
Career Pathway: **Entertainment**  
Grade Level: **10-12 Optional**

Course Title: **INT CHOIR HS A, B**  
CBEDS: **5769**  
School: **Hollywood High School Performing Arts Magnet**

### Critical Course Competencies/Skills/Concepts

<table>
<thead>
<tr>
<th>Critical Course Competencies/Skills/Concepts</th>
<th>Course Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Learn audition techniques.</td>
<td>This is a performance class. Students continue developing skills in reading and writing music notation. They learn audition skills and prepare songs for auditioning. Students record one of their audition songs and do a self-evaluation of their performance.</td>
</tr>
<tr>
<td>California Standards for Music: 2.1</td>
<td></td>
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<tr>
<td>2. Prepare two songs for auditioning.</td>
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<tr>
<td>California Standards for Music: 2.1</td>
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<tr>
<td>3. Sing a variety of 3-part music in a variety of styles.</td>
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<tr>
<td>California Standards for Music: 2.2</td>
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<tr>
<td>4. Participate in two major music productions, one recital, and one music competition.</td>
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<tr>
<td>California Standards for Music: 2.2;2.3</td>
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<tr>
<td>5. Continue growth of rhythmic and melodic reading and writing.</td>
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</tr>
<tr>
<td>California Standards for Music: 1.3</td>
<td></td>
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<tr>
<td>6. Record a song and gain ability to analyze the performance in terms of pitch accuracy, breathing, interpretation, lyric pronunciation and delivery.</td>
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</tr>
<tr>
<td>California Standards for Music: 4.1; 4.2</td>
<td></td>
</tr>
</tbody>
</table>

**CALIFORNIA STANDARDS FOR MUSIC:**

1.0 Artistic Perception  
2.0 Creative Expression  
3.0 Aesthetic Valuing
Critical Course Competencies/Skills/Concepts | Course Description
--- | ---
1. Sing advanced 4-part music in a variety of styles. California Standards for Music: 2.2  
2. Participate in two major music productions, one recital, and one music competition. California Standards for Music: 2.2  
3. Encouraged participation in Los Angeles Music Center’s Spotlight Awards competition. California Standards for Music: 2.2

CALIFORNIA STANDARDS FOR MUSIC:  
4.0 Artistic Perception  
5.0 Creative Expression  
4.0 Aesthetic Valuing  

This “acceptance by audition only” chorus sings in three major productions during the course of the year. It requires students to participate in after school rehearsals and choral competitions.
Industry Sector: **Arts, Media & Entertainment**  
Career Pathway: **Entertainment**  
Grade Level: **10-12 Optional**

Course Title: **Musical Theatre Workshop**  
CBEDS: **5721**  
School: **Hollywood High School Performing Arts Magnet**

<table>
<thead>
<tr>
<th>Critical Course Competencies/Skills/Concepts</th>
<th>Course Description</th>
</tr>
</thead>
</table>
| 1. Learn original arrangements from Broadway Musicals.  
  California Standards for Music: 2.1; 2.2; 2.3 | This is the premier performing ensemble at Hollywood High School. Membership is limited to 20 students, and is by audition only. In addition to singing in three major productions, choral competition, and the Los Angeles Music Center Spotlight Awards, this ensemble performs at many functions throughout Los Angeles. Participation requires a great deal of after-school rehearsal. |
  California Standards for Music: 4.1; 4.2 | |
| 3. Learn successful performer-audience communication.  
  California Standards for Music: 2.1 | |
| 4. Acquire ability to successfully deliver lyrics.  
  California Standards for Music: 2.1 | |
| 5. Perform in numerous performances at various venues of various sizes having varied facilities and acquiring the ability adjust to existing situations on-the-spot.  
  California Standards for Music: 4.1; 4.2 | |
| 6. Participation in the Los Angeles Music Center’s Spotlight Awards competition.  
  California Standards for Music: 2.1 | |

**CALIFORNIA STANDARDS FOR MUSIC:**
1.0 Artistic Perception  
2.0 Creative Expression  
4.0 Aesthetic Valuing
<table>
<thead>
<tr>
<th>Critical Course Competencies/Skills/Concepts</th>
<th>Course Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Describe period performance practices of various styles and periods of music.</td>
<td>The student attends live on-campus musical performances of a wide variety of styles, including guest artists, chamber groups, students, faculty, departmental organizations, and lectures and demonstrations.</td>
</tr>
<tr>
<td>2. Describe various performance mediums and various instrumental and vocal timbres.</td>
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<tr>
<td>3. Describe harmonic and musical usage and form as they apply to the various musical styles and periods through critical listening.</td>
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<tr>
<td>4. Describe the performer's role in presenting period compositions.</td>
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<tr>
<td>5. Describe acceptable audience behavior.</td>
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<thead>
<tr>
<th>Critical Course Competencies/Skills/Concepts</th>
<th>Course Description</th>
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</thead>
<tbody>
<tr>
<td>1. Write and recognize visually clefs and pitches on the staff</td>
<td>The student learns the basic elements of music, notation, music reading, sight singing and ear training. Functions as the introductory course for the Music Major.</td>
</tr>
<tr>
<td>2. Write and recognize, visually and aurally, all major and minor scales using key signatures.</td>
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<tr>
<td>3. Write and recognize, visually and aurally, half and whole steps.</td>
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<tr>
<td>4. Write and recognize enharmonic equivalents</td>
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<tr>
<td>5. Notate, read and perform basic rhythms in simple and compound meters.</td>
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<tr>
<td>6. Write and recognize, visually and aurally, all diatonic intervals above and below a given note</td>
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<tr>
<td>7. Write and recognize, visually and aurally, M, m, d, A triads</td>
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<tr>
<td>8. Write and recognize, visually and aurally, all diatonic triads in major keys and primary triads in harmonic minor keys</td>
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<tr>
<td>9. Sing major and minor scales, all diatonic intervals, and triads (M,m,d,A) using moveable do solfege</td>
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</tr>
<tr>
<td>10. Define basic music and performance terminology</td>
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</tbody>
</table>
### Music 300: Introduction to Keyboard Harmony

**Course Title:** Music 300: Introduction to Keyboard Harmony  
**TOP CODE:** 1005.00  
**School:** Los Angeles City College

<table>
<thead>
<tr>
<th>Critical Course Competencies/Skills/Concepts</th>
<th>Course Description</th>
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</thead>
</table>
| 1. Play on the piano any note given in specific notation.  
2. Play on the piano the chromatic scale for one octave, hands separately, from C to C using correct letter names, solfeggio, and fingering  
3. Play on the piano, with correct fingering, all major scales, hands separately, one octave  
4. Play on the piano all intervals above and below a given note  
5. Play on the piano all major, minor, diminished, and augmented triads following the circle of fifths order.  
6. Play on the piano, with correct fingering, natural minor scales in the keys of a, e, b, f#, c# g#, d, g, c, and f.  
7. Play on the piano, with correct fingering, harmonic and melodic minor scales in the keys of a, e, b, d, and g.  
8. Play diatonic triads within the keys of C, G, D, F, B-flat, a, e, b, d and g | The student learns music theory as applied to the piano. Correlated with Music 200. Students are required to furnish their own headphones. |

### Music 311: Piano I

**Course Title:** Music 311: Piano I  
**TOP CODE:** 1005.00  
**School:** Los Angeles City College

<table>
<thead>
<tr>
<th>Critical Course Competencies/Skills/Concepts</th>
<th>Course Description</th>
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</thead>
</table>
| 1. Play C, G, D, A, E, B, and F Major, and c, g, d, a, e, b, and f minor 5-finger patterns, hands together.  
2. Play C, G, D, A, E, B, and F Major, and c, g, d, a, e, b, and f minor triads in root position, hands together.  
3. Play C, G, D, A, B, E, and F major scales, one octave, hands separately, using traditional fingerings.  
4. Play a minimum of 6 beginning repertoire pieces (one memorized) as selected by the instructor, demonstrating the application of technique, rhythm, dynamics, and phrasing.  
5. Read basic rhythms and notes in treble and bass clef. | The student receives instruction in basic piano skills with an emphasis on learning to read music, play finger-patterns, scales, chords, and beginning pieces. Students are required to furnish their own headphones. |
Industry Sector: **Arts, Media & Entertainment**  
Career Pathway: **Performing Arts**  
Grade Level: **13**

Course Title: **Music 241: Notation and Copying I**  
TOP CODE: **1005.00**  
School: **Los Angeles City College**

<table>
<thead>
<tr>
<th>Critical Course Competencies/Skills/Concepts</th>
<th>Course Description</th>
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</table>
| 1. Demonstrate a complete knowledge of the materials used in music notation (pens, paper, ink, triangle, blotter, staff strips, white out, etc.)  
2. Demonstrate a complete knowledge of the proper care for the aforementioned materials.  
3. Demonstrate an understanding of proper body position and workstation (table, lighting, etc.)  
4. Demonstrate basic strokes of the pen and their application to specific musical symbols (clefs, note heads, stems, beams, rests, sharps and flats, flags, triplet brackets, ledger lines, dots, dynamic markings, slurs and ties, accents, etc.)  
5. Use a computer to open and navigate the music notation software.  
6. Use a computer to open new files and template files, save files, change screen views, and undo and redo commands.  
7. Create a template using the staff tool and staff attributes with key signature, time signature, and titles to use as a basis for music score entry.  
8. Input basic level music scores through simple entry (typing and clicking notes into the template using the keyboard and mouse).  
9. Input basic level music scores through speedy entry (playing the notes into the template through MIDI). | The student receives instruction and practical experience in the techniques and materials required for music preparation to create both handwritten and computer generated scores. This course does not deal with music composition, but with how to copy existing music in a professional manner. |
### Critical Course Competencies/Skills/Concepts

<table>
<thead>
<tr>
<th><strong>BRASS INSTRUMENT INSTRUCTION I</strong> (MUS 601)</th>
<th><strong>Course Description</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Demonstrate basic instrument care, including handling and cleaning.</td>
<td><strong>BRASS INSTRUMENT INSTRUCTION I</strong> (MUS 601): The student receives basic instruction on the brass instruments, including trumpet, French horn, trombone and tuba. Some instruments available to loan to enrolled students. Open to all students.</td>
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<tr>
<td>2. Demonstrate proper hand and body position.</td>
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<td>3. Demonstrate basic technique including proper embouchure position and clear tone production.</td>
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<td>4. Write B-flat, E-flat and A-flat major concert scales.</td>
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<td>5. Demonstrate proper breathing technique.</td>
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<td>6. Demonstrate the ability to read subdivisions of the beat, pick-up notes and ties.</td>
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<tr>
<td>7. Demonstrate the ability to interpret articulation markings such as slurs, marcato, tenuto and staccato.</td>
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| **BEGINNING GUITAR** (MUS 650) | |
|----------------------------------| |
| 1. Apply basic music notation to the guitar. | **BEGINNING GUITAR** (MUS 650): The student learns basic positioning of body and hands, music notation and reading, finger picking and chord accompaniment. Designed for students with no previous musical training. Student must provide own guitar. |
| 2. Read beginning level solos using the rest stroke. | |
| 3. Demonstrate proper posture and position for solo guitar playing. | |
| 4. Read chord notation and perform strumming and picking accompaniment patterns. | |
| 5. Read beginning level chromatic melodies. | |
| 7. Read two-part solo guitar compositions. | |
| 8. Evaluate technical aspects and aesthetic qualities of any guitar performance. | |
| 9. Read C Major scale, one octave, and arpeggio accompaniment patterns. | |
| 10. Write a critical review of a classical guitar recital. | |
ELEMENTARY ORGAN I (MUS 381)
1. Demonstrate organ-specific techniques including attack and release, legato, finger crossing, thumb glissando, use of rests for phrase endings and repeated notes and pedaling with toe.
2. Play five beginning level organ pieces utilizing learned techniques, registrations and stylistic interpretations.

PERCUSSION INSTRUMENT INSTRUCTION I (MUS 631)
1. Demonstrate basic principles of written notation as it applies to percussion instruments, including knowledge and use of grips and stickings.
2. Read studies using whole, half, quarter, eighth and sixteenth notes and rests.
3. Demonstrate basic technique for snare drum and related percussion instruments, including the open five-stroke, thirteen and seventeen-stroke rolls
4. Read studies using the Dal Segno, Da Capo, and Coda signs.
5. Read studies using the 26 standard rudiments of drumming.

PIANO I (MUS 311)
1. Play C, G, D, A, E, B, and F Major, and c, g, d, a, e, b, and f minor 5-finger patterns, hands together.
2. Play C, G, D, A, E, B, and F Major, and c, g, d, a, e, b, and f minor triads in root position, hands together.
3. Play C, G, D, A, B, E, and F major scales, one octave, hands separately, using traditional fingerings.
4. Play a minimum of 6 beginning repertoire pieces (one memorized) as selected by the instructor, demonstrating the application of technique, rhythm, dynamics, and phrasing.
5. Read basic rhythms and notes in treble and bass clef.

STRING INSTRUMENT INSTRUCTION I (MUS 611)
1. Demonstrate pre-skill drills and handing and cleaning.
2. Demonstrate proper playing position.
3. Demonstrate music notation
4. Demonstrate fingering with left hand on the first two strings
5. Demonstrate using the third string.
6. Demonstrate pick-up notes and ties.

The student learns basic organ techniques as applied to the keyboard, pedals and registration. Standard organ literature is studied. (If prerequisite is not met, enrollment is subject to audition.)

The student learns basic rhythms, rudiments, beginning notation and meters as applied to the snare drum and related percussion instruments.

The student receives instruction in basic piano skills with an emphasis on learning to read music, play finger-patterns, scales, chords, and beginning pieces. Students are required to furnish their own headphones.

The student receives basic instruction on the string instruments, either violin, viola, cello or bass. Some instruments available to loan to enrolled students. Open to all students.
7. Demonstrate arco, pizzicato and bowing techniques.
8. Demonstrate dotted quarter notes.
9. Demonstrate proper technique using the left hand and bow together.
10. Demonstrate using the open strings and three fingers of the left hand.
11. Demonstrate crossing the strings with larger intervals.
13. Demonstrate détaché bow stroke with dotted quarter and eighth notes.
14. Demonstrate left hand extensions.

WOODWIND INSTRUMENT INSTRUCTION I (MUS 621)
1. Demonstrate basic instrument care, including handling and cleaning.
2. Demonstrate proper hand and body position.
3. Demonstrate basic technique including proper embouchure position and clear tone production.
4. Play B-flat, E-flat and A-flat major concert scales.
5. Demonstrate proper breathing technique.
6. Demonstrate the ability to read subdivisions of the beat, pick-up notes and ties.
7. Demonstrate the ability to interpret articulation markings such as slurs, marcato, tenuto and staccato.

VOICE FUNDAMENTALS (MUS 400)
1. Sing with correct posture, diaphragmatic-costal breathing technique, a raised and quiet rib cage, a relaxed and lowered jaw, vocal freedom with pharyngeal space, and a legato vocal line and phrase with proper diction.
2. Describe the cultural implications and meanings of the poetic text of the music covered in class.
3. Sing in tune with rhythmic accuracy.
4. Memorize and perform assigned songs.

WOODWIND INSTRUMENT INSTRUCTION I (MUS 621)
The student learns basic woodwind instrument techniques. Includes flute, oboe, clarinet, bassoon and saxophone. Some instruments available to loan to enrolled students. Open to all students.

VOICE FUNDAMENTALS (MUS 400)
This course concentrates on basic fundamentals of singing, using vocal exercises and simple songs. Emphasis is placed on developing an understanding of the singing voice, the body as a musical instrument, and the vocal potential of each student.
Industry Sector: **Arts, Media & Entertainment**  
Career Pathway: **Performing Arts**  
Grade Level: **13**

Course Title: **Level 1 ensemble study: Choir, Orchestra, Band, etc.**  
TOP CODE: **1005.00**  
School: **Los Angeles City College**

<table>
<thead>
<tr>
<th>Critical Course Competencies/Skills/Concepts</th>
<th>Course Description</th>
</tr>
</thead>
</table>
| **PIANO ENSEMBLE (MUS 351)**  
1. Demonstrate the musical styles and performance practices of the selected music.  
2. Demonstrate an understanding of the composers and historical periods of selected music.  
3. Demonstrate an understanding of possible ensemble groupings and performance practices of each group.  
4. Participate in public performance of music repertoire learned. | **PIANO ENSEMBLE (MUS 351)**  
The student reads, studies and performs standard piano ensemble repertoire with special emphasis on performance in recital. (Confirmation of enrollment subject to audition.) |
| **COLLEGE CHOIR (MUS 501)**  
1. Sing warm-up vocalizations  
2. Describe the poetic implications of lyrics of the repertoire learned.  
3. Describe the musical styles and performance practices of the music learned.  
4. Describe the individual and collaborative efforts of composers and lyricists/poets in the creation of choral music.  
5. Work collaboratively with the group toward successful performance of music learned.  
6. Sing in public performances the musical repertoire learned. | **COLLEGE CHOIR (MUS 501)**  
The student studies and performs selected choral literature for mixed voices. Emphasis is on increased skill in music reading, development of basic voice and ensemble techniques, and improving musicianship. |
| **CHAMBER CHORALE (MUS 561)**  
1. Sing appropriate vocalization and warm-up exercises  
2. Accurately sing assigned parts from the music learned with correct diction and vocal technique.  
3. Improve sight reading of music at an appropriate level.  
4. Publicly perform the repertoire learned in class | **CHAMBER CHORALE (MUS 561)**  
The student analyzes, rehearses and performs choral music suited to a small group of singers, with and without accompaniment. Emphasis is on increased skill in reading music and sight singing, score interpretation, vocal technique, diction, and preparation for public performances. (Confirmation of enrollment subject to audition). |
<table>
<thead>
<tr>
<th>Course</th>
<th>Description</th>
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</thead>
</table>
| **CHAMBER MUSIC** (MUS 705)               | 1. Utilize knowledge of the history, musical style and composers of the selected chamber music in performance.  
2. Perform with accuracy the notes and rhythms of individually assigned parts.  
3. Perform with other musicians, contributing to a good sound with accurate interpretation  
4. Perform with other musicians with an understanding of individual responsibilities toward the group effort necessary for successful public performance  

**REHEARSAL ORCHESTRA** (MUS 711)  
1. Perform effective warm-up exercises  
2. Utilize the understanding of music, styles, history and composers of selected orchestral music in performance.  
3. Sight read with greater accuracy  
4. Perform with accuracy the notes and rhythms of individually assigned parts.  
5. Participate in public performances(s) of orchestral music repertoire studied.  

**COMMUNITY ORCHESTRA** (MUS 725)  
1. Utilize the understanding of the musical styles and performance practices of the music studied in performance.  
2. Perform appropriately in a large ensemble, including proper phrasing, dynamics, balance, tempo.  
3. Perform assigned repertoire in public performance  

**WIND ENSEMBLE** (MUS 751)  
1. Describe the musical styles and performance practices of the repertoire learned.  
2. Demonstrate individual responsibilities toward the group effort necessary for successful performance of repertoire learned.  
3. Describe the individual and collaborative efforts of composers in the creation of band/wind ensemble music.  
4. Participate in public performance(s) of music repertoire learned.  

**CHAMBER MUSIC** (MUS 705)  
The student reads, studies and performs standard chamber music repertoire with special emphasis on preparing for recital. (Confirmation of enrollment subject to audition.)  

**REHEARSAL ORCHESTRA** (MUS 711)  
The orchestra player of intermediate ability who wishes to become more proficient on a secondary orchestra instrument performs intermediate orchestral music with an emphasis on the development of competence and ensemble skill. (Confirmation of enrollment subject to audition.)  

**COMMUNITY ORCHESTRA** (MUS 725)  
The student reads, studies and performs standard orchestral repertoire with special emphasis on performance of major orchestral works. Practical experience may also be offered to capable student conductors, soloists, composers and arrangers. (Confirmation of enrollment subject to audition.)  

**WIND ENSEMBLE** (MUS 751)  
The student studies standard band literature with the intent to develop technical and artistic abilities through experiences with a wide range of band literature. Public performances are presented. (Confirmation of enrollment subject to audition.)
<table>
<thead>
<tr>
<th>PERCUSSION ENSEMBLE (MUS 765)</th>
<th>PERCUSSION ENSEMBLE (MUS 765)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Explain musical terminology as it relates to tempo, dynamics, and articulation.</td>
<td>The student studies and performs standard percussion ensemble literature in the symphonic and commercial fields emphasizing proper execution of musical styles, phrasing, balance and blending techniques, intonation, rehearsal and performance techniques. (Confirmation of enrollment subject to audition).</td>
</tr>
<tr>
<td>2. Set up and prepare for live and recorded performance.</td>
<td><strong>GUITAR ENSEMBLE (MUS 771)</strong></td>
</tr>
<tr>
<td>3. Perform appropriately the music assigned in class including proper phrasing, dynamics, balance and tempo.</td>
<td>The student studies and performs standard guitar ensemble literature with emphasis on intonation, rhythmic togetherness, balance, style, and the requirements of effective ensemble playing. (Enrollment in class subject to audition.)</td>
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<thead>
<tr>
<th>GUITAR ENSEMBLE (MUS 771)</th>
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<tbody>
<tr>
<td>1. Perform basic guitar skills as necessary to qualify for the course</td>
<td><strong>STUDIO JAZZ BAND (MUS 781)</strong></td>
</tr>
<tr>
<td>2. Execute various rhythmic exercises, including complex rhythmic patterns.</td>
<td>The student receives training and experience in the various aspects of technique and interpretation as applied to jazz band performance. Includes public performance and recording experience. For intermediate to advanced players.</td>
</tr>
<tr>
<td>3. Perform appropriately in a large ensemble, including proper phrasing, dynamics, balance, tempo.</td>
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<tr>
<td>4. Perform in various smaller ensembles the music covered in class.</td>
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<tr>
<td>5. Perform large &quot;guitar orchestra&quot; in-class compositions that utilize the entire ensemble class.</td>
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<thead>
<tr>
<th>STUDIO JAZZ BAND (MUS 781)</th>
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<tbody>
<tr>
<td>1. Perform warm-up exercises on their instrument</td>
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<tr>
<td>2. Identify jazz band styles such as ballad, swing, bebop, Latin and rock.</td>
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<tr>
<td>3. Perform swing arrangements covered in class with proper phrasing, dynamics, balance, and tempo.</td>
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<tr>
<td>4. Perform ballad arrangements covered in class with proper phrasing, dynamics, balance, and tempo.</td>
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<tr>
<td>5. Perform bebop arrangements covered in class with proper phrasing, dynamics, balance, and tempo.</td>
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<tr>
<td>6. Perform Latin arrangements covered in class with proper phrasing, dynamics, balance, and tempo.</td>
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<tr>
<td>7. Perform rock arrangements covered in class with proper phrasing, dynamics, balance, and tempo.</td>
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<tr>
<td>Critical Course Competencies/Skills/Concepts</td>
<td>Course Description</td>
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<tr>
<td>-------------------------------------------</td>
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</tr>
<tr>
<td>1. Describe how to operate a PC and Mac, specifically using menus, tool bars, dialogue boxes, work files, tracks, clips, events and templates</td>
<td>The student learns electro-acoustic, MIDI and computer assisted music techniques for both the Mac and PC platforms. Emphasis is in computer-assisted sequencing, digital and MIDI recording, mixing, sound reinforcement and CD production.</td>
</tr>
<tr>
<td>2. Describe how a sequencer works, timbres, assignment of patches to MIDI channels, GM (general MIDI) timbres and locations, interfaces.</td>
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<td>3. Describe notated music using keyboard controllers, step recording, file organization.</td>
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<tr>
<td>4. Describe rhythm sequencing, looping, copy, paste, markers.</td>
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<td>5. Describe tool bars, part list, velocity, quantize,</td>
<td></td>
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<tr>
<td>6. Describe mute, draw tool, zooming, multiple track editing.</td>
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<tr>
<td>7. Describe MIDI controllers, drum editor, drum maps, and drum track editor.</td>
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<tr>
<td>8. Describe mixing with MIDI, settings, working with effects, EQ settings, routing, input and output.</td>
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<tr>
<td>9. Describe event creation effects, auto pan, chorder, density, MIDI echo.</td>
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<tr>
<td>10. Describe event modifying effects, compression, control, micro tuner, input transformer, presets.</td>
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<tr>
<td>11. Describe wave files: manipulation, sequencing, importing, audio terminology, clips, regions.</td>
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<tr>
<td>12. Describe audio tracks, sampling, audio regions, audio slices, setting up an audio track.</td>
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<tr>
<td>13. Describe audio track inserts, audio track sends, FX group channels, markers, converting audio.</td>
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<tr>
<td>14. Describe sound reinforcement, microphones, cables, amplifiers, transformers, digital and analogue mixers, master snake, monitors, effects, compression, EQ.</td>
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<tr>
<td>15. Describe signal processing, mic placement and techniques.</td>
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<tr>
<td>16. Describe microphone types and uses in sound reinforcement.</td>
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<tr>
<td>17. Describe digital recording basics.</td>
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<td>Critical Course Competencies/Skills/Concepts</td>
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</tr>
<tr>
<td>1. Write, recognize and demonstrate the uses of the dominant triad (V) in root position in all major and</td>
<td>The student studies diatonic harmony including primary and secondary triads, the dominant seventh chord</td>
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<tr>
<td>minor keys</td>
<td>and their inversions. Also includes harmonizing figured and unfigured bass, simple melodies and the</td>
</tr>
<tr>
<td>2. Write, recognize and demonstrate the uses of the dominant seventh chord (V7) and its inversions in</td>
<td>writing of original phrases. Students taking this class should also enroll in Music 211 and Music 301.</td>
</tr>
<tr>
<td>all major and minor keys</td>
<td>--------------------------------------------------------------------------------------------------------</td>
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<tr>
<td>3. Write, recognize and demonstrate the uses of the subdominant triad (IV) in root position in all major</td>
<td>--------------------------------------------------------------------------------------------------------</td>
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<tr>
<td>and minor keys</td>
<td>--------------------------------------------------------------------------------------------------------</td>
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<tr>
<td>4. Write, recognize and demonstrate the uses of cadences and the cadential 6-4 chord in all major and</td>
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<tr>
<td>minor keys</td>
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<tr>
<td>5. Write, recognize and demonstrate the uses of first inversion of primary triads in all major and minor</td>
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<tr>
<td>keys</td>
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<tr>
<td>6. Write, recognize and demonstrate the uses of root position and first inversion of secondary triads in</td>
<td>--------------------------------------------------------------------------------------------------------</td>
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<tr>
<td>all major and minor keys</td>
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<tr>
<td>7. Write, recognize and demonstrate the uses of passing and neighboring 6-4 chords in all major and minor</td>
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<tr>
<td>keys</td>
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<tr>
<td>8. Realize figured bass and commercial chord symbols, use Roman numeral analysis, describe harmonic rhythm,</td>
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<tr>
<td>and use non-harmonic tones (passing, neighboring, anticipation, appoggiatura, suspension)</td>
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</tbody>
</table>
Critical Course Competencies/Skills/Concepts | Course Description
---|---
1. Notate and aurally recognize the tonic triad (I) using the moveable do solfege system in major and minor keys (do and la minor)  
2. Notate and aurally recognize the subdominant triad (IV) using the moveable do solfege system in major and minor keys (do and la minor)  
3. Notate and aurally recognize the dominant triad (V) and dominant seventh chord (V7) using the moveable do solfege system in major and minor keys (do and la minor)  
4. Notate and aurally recognize inversions of primary triads (I6, I6-4, IV6, V6) using the moveable do solfege system in major and minor keys (do and la minor)  
5. Notate and aurally recognize inversions of the dominant seventh chord (V6-5, V4-3, V2) using the moveable do solfege system in major and minor keys (do and la minor)  
6. Notate and aurally recognize root position of secondary triads (ii, iii, vi, viio) and first inversion of secondary triads (ii6, iii6, vi6, viio6) using the moveable do solfege system in major and minor keys (do and la minor)  
7. Notate and aurally recognize subdivisions of the beat into 2 parts in 2/4, 3/4, 4/4, 6/8, 9/8, and 12/8 meters  
8. Notate and aurally recognize subdivisions of the beat into 3 parts (triple) in 2/4, 3/4, 4/4, 6/8, 9/8, and 12/8 meters  
9. Notate and aurally recognize subdivisions of the beat into 4 parts (quadruple) in 2/4, 3/4, 4/4, 6/8, 9/8, and 12/8 meters  
10. Describe the moveable do system

The student reads and plays simple diatonic melodies, two part play-and-sing drills, and simple melodic, harmonic, and rhythmic dictation.
## Critical Course Competencies/Skills/Concepts

<p>| | |</p>
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<thead>
<tr>
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<tbody>
<tr>
<td>1.</td>
<td>Play on the piano primary triads in root position, first inversion, and second inversion in major keys, hands separately</td>
</tr>
<tr>
<td>2.</td>
<td>Play primary triads in root position, first inversion, and second inversion in minor keys, hands separately</td>
</tr>
<tr>
<td>3.</td>
<td>Play secondary triads in root position and first inversion in major keys, hands separately</td>
</tr>
<tr>
<td>4.</td>
<td>Play secondary triads in root position and first inversion in minor keys, hands separately</td>
</tr>
<tr>
<td>5.</td>
<td>Play I/i chords in keyboard style (Soprano, Alto, Tenor in right hand; Bass in left hand)</td>
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<tr>
<td>6.</td>
<td>Play V chords in keyboard style</td>
</tr>
<tr>
<td>7.</td>
<td>Play V7 chords in keyboard style</td>
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<tr>
<td>8.</td>
<td>Play IV/iv chords in keyboard style</td>
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<tr>
<td>9.</td>
<td>Play cadential 6-4 chords in keyboard style</td>
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<tr>
<td>10.</td>
<td>Play authentic, half, plagal, and deceptive cadences in keyboard style</td>
</tr>
<tr>
<td>11.</td>
<td>Play inversions of V7 chords in keyboard style</td>
</tr>
<tr>
<td>12.</td>
<td>Play passing and neighboring 6-4 chords in keyboard style</td>
</tr>
<tr>
<td>13.</td>
<td>Play primary triads in root position, first inversion, and second inversion; and secondary triads in root position and first inversion in keyboard style</td>
</tr>
</tbody>
</table>

## Course Description

The student studies diatonic harmony as applied to the piano. Correlated with Music 201 and 211.
### Critical Course Competencies/Skills/Concepts

1. Play all major and minor 5-finger patterns, hands together, using traditional fingerings.
2. Play all major and minor triads in root position, hands together, using traditional fingerings.
4. Play Bb, Eb, Ab, Db/C#, and Gb/F# Major scales in one octave, hands together, using traditional fingerings.
6. Play a minimum of 6 Level II repertoire pieces (one memorized) as selected by the instructor, demonstrating the application of technique, rhythm, dynamics, and phrasing.
7. Demonstrate an ability to sight read level one piece(s) as selected by the instructor.

### Course Description

The student receives continued instruction in basic piano skills emphasizing note reading, simple major and minor scales in quarter and eighth note patterns, triads, repertoire and memorization. (If prerequisite is not met, enrollment is subject to audition.)

### Critical Course Competencies/Skills/Concepts

1. Demonstrate the ability to perform simple instrument repair, including spring replacement.
2. Demonstrate proper hand and body position while standing and in sitting position.
3. Demonstrate proper embouchure positions.
4. Produce a full sound and subtones.
6. Demonstrate proper breathing technique with sustained breath control.

### Course Description

BRASS INSTRUMENT INSTRUCTION II (MUS 602)
The student learns more advanced brass instrument techniques with emphasis on the development of embouchure, range, endurance and music reading skills. Some instruments available to loan to enrolled students. (If prerequisite is not met, enrollment is subject to audition.)
at the intermediate level.
7. Demonstrate the ability to read uneven durations of basic subdivision of the beat with greater than beginning level accuracy.
8. Accurately interpret articulation and dynamic marking from intermediate musical compositions.

**CLASSICAL GUITAR I (MUS 651)**
1. Read introductory level two and three part music on the classical guitar.
2. Read intermediate level exercises using rest stroke, free stroke and ligados.
3. Read C Major and a minor scales, three octaves, Segovia's edition, using proper fingerings in both hands.
4. Read introductory level right-hand exercises by Giuliani.
5. Demonstrate beginning to intermediate technical and aesthetic playing skills within various solo compositions.
6. Read more advanced chords in traditional box and standard notation.
7. Read introductory flamenco techniques.
8. Evaluate more complex aspects, technical and aesthetic, of a classical guitar recital.
9. Write a critical review of a classical guitar recital.

**ELEMENTARY ORGAN II (MUS 382)**
1. Demonstrate the organ techniques of finger substitution, finger glissando and pedaling with toe and heel.
2. Demonstrate by verbal discussion and performance an increased understanding of attack and release, legato, finger crossing, thumb glissando, use of rests for phrase endings and repeated notes and pedaling with toe, as well as finger substitution, finger glissando and pedaling with toe and heel.
3. Play 5 intermediate organ pieces as assigned by the instructor.

**PERCUSSION INSTRUMENT INSTRUCTION II (MUS 632)**
1. Display greater technical ability in the areas of tone production, dexterity, speed, accuracy, and stick control.
2. Read and analyze rudimental etudes which use the 26 standard rudiments of drumming.

**CLASSICAL GUITAR I (MUS 651)**
The student reinforces fundamental music reading, right and left hand playing techniques and performance of elementary solo guitar compositions. For students who wish to continue beyond the beginning level. Student must provide own guitar. (If prerequisite is not met, enrollment is subject to audition.)

**ELEMENTARY ORGAN II (MUS 382)**
The student continues to learns basic organ techniques as applied to the keyboard, pedals and registration. Standard organ literature is studied. (If prerequisite is not met, enrollment is subject to audition.)

**PERCUSSION INSTRUMENT INSTRUCTION II (MUS 632)**
The student continues with basic rhythms, rudiments, beginning notation and meters as applied to the snare drum and related percussion instruments. (If prerequisite
3. Read the various open (double stroke) rolls.
4. Read flams and drags.
5. Read studies using the 26 rudiments
6. Read the closed (buzz) and open (double stroke) rolls.
7. Read and analyze snare drum etudes which use polyrhythms and odd meters (5/8, 7/8).

PIANO II (MUS 312)
1. Play all major and minor 5-finger patterns, hands together, using traditional fingerings.
2. Play all major and minor triads in root position, hands together, using traditional fingerings.
4. Play Bb, Eb, Ab, Db/C#, and Gb/F# Major scales in one octave, hands together, using traditional fingerings.
6. Play a minimum of 6 Level II repertoire pieces (one memorized) as selected by the instructor, demonstrating the application of technique, rhythm, dynamics, and phrasing.
7. Demonstrate an ability to sight read level one piece(s) as selected by the instructor.

STRING INSTRUMENT INSTRUCTION II (MUS 612)
1. Demonstrate proper handing and cleaning, proper playing position, music notation
2. Demonstrate proper string replacement
3. Demonstrate first and second finger patterns of left hand
4. Demonstrate slurs with emphasis on coordinating hands and fingers when using slurs.
5. Demonstrate basic subdivision of the beat in uneven durations
7. Demonstrate slurs and double stops using finger patterns one and two.

PIANO II (MUS 312)
The student receives continued instruction in basic piano skills emphasizing note reading, simple major and minor scales in quarter and eighth note patterns, triads, repertoire and memorization. (If prerequisite is not met, enrollment is subject to audition.)

STRING INSTRUMENT INSTRUCTION II (MUS 612)
The student learns more advanced string instrument techniques with increased emphasis in all areas covered. Primary emphasis is on development of bow and fingerling techniques and music reading skills. Some instruments available to loan to enrolled students. (If prerequisite is not met, enrollment is subject to audition.)
WOODWIND INSTRUMENT INSTRUCTION II (MUS 622)
1. Demonstrate the ability to perform simple instrument repair, including spring replacement.
2. Demonstrate proper hand and body position while standing and in sitting position.
3. Demonstrate proper embouchure positions.
4. Produce a full sound and subtones
6. Demonstrate proper breathing technique with sustained breath control at the intermediate level.
7. Demonstrate the ability to read uneven durations of basic subdivision of the beat with greater than beginning level accuracy.
8. Accurately interpret articulation and dynamic marking from intermediate musical compositions.

COMMERCIAL VOICE I (MUS 431)
1. Sing with good posture, diaphragmatic-costal breathing technique, a raised and quiet rib cage, a relaxed and lowed jaw, vocal freedom and pharyngeal space, and a legato vocal line and phrase.
2. Transpose music and prepare music chart.
3. Memorize and perform assigned and selected songs from the commercial voice repertoire.
4. Perform correct stylistic and interpretive possibilities of songs covered in class.
5. Sing in tune and with rhythmic accuracy

CLASSICAL VOICE I (MUS 401)
1. Sing warm-up vocalizations
2. Pronounce Italian words of assigned songs
3. Describe the meaning of texts of assigned songs.
4. Describe and execute vocal techniques necessary for singing assigned song(s) including rhythmic and tonal accuracy.
**Industry Sector:** Arts, Media & Entertainment  
**Career Pathway:** Performing Arts  
**Grade Level:** 13

**Course Title:** Level 2 ensemble study: Choir, Orchestra, Band, etc.  
**TOP CODE:** 1005.00  
**School:** Los Angeles City College

<table>
<thead>
<tr>
<th>Critical Course Competencies/Skills/Concepts</th>
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| **PIANO ENSEMBLE** (MUS 351) | **PIANO ENSEMBLE** (MUS 351)  
The student reads, studies and performs standard piano ensemble repertoire with special emphasis on performance in recital. (Confirmation of enrollment subject to audition.) |
| 1. Demonstrate the musical styles and performance practices of the selected music.  
2. Demonstrate an understanding of the composers and historical periods of selected music.  
3. Demonstrate an understanding of possible ensemble groupings and performance practices of each group.  
| **COLLEGE CHOIR** (MUS 501) | **COLLEGE CHOIR** (MUS 501)  
The student studies and performs selected choral literature for mixed voices. Emphasis is on increased skill in music reading, development of basic voice and ensemble techniques, and improving musicianship. |
| 1. Sing warm-up vocalizations  
2. Describe the poetic implications of lyrics of the repertoire learned.  
3. Describe the musical styles and performance practices of the music learned.  
4. Describe the individual and collaborative efforts of composers and lyricists/poets in the creation of choral music.  
5. Work collaboratively with the group toward successful performance of music learned.  
6. Sing in public performances the musical repertoire learned. | |
| **CHAMBER CHORALE** (MUS 561) | **CHAMBER CHORALE** (MUS 561)  
The student analyzes, rehearse and performs choral music suited to a small group of singers, with and without accompaniment. Emphasis is on increased skill in reading music and sight singing, score interpretation, vocal technique, diction, and preparation for public performances. (Confirmation of enrollment subject to audition.) |
| 1. Sing appropriate vocalization and warm-up exercises  
2. Accurately sing assigned parts from the music learned with correct diction and vocal technique.  
3. Improve sight reading of music at an appropriate level.  
4. Publicly perform the repertoire learned in class | |
CHAMBER MUSIC (MUS 705)
1. Utilize knowledge of the history, musical style and composers of the selected chamber music in performance.
2. Perform with accuracy the notes and rhythms of individually assigned parts.
3. Perform with other musicians, contributing to a good sound with accurate interpretation.
4. Perform with other musicians with an understanding of individual responsibilities toward the group effort necessary for successful public performance.

REHEARSAL ORCHESTRA (MUS 711)
1. Perform effective warm-up exercises.
2. Utilize the understanding of music, styles, history and composers of selected orchestral music in performance.
3. Sight read with greater accuracy.
4. Perform with accuracy the notes and rhythms of individually assigned parts.
5. Participate in public performances(s) of orchestral music repertoire studied.

COMMUNITY ORCHESTRA (MUS 725)
1. Utilize the understanding of the musical styles and performance practices of the music studied in performance.
2. Perform appropriately in a large ensemble, including proper phrasing, dynamics, balance, tempo.

WIND ENSEMBLE (MUS 751)
1. Describe the musical styles and performance practices of the repertoire learned.
2. Demonstrate individual responsibilities toward the group effort necessary for successful performance of repertoire learned.
3. Describe the individual and collaborative efforts of composers in the creation of band/wind ensemble music.
4. Participate in public performance(s) of music repertoire learned.

CHAMBER MUSIC (MUS 705)
The student reads, studies and performs standard chamber music repertoire with special emphasis on preparing for recital. (Confirmation of enrollment subject to audition.)

REHEARSAL ORCHESTRA (MUS 711)
The orchestra player of intermediate ability who wishes to become more proficient on a secondary orchestra instrument performs intermediate orchestral music with an emphasis on the development of competence and ensemble skill. (Confirmation of enrollment subject to audition.)

COMMUNITY ORCHESTRA (MUS 725)
The student reads, studies and performs standard orchestral repertoire with special emphasis on performance of major orchestral works. Practical experience may also be offered to capable student conductors, soloists, composers and arrangers. (Confirmation of enrollment subject to audition.)

WIND ENSEMBLE (MUS 751)
The student studies standard band literature with the intent to develop technical and artistic abilities through experiences with a wide range of band literature. Public performances are presented. (Confirmation of enrollment subject to audition.)
**PERCUSSION ENSEMBLE** (MUS 765)
1. Explain musical terminology as it relates to tempo, dynamics, and articulation.
2. Set up and prepare for live and recorded performance.
3. Perform appropriately the music assigned in class including proper phrasing, dynamics, balance and tempo.

**GUITAR ENSEMBLE** (MUS 771)
1. Perform basic guitar skills as necessary to qualify for the course
2. Execute various rhythmic exercises, including complex rhythmic patterns.
3. Perform appropriately in a large ensemble, including proper phrasing, dynamics, balance, tempo.
4. Perform in various smaller ensembles the music covered in class.
5. Perform large "guitar orchestra" in-class compositions that utilize the entire ensemble class.

**STUDIO JAZZ BAND** (MUS 781)
1. Perform warm-up exercises on their instrument
2. Identify jazz band styles such as ballad, swing, bebop, latin and rock.
3. Perform swing arrangements covered in class with proper phrasing, dynamics, balance, and tempo.
4. Perform ballad arrangements covered in class with proper phrasing, dynamics, balance, and tempo.
5. Perform bebop arrangements covered in class with proper phrasing, dynamics, balance, and tempo.
6. Perform Latin arrangements covered in class with proper phrasing, dynamics, balance, and tempo.
7. Perform rock arrangements covered in class with proper phrasing, dynamics, balance, and tempo.

**PERCUSSION ENSEMBLE** (MUS 765)
The student studies and performs standard percussion ensemble literature in the symphonic and commercial fields emphasizing proper execution of musical styles, phrasing, balance and blending techniques, intonation, rehearsal and performance techniques. (Confirmation of enrollment subject to audition).

**GUITAR ENSEMBLE** (MUS 771)
The student studies and performs standard guitar ensemble literature with emphasis on intonation, rhythmic togetherness, balance, style, and the requirements of effective ensemble playing. (Enrollment in class subject to audition.)

**STUDIO JAZZ BAND** (MUS 781)
The student receives training and experience in the various aspects of technique and interpretation as applied to jazz band performance. Includes public performance and recording experience. For intermediate to advanced players.
<table>
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<tr>
<th>Critical Course Competencies/Skills/Concepts</th>
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<tbody>
<tr>
<td>1. Write, recognize and demonstrate the uses of the supertonic seventh chord and its inversions in all major and minor keys</td>
<td>The student studies more advanced diatonic and chromatic harmony including seventh chords, modally borrowed chords, sequences, secondary dominants and secondary diminished sevenths, simple modulations and the writing of short original compositions. Students enrolling in this class should also enroll in Music 212 and Music 302.</td>
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<tr>
<td>2. Write, recognize and demonstrate the uses of the leading tone seventh chords (viio7, viio7) and their inversions and resolutions in all major and minor keys</td>
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<tr>
<td>3. Write, recognize and demonstrate the uses of the tonic (Imaj7), subdominant (IVmaj7), mediant (iii7), and submediant (vi7) seventh chords and their inversions in the diatonic sequence in all major and minor keys</td>
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<tr>
<td>4. Write, recognize and demonstrate the uses of the secondary dominant concept (V or V7 of ii, iii, IV, V, vi) and their inversions and resolutions in all major and minor keys</td>
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<tr>
<td>5. Write, recognize and demonstrate the uses of the secondary dominant concept (viio6 of ii, iii, IV, V, vi; and viio7 or viio7 of ii, iii, IV, V, vi) and their inversions and resolutions in all major and minor keys</td>
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<tr>
<td>6. Write, recognize and demonstrate an the uses of modally borrowed chords (iio, iio7, bIII, iv, bVI) and their inversions in all major and minor keys</td>
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<tr>
<td>7. Write, recognize and demonstrate the uses of common chord (pivot chord) modulations leading to closely related keys (the dominant, subdominant, supertonic, mediant, and submediant) in all major and minor keys</td>
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<tr>
<td>8. Create short original compositions using skills 1, 2, 3, 4, 5, 6, and 7</td>
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<tr>
<td>9. Analyze the harmonic techniques (from skills 1, 2, 3, 4, 5, 6, and 7) and musical forms employed in a wide range of common practice period (ca. 1600-1900) compositions using figured bass and commercial chord systems</td>
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</tr>
<tr>
<td>1. Notate and aurally recognize diatonic seventh chords (I, i, IV, V, vi, vii°) using the moveable do solfege system in major and minor keys (do and la minor)</td>
<td>The student reads and plays intermediate level tonal and modal melodies, melodic, harmonic, and rhythmic dictation. Sight singing and ear training are stressed.</td>
</tr>
<tr>
<td>2. Notate and aurally recognize secondary dominant triads and seventh chords (V7, V7/III, V7/IV, V7/V, V7/vi) using the moveable do solfege system in major and minor keys (do and la minor)</td>
<td></td>
</tr>
<tr>
<td>3. Notate and aurally recognize secondary diminished seventh chords (viio7/II, viio7/III, viio7/IV, viio7/V, viio7/vi) including viio7 secondary dominants using the moveable do solfege system in major and minor keys (do and la minor)</td>
<td></td>
</tr>
<tr>
<td>4. Notate and aurally recognize inversions of the diatonic seventh chords (I, i, IV, V, vi, vii°) using the moveable do solfege system in major and minor keys (do and la minor)</td>
<td></td>
</tr>
<tr>
<td>5. Notate and aurally recognize inversions of the secondary diminished seventh chords (viio7/II, viio7/III, viio7/IV, viio7/V, viio7/vi) including viio7 secondary dominants using the moveable do solfege system in major and minor keys (do and la minor)</td>
<td></td>
</tr>
<tr>
<td>6. Notate and aurally recognize modally borrowed chords (i, i, iv, bIII, bVI) and their inversions using the moveable do solfege system in major and minor keys (do and la minor)</td>
<td></td>
</tr>
<tr>
<td>7. Notate and aurally recognize common chord (pivot chord) modulations to closely related keys (the dominant, subdominant, supertonic, mediant, and submediant) using the moveable do solfege system in major and minor keys (do and la minor)</td>
<td></td>
</tr>
<tr>
<td>8. Notate and aurally recognize rhythms with subdivision of the beat into 2 parts in intermediate level rhythmic exercises (2/4, 3/4, 4/4, 6/8, 9/8, 12/8).</td>
<td></td>
</tr>
<tr>
<td>9. Notate and aurally recognize rhythms with subdivision of the beat into 3 parts in intermediate level rhythmic exercises (2/4, 3/4, 4/4, 6/8, 9/8, 12/8).</td>
<td></td>
</tr>
<tr>
<td>10. Notate and aurally recognize rhythms with subdivision of the beat into 4 parts in intermediate level rhythmic exercises (2/4, 3/4, 4/4, 6/8, 9/8, 12/8).</td>
<td></td>
</tr>
<tr>
<td>Critical Course Competencies/Skills/Concepts</td>
<td>Course Description</td>
</tr>
<tr>
<td>--------------------------------------------</td>
<td>--------------------</td>
</tr>
<tr>
<td>1. Play on the piano chord progressions in keyboard style using the supertonic seventh chord and its inversions in selected major and minor keys</td>
<td></td>
</tr>
<tr>
<td>2. Play on the piano chord progressions in keyboard style using leading tone seventh chords (viio7, viio7) and their inversions and resolutions in selected major and minor keys</td>
<td></td>
</tr>
<tr>
<td>3. Play on the piano chord progressions in keyboard style using tonic (Imaj7), subdominant (IVmaj7), mediant (iii7), and submediant (vi7) seventh chords and their inversions in the diatonic sequence in selected major and minor keys</td>
<td></td>
</tr>
<tr>
<td>4. Play on the piano chord progressions in keyboard style using the secondary dominant concept (V or V7 of ii, iii, IV, V, vi) and their inversions in selected major and minor keys</td>
<td></td>
</tr>
<tr>
<td>5. Play on the piano chord progressions in keyboard style using the secondary dominant concept (viio6 or ii, iii, IV, V, vi; and viio7 of viio7 of ii, iii, IV, V, vi) and their inversions and resolutions in all major and minor keys</td>
<td></td>
</tr>
<tr>
<td>6. Play on the piano chord progressions in keyboard style using modally borrowed chords (iio, iio7, bIII, iv, bVI) and their inversions in selected major and minor keys</td>
<td></td>
</tr>
<tr>
<td>7. Play on the piano chord progressions in keyboard style using common chord (pivot chord) modulations leading to closely related keys (the dominant, subdominant, supertonic, mediant, and submediant) in selected major and minor keys</td>
<td></td>
</tr>
<tr>
<td>8. Play on the piano chord progressions synthesizing all of the above</td>
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</tbody>
</table>

The student studies diatonic and simple chromatic harmony applied to the piano. Correlated with Music 202 and 212.
<table>
<thead>
<tr>
<th>Critical Course Competencies/Skills/Concepts</th>
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</tr>
</thead>
<tbody>
<tr>
<td>1. Play all major scales in two octaves, hands together, using traditional fingerings.</td>
<td>The student receives continued instruction in developing piano skills with increasing emphasis on note reading, major and minor scale techniques, cadences, triads, repertoire from major historical periods, and memorization. (If prerequisite is not met, enrollment is subject to audition.)</td>
</tr>
<tr>
<td>2. Play a, e, b, d, g, c, and f minor harmonic minor scales, one octave, hands together, using traditional fingerings.</td>
<td></td>
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<tr>
<td>4. Play all major I-IV-I-V7-I cadences, hands together, with syncopated pedaling.</td>
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<tr>
<td>5. Play a, e, b, d, g, c, f minor cadence patterns</td>
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<tr>
<td>6. Play repertoire as selected by the instructor (one memorized, suitable for recital performance) from 4 historical periods: Baroque, Classical, Romantic, 20th Century.</td>
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<tr>
<td>7. Demonstrate an ability to sight read Levels I and II material as selected by the instructor.</td>
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</tbody>
</table>

Industry Sector: **Arts, Media & Entertainment**  
Career Pathway: **Performing Arts**  
Grade Level: **14**

Course Title: **Music 313: Piano III**  
TOP CODE: **1005.00**  
School: **Los Angeles City College**

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<table>
<thead>
<tr>
<th>Critical Course Competencies/Skills/Concepts</th>
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</table>
| **BRASS INSTRUMENT INSTRUCTION III** (MUS 603)  
1. Demonstrate advanced instrument repair, including pad or valve replacement  
2. Demonstrate proper hand and body position  
3. Demonstrate proper embouchure position for different mouthpieces.  
4. Perform intermediate tone production effects such as vibrato  
5. Demonstrate ability to perform six major scales and six minor scales (B-flat, E-flat, A-flat, G-flat, D-flat and C-flat major) and (C, G, F, B-flat, E-flat, and A-flat minor scales).  
6. Perform proper breathing technique within music phrases. | **BRASS INSTRUMENT INSTRUCTION III** (MUS 603)  
The student learns more advanced brass instrument techniques with increased emphasis in all areas covered. Primary emphasis is on interpretation of more complex rhythmic notation and performance skills. Some instruments available to loan to enrolled students. (If prerequisite is not met, enrollment is subject to audition.) |

Industry Sector: **Arts, Media & Entertainment**  
Career Pathway: **Performing Arts**  
Grade Level: **14**

Course Title: **Level 3 instrumental study: Brass, Guitar, Organ, Percussion, Piano, Strings, Woodwinds, Voice**

TOP CODE: **1005.00**  
School: **Los Angeles City College**

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7. Read and recognize syncopation.
8. Interpret unwritten articulation and dynamic markings within a musical context.

CLASSICAL GUITAR II (MUS 652)
1. Read assigned first and second position solos on the classical guitar using applicable chord structure.
2. Read more complex chromatic exercises using rest stroke and free stroke.
3. Read G Major and e minor scales, Segovia edition, three octaves, using proper fingering in both hands.
4. Read more complex right-hand exercises by Giuliani. (Numbers eleven to twenty-four.)
5. Read two part ligados, (while holding a bass note) ascending and descending.
6. Demonstrate increased technical and aesthetic playing skills within first and second position solo guitar compositions.
7. Write a critical review of a classical guitar recital reflecting on techniques and performance practices learned.
8. Identify fundamental aspects of guitar construction necessary for proper playability.

ELEMENTARY ORGAN III (MUS 383)
1. Demonstrate by verbal discussion and performance an increased understanding and facility of attack and release, legato, finger crossing and substitution, thumb and finger glissando, use of rests for phrase endings and repeated notes, and pedaling with toe and heel.
2. Illustrate use of advanced techniques, registration and stylistic interpretations in the five assigned pieces
3. Play five intermediate to advanced organ pieces requiring three-part playing on the manual keyboards and three-part playing on the manual and pedal keyboards.

PERCUSSION INSTRUMENT INSTRUCTION III (MUS 633)
1. Read the 26 standard rudiments of drumming, open and closed (buzz) rolls, polyrhythms, and odd meters.
2. Define appropriate musical terminology.
3. Explain phrasing and articulation possibilities in relation to concert

CLASSICAL GUITAR II (MUS 652)
The student performs intermediate level exercises and solos. For students who want to progress further into more technically demanding compositions. Student must provide own guitar. (If prerequisite is not met, enrollment is subject to audition.)

ELEMENTARY ORGAN III (MUS 383)
The student learns more advanced organ techniques as they apply to the keyboard, pedals and registration. Standard organ literature is studied. (If prerequisite is not met, enrollment is subject to audition.)

PERCUSSION INSTRUMENT INSTRUCTION III (MUS 633)
The student receives intermediate instruction on percussion instruments and develop greater skill in the reading of percussion notation and in the playing of drum
snare drumming in various meters.
4. Read the up stroke, down stroke, and tap.
5. Read various styles of drumming required for jazz, rock, and Afro-Cuban.

PIANO III (MUS 313)
1. Play all major scales in two octaves, hands together, using traditional fingerings.
2. Play a, e, b, d, g, c, and f minor harmonic minor scales, one octave, hands together, using traditional fingerings.
4. Play all major I-IV-I-V7-I cadences, hands together, with syncopated pedaling.
5. Play a, e, b, d, g, c, f minor cadence patterns
6. Play repertoire as selected by the instructor (one memorized, suitable for recital performance) from 4 historical periods: Baroque, Classical, Romantic, 20th Century.
7. Demonstrate an ability to sight read Levels I and II material as selected by the instructor.

STRING INSTRUMENT INSTRUCTION III (MUS 613)
1. Demonstrate pre-skill drills, handing and cleaning, proper playing position, music notation, string replacement
2. Demonstrate fine tuned adjustment
3. Demonstrate third position patterns of left hand
4. Demonstrate slurs and double stops using finger patterns one and two.
5. Demonstrate performing the D, G, A, C and F major scales in third position.
6. Demonstrate using vibrato
7. Demonstrate syncopated rhythms

set. (If prerequisite is not met, enrollment is subject to audition.)

PIANO III (MUS 313)
The student receives continued instruction in developing piano skills with increasing emphasis on note reading, major and minor scale techniques, cadences, triads, repertoire from major historical periods, and memorization. (If prerequisite is not met, enrollment is subject to audition.)

STRING INSTRUMENT INSTRUCTION III (MUS 613)
The student learns more advanced string instrument techniques with increased emphasis in all areas covered. Primary emphasis is on development of bow and fingerling technique in third position and music reading skills. Some instruments available to loan to enrolled students. (If prerequisite is not met, enrollment is subject to audition.)
WOODWIND INSTRUMENT INSTRUCTION III (MUS 623)
1. Demonstrate advanced instrument repair, including pad or valve replacement
2. Demonstrate proper hand and body position
3. Demonstrate proper embouchure position for different mouthpieces.
4. Perform intermediate tone production effects such as vibrato
5. Demonstrate ability to perform six major scales and six minor scales (B-flat, E-flat, A-flat, G-flat, D-flat and C-flat major) and (C, G, F, B-flat, E-flat, and A-flat minor scales).
6. Perform proper breathing technique within music phrases.
7. Perform and read syncopation exercises.
8. Interpret unwritten articulation and dynamic markings within a musical context.

COMMERCIAL VOICE II (MUS 432)
1. Sing with good singing posture, diaphragmatic-costal breathing technique, a raised and quiet rib cage, a relaxed and lowered jaw, vocal freedom and pharyngeal space, and a legato vocal line and phrase.
2. Transpose chord symbols and prepare music chart.
3. Use mic properly.
4. Memorize and perform selected songs from the commercial vocal repertoire.
5. Demonstrate through performance an increased understanding of stylistic implications and interpretive possibilities of songs selected.
6. Sing in tune and with rhythmic accuracy.

CLASSICAL VOICE II (MUS 402)
1. Demonstrate a solid understanding of a good singing posture, diaphragmatic-costal breathing technique, a raised and quiet rib cage, a relaxed and lowered jaw, vocal freedom and pharyngeal space, and a legato vocal line and phrase.
2. Memorize and perform assigned German vocal literature with good German pronunciation and stylistic interpretation.
3. Demonstrate an understanding of the cultural and stylistic implications of the German vocal literature learned and performed.
4. Sing assigned songs in tune and with rhythmic accuracy.
5. Demonstrate an understanding of German texts being sung.

WOODWIND INSTRUMENT INSTRUCTION III (MUS 623)
The student learns more advanced woodwind instrument techniques with increased emphasis in all areas covered. Primary emphasis is on interpretation of more complex rhythmic notation and performance skills. Some instruments available to loan to enrolled students. (If prerequisite is not met, enrollment is subject to audition.)

COMMERCIAL VOICE II (MUS 432)
The student concentrates on the singing voice using more difficult vocal exercises and songs from the many areas of commercial vocal music. Stylistic interpretation and performance practices are emphasized. Coaching sessions with class accompanist are included. (If prerequisite is not met, enrollment is subject to audition.)

CLASSICAL VOICE II (MUS 402)
The student learns the basic fundamentals of singing using vocal exercises, simple arias and art songs in German. German pronunciation and vocal style are studied. (If prerequisite is not met, enrollment is subject to audition.)
### Critical Course Competencies/Skills/Concepts

<table>
<thead>
<tr>
<th>Course Title</th>
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</tr>
</thead>
</table>
| **PIANO ENSEMBLE** (MUS 351) | 1. Demonstrate the musical styles and performance practices of the selected music.  
2. Demonstrate an understanding of the composers and historical periods of selected music.  
3. Demonstrate an understanding of possible ensemble groupings and performance practices of each group.  
| **COLLEGE CHOIR** (MUS 501) | 1. Sing warm-up vocalizations  
2. Describe the poetic implications of lyrics of the repertoire learned.  
3. Describe the musical styles and performance practices of the music learned.  
4. Describe the individual and collaborative efforts of composers and lyricists/poets in the creation of choral music.  
5. Work collaboratively with the group toward successful performance of music learned.  
6. Sing in public performances the musical repertoire learned. |
| **CHAMBER CHORALE** (MUS 561) | 1. Sing appropriate vocalization and warm-up exercises  
2. Accurately sing assigned parts from the music learned with correct diction and vocal technique.  
3. Improve sight reading of music at an appropriate level.  
4. Publicly perform the repertoire learned in class |

<table>
<thead>
<tr>
<th>TOP CODE</th>
<th>School</th>
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<tbody>
<tr>
<td>1005.00</td>
<td>Los Angeles City College</td>
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</tbody>
</table>
CHAMBER MUSIC (MUS 705)
1. Utilize knowledge of the history, musical style and composers of the selected chamber music in performance.
2. Perform with accuracy the notes and rhythms of individually assigned parts.
3. Perform with other musicians, contributing to a good sound with accurate interpretation.
4. Perform with other musicians with an understanding of individual responsibilities toward the group effort necessary for successful public performance.

REHEARSAL ORCHESTRA (MUS 711)
1. Perform effective warm-up exercises.
2. Utilize the understanding of music, styles, history and composers of selected orchestral music in performance.
3. Sight read with greater accuracy.
4. Perform with accuracy the notes and rhythms of individually assigned parts.
5. Participate in public performances(s) of orchestral music repertoire studied.

COMMUNITY ORCHESTRA (MUS 725)
1. Utilize the understanding of the musical styles and performance practices of the music studied in performance.
2. Perform appropriately in a large ensemble, including proper phrasing, dynamics, balance, tempo.

WIND ENSEMBLE (MUS 751)
1. Describe the musical styles and performance practices of the repertoire learned.
2. Demonstrate individual responsibilities toward the group effort necessary for successful performance of repertoire learned.
3. Describe the individual and collaborative efforts of composers in the creation of band/wind ensemble music.
4. Participate in public performance(s) of music repertoire learned.

CHAMBER MUSIC (MUS 705)
The student reads, studies and performs standard chamber music repertoire with special emphasis on preparing for recital. (Confirmation of enrollment subject to audition.)

REHEARSAL ORCHESTRA (MUS 711)
The orchestra player of intermediate ability who wishes to become more proficient on a secondary orchestra instrument performs intermediate orchestral music with an emphasis on the development of competence and ensemble skill. (Confirmation of enrollment subject to audition.)

COMMUNITY ORCHESTRA (MUS 725)
The student reads, studies and performs standard orchestral repertoire with special emphasis on performance of major orchestral works. Practical experience may also be offered to capable student conductors, soloists, composers and arrangers. (Confirmation of enrollment subject to audition.)

WIND ENSEMBLE (MUS 751)
The student studies standard band literature with the intent to develop technical and artistic abilities through experiences with a wide range of band literature. Public performances are presented. (Confirmation of enrollment subject to audition.)
<table>
<thead>
<tr>
<th>PERCUSSION ENSEMBLE (MUS 765)</th>
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</thead>
<tbody>
<tr>
<td>1. Explain musical terminology as it relates to tempo, dynamics, and articulation.</td>
<td>The student studies and performs standard percussion ensemble literature in the symphonic and</td>
</tr>
<tr>
<td>2. Set up and prepare for live and recorded performance.</td>
<td>commercial fields emphasizing proper execution of musical styles, phrasing, balance and</td>
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<tr>
<td>3. Perform appropriately the music assigned in class including proper phrasing, dynamics,</td>
<td>blending techniques, intonation, rehearsal and performance techniques. (Confirmation of</td>
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<tr>
<td>balance and tempo.</td>
<td>enrollment subject to audition).</td>
</tr>
<tr>
<td>GUITAR ENSEMBLE (MUS 771)</td>
<td>GUITAR ENSEMBLE (MUS 771)</td>
</tr>
<tr>
<td>1. Perform basic guitar skills as necessary to qualify for the course</td>
<td>The student studies and performs standard guitar ensemble literature with emphasis on</td>
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<tr>
<td>2. Execute various rhythmic exercises, including complex rhythmic patterns.</td>
<td>intonation, rhythmic togetherness, balance, style, and the requirements of effective</td>
</tr>
<tr>
<td>3. Perform appropriately in a large ensemble, including proper phrasing, dynamics, balance,</td>
<td>ensemble playing. (Enrollment in class subject to audition.)</td>
</tr>
<tr>
<td>tempo.</td>
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<td>4. Perform in various smaller ensembles the music covered in class.</td>
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<tr>
<td>5. Perform large &quot;guitar orchestra&quot; in-class compositions that utilize the entire ensemble</td>
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<tr>
<td>class.</td>
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<tr>
<td>STUDIO JAZZ BAND (MUS 781)</td>
<td>STUDIO JAZZ BAND (MUS 781)</td>
</tr>
<tr>
<td>1. Perform warm-up exercises on their instrument</td>
<td>The student receives training and experience in the various aspects of technique and</td>
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<tr>
<td>2. Identify jazz band styles such as ballad, swing, bebop, Latin and rock.</td>
<td>interpretation as applied to jazz band performance. Includes public performance and</td>
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<tr>
<td>3. Perform swing arrangements covered in class with proper phrasing, dynamics, balance,</td>
<td>recording experience. For intermediate to advanced players.</td>
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<td>and tempo.</td>
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<tr>
<td>4. Perform ballad arrangements covered in class with proper phrasing, dynamics, balance,</td>
<td></td>
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<tr>
<td>and tempo.</td>
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<tr>
<td>5. Perform bebop arrangements covered in class with proper phrasing, dynamics, balance,</td>
<td></td>
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<tr>
<td>and tempo.</td>
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<tr>
<td>6. Perform Latin arrangements covered in class with proper phrasing, dynamics, balance,</td>
<td></td>
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<tr>
<td>and tempo.</td>
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<tr>
<td>7. Perform rock arrangements covered in class with proper phrasing, dynamics, balance, and</td>
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<tr>
<td>tempo.</td>
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</table>
## Critical Course Competencies/Skills/Concepts

<table>
<thead>
<tr>
<th>Competency</th>
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<tbody>
<tr>
<td>1. Write, recognize and analyze augmented triads in all major and minor keys</td>
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<tr>
<td>2. Write, recognize and analyze embellishing diminished seventh chords in all major and minor keys</td>
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<tr>
<td>3. Write, recognize and analyze the Neapolitan triad in all major and minor keys</td>
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</tr>
<tr>
<td>4. Write, recognize and analyze the Augmented 6th chord family (Italian, French, German, enharmonic German), including the altered dominant seventh (V7b5)</td>
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<tr>
<td>5. Write, recognize and analyze advanced modulations, including chromatic, chromatic pivot (N6, modally borrowed chords), enharmonic, abrupt (phrase) and common tone modulations</td>
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<tr>
<td>6. Write, recognize and analyze linear chromaticism, including chromatic deceptive cadences, stepwise, mediant and tritone root relationships.</td>
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<tr>
<td>7. Write, recognize and analyze jazz harmony, including i6/9 9th, 11th, and 13th chords, their voicing and their use in standard chord progressions</td>
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<tr>
<td>8. Write, recognize and analyze modal harmony, including modal cadences and modal chord progressions</td>
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<tr>
<td>9. Write short original chromatic, modal and jazz compositions using skills 1 through 7</td>
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</tbody>
</table>

## Course Description

The student writes and analyzes advanced chromatic harmony. Students demonstrate skill required by harmonizing figured and unfigured bass melodies and writing short original compositions. Students taking this class should also enroll in Music 213 and Music 303.
<table>
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<tr>
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<tbody>
<tr>
<td>1. Notate and aurally recognize I+, IV+, V+, and V+7 chords using the moveable do solfege system in major</td>
<td>The student reads and plays advanced chromatic melodies, harmonies, and rhythms using sight singing, ear training, and dictation.</td>
</tr>
<tr>
<td>2. Notate and aurally recognize embellishing diminished seventh chords (#ii07, #vo7, #vio7) using the moveable do solfege system in major and minor keys (do and la minor)</td>
<td></td>
</tr>
<tr>
<td>3. Notate and aurally recognize Neapolitan triad and sixth chord (N, N6) using the moveable do solfege system in major and minor keys (do and la minor)</td>
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</tr>
<tr>
<td>4. Notate and aurally recognize the augmented sixth chord family (Italian, French, German, enharmonic German) using the moveable do solfege system in major and minor keys (do and la minor)</td>
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<tr>
<td>5. Notate and aurally recognize the altered dominant based on the French 6th model (V7(b5), V7(b5) secondary dominant) using the moveable do solfege system in major and minor keys (do and la minor)</td>
<td></td>
</tr>
<tr>
<td>6. Notate and aurally recognize advanced linear chromaticism (chromatic deceptive resolutions, stepwise, mediant and tritone root relationships) using the moveable do solfege system in major and minor keys (do and la minor)</td>
<td></td>
</tr>
<tr>
<td>7. Notate and aurally recognize jazz harmony (9th, 11th, 13th, 6/9 chords (tall chords)) using the moveable do solfege system in major and minor keys (do and la minor)</td>
<td></td>
</tr>
<tr>
<td>8. Notate and aurally recognize modal harmony (Dorian, Phrygian, Lydian, Mixolydian, Aeolian, Locrian, Ionian) using the moveable do solfege system in major and minor keys (do and la minor)</td>
<td></td>
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<tr>
<td>9. Notate and aurally recognize subdivision of the beat into 2 parts in advanced level rhythmic exercises (2/4, 3/4, 4/4, 6/8, 9/8, 12/8).</td>
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</tr>
<tr>
<td>10. Notate and aurally recognize subdivision of the beat into 3 parts in advanced level rhythmic exercises (2/4, 3/4, 4/4, 6/8, 9/8, 12/8).</td>
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</tr>
<tr>
<td>11. Notate and aurally recognize subdivision of the beat into 4 parts in advanced level rhythmic exercises (2/4, 3/4, 4/4, 6/8, 9/8, 12/8).</td>
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<tr>
<td>12. Notate and aurally recognize cut time, hemiola, changing meters, and asymmetrical meters (5/4, 7/4, 5/8, 7/8)</td>
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</table>
### Critical Course Competencies/Skills/Concepts

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<thead>
<tr>
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</table>
| 1. Play on the piano chord progressions in keyboard style using augmented triads and the embellishing diminished seventh chords in selected major and minor keys.  
2. Play on the piano chord progressions in keyboard style using the Neapolitan triad in selected major and minor keys.  
3. Play on the piano chord progressions in keyboard style using the Augmented 6th chord family (Italian, French, German, enharmonic German), including the altered dominant seventh (V7b5), in selected major and minor keys.  
4. Play on the piano chord progressions in keyboard style using advanced modulations, including chromatic, chromatic pivot (N6, modally borrowed chords), enharmonic, abrupt (phrase) and common tone modulations, in selected major and minor keys.  
5. Play on the piano chord progressions in keyboard style using advanced linear chromaticism, including chromatic deceptive cadences, stepwise, mediant and tritone root relationships, in selected major and minor keys.  
6. Play on the piano chord progressions in keyboard style using jazz harmony, including i6/9 9th, 11th, and 13th chords, in selected major and minor keys.  
7. Play on the piano chord progressions in keyboard style using modal harmony, including modal cadences and modal chord progressions, in selected major and minor keys.  
8. Play on the piano chord progressions synthesizing all of the above. | The student studies advanced chromatic harmony applied to the piano. Correlated with Music 203 and 213. |
<table>
<thead>
<tr>
<th>Critical Course Competencies/Skills/Concepts</th>
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<tbody>
<tr>
<td>1. Play all major scales in two octaves, hands together, using traditional fingerings.</td>
<td>The student receives instruction in piano skills emphasizing major and minor scales; major and minor arpeggios; repertoire from the Baroque, Classical, Romantic, and 20th Century; and memorization. (If prerequisite is not met, enrollment is subject to audition.)</td>
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<tr>
<td>2. Play all major arpeggios in two octaves, hands together, using traditional fingerings.</td>
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<td>3. Play all harmonic minor scales in two octaves, hands together, using traditional fingerings.</td>
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<td>4. Play all harmonic minor arpeggios in two octaves, hands together, using traditional fingerings.</td>
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<td>5. Play all major cadences, hands together, with syncopated pedaling.</td>
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<td>6. Play i-iv-i-V7-i cadences in all harmonic minor keys, hands together, with syncopated pedaling.</td>
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<tr>
<td>7. Play more advanced repertoire as selected by the instructor (one memorized, suitable for recital performance) from 4 historical periods: Baroque, Classical, Romantic, 20th Century.</td>
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<td>8. Demonstrate an ability to sight read Levels I, II, and III material as selected by the instructor.</td>
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</tbody>
</table>
### Critical Course Competencies/Skills/Concepts

**BRASS INSTRUMENT INSTRUCTION IV** (MUS 604)
1. Demonstrate total care of the instrument.
2. Demonstrate proper hand and body position for performance
3. Demonstrate increased embouchure endurance and control
4. Perform different tone productions through throat placement and air direction
5. Demonstrate fluid technique
6. Perform all twelve major and minor scales
7. Explain the mechanics of circular breathing
8. Demonstrate ability to read the infinite mathematical possibilities within musical notation.
9. Phrase and interpret music from a variety of style periods.

**CLASSICAL GUITAR III** (MUS 653)
1. Read more advanced first and second position solos.
2. Read ornaments from different periods of classical music.
3. Execute a variety of tone colors produced from different attacks of the fingernails.
4. Create exercises to develop accuracy, strength, independence of left hand fingers and continuity of sound.
5. Read D Major, b minor, A Major and # minor scales, three octaves, Segovia edition, using proper fingering in both hands.
6. Read more complex right-hand exercises by Giuliani (numbers 25 to 35)
7. Demonstrate different interpretation options of the same solo composition.
8. Write a critical review of a classical guitar recital reflecting on more advanced performance techniques learned.

### Course Description

**BRASS INSTRUMENT INSTRUCTION IV** (MUS 604)
The student learns more advanced brass instrument techniques with increased emphasis in all areas covered. Primary emphasis is on interpretation of solo and small ensemble literature. Some instruments available to loan to enrolled students. (If prerequisite is not met, enrollment is subject to audition.)

**CLASSICAL GUITAR III** (MUS 653)
The student performs compositions of greater harmonic and technical complexity. For intermediate to advanced students who wish to probe deeper into analysis and performance practices of the classical guitarist. Student must provide own guitar. (If prerequisite is not met, enrollment is subject to audition.)
ELEMENTARY ORGAN IV (MUS 384)
1. Demonstrate by verbal discussion and performance an accomplished understanding and facility of attack and release, legato, finger crossing and substitution, thumb and finger glissando, use of rests for phrase endings and repeated notes and pedaling with toe and heel.
2. Illustrate use of advanced techniques, registration and stylistic interpretations in the five assigned pieces
3. Play five advanced organ pieces requiring four-part playing on the manual keyboards and four-part playing on the manual and pedal keyboards.

PERCUSSION INSTRUMENT INSTRUCTION IV (MUS 634)
1. Describe how to execute stick control
2. Describe various technical and expressive aspects of drumming, especially the open and closed roll.
3. Explain basic rhythms associated with congas, bongos, and timbales.
4. Describe techniques associated with four limb independence as applied to the drum set.
5. Describe sight-reading of drum music as found in the commercial and popular fields of music.
6. Describe techniques of contemporary funk drumming.

ELEMENTARY ORGAN IV (MUS 384)
The student continues to learn more advanced organ techniques as they apply to the keyboard, pedals and registration. Standard organ literature is studied. (If prerequisite is not met, enrollment is subject to audition.)

PERCUSSION INSTRUMENT INSTRUCTION IV (MUS 634)
The advanced student develops greater skill in the reading of percussion notation and in the playing of drum set as it relates to contemporary funk styles. (If prerequisite is not met, enrollment is subject to audition.)
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<tbody>
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<td>1. Demonstrate total care of instrument</td>
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<tr>
<td>2. Demonstrate proper hand and body position for advanced performance.</td>
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<tr>
<td>3. Perform tone production effect vibrato at an increased level of competence</td>
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<tr>
<td>4. Perform the D, G, A, C, F, E, B flat and E-flat major scales in third and higher positions</td>
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<tr>
<td>5. Read advanced musical rhythms</td>
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<tr>
<td>6. Demonstrate an increased understanding of phrasing and interpretation of music from a variety of stylistic periods</td>
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<td>7. Demonstrate the ability to perform detache, pizzicato, and other performance techniques at an advanced level.</td>
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<td>The student learns more advanced string instrument techniques with increased emphasis in all areas covered. Primary emphasis is on interpretation of advanced solo and small ensemble literature. Some instruments available to loan to enrolled students. (If prerequisite is not met, enrollment is subject to audition.)</td>
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</tbody>
</table>
### WOODWIND INSTRUMENT INSTRUCTION IV (MUS 624)

1. Demonstrate total care of the instrument.
2. Demonstrate proper hand and body position for performance.
3. Demonstrate increased embouchure endurance and control.
4. Perform different tone productions through throat placement and air direction.
5. Demonstrate fluid technique.
6. Perform all twelve major and minor scales.
7. Describe the mechanics of circular breathing.
8. Demonstrate ability to read the infinite mathematical possibilities within musical notation.
9. Demonstrate an increased understanding of phrasing and interpretation of music from a variety of style periods.

### COMMERCIAL VOICE III (MUS 433)

1. Transpose chord symbols and prepare chart.
2. Memorize and perform more advanced selected songs from the commercial vocal repertoire.
3. Perform advanced stylistic implications and interpretive possibilities of songs selected.
4. Sing in tune with rhythmic accuracy.
5. Demonstrate an understanding of mic technique.
6. Demonstrate an advanced understanding of a good singing posture, diaphragmatic-costal breathing technique, a raised and quiet rib cage, a relaxed and lowered jaw, vocal freedom and pharyngeal space, and a legato vocal line and phrase.

### CLASSICAL VOICE III (MUS 403)

1. Demonstrate a solid understanding of a good singing posture, diaphragmatic-costal breathing technique, a raised and quiet rib cage, a relaxed and lowered jaw, vocal freedom and pharyngeal space, and a legato vocal line and phrase.
2. Demonstrate the ability to memorize and perform assigned French vocal literature with good French pronunciation.
3. Demonstrate an understanding of cultural and stylistic implications of French vocal literature learned and performed.
4. Demonstrate the ability to sing assigned French vocal literature in tune and with rhythmic accuracy.
5. Demonstrate an understanding of French texts being sung.

### WOODWIND INSTRUMENT INSTRUCTION IV (MUS 624)

The student learns more advanced woodwind instrument techniques with increased emphasis in all areas covered. Primary emphasis is on interpretation of advanced solo and small ensemble literature. Some instruments available to loan to enrolled students. (If prerequisite is not met, enrollment is subject to audition.)

### COMMERCIAL VOICE III (MUS 433)

The more advanced singer concentrates on stylistic interpretations and performance practices in a variety of commercial vocal music areas. This course includes coaching sessions with the class accompanist. Students who do not meet the prerequisite must audition to enroll in the class.

### CLASSICAL VOICE III (MUS 403)

The student learns the basic fundamentals of singing using vocal exercises, simple arias and art songs in French. French pronunciation and vocal style are studied. (If prerequisite is not met, enrollment is subject to audition.)
Industry Sector: **Arts, Media & Entertainment**  
Career Pathway: **Performing Arts**  
Grade Level: **14**

Course Title: **Level 4 ensemble study: Choir, Orchestra, Band, etc.**  
TOP CODE: **1005.00**  
School: **Los Angeles City College**

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<th>Critical Course Competencies/Skills/Concepts</th>
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| **PIANO ENSEMBLE** (MUS 351)  
1. Demonstrate the musical styles and performance practices of the selected music.  
2. Demonstrate an understanding of the composers and historical periods of selected music.  
3. Demonstrate an understanding of possible ensemble groupings and performance practices of each group.  
4. Participate in public performance of music repertoire learned. | **PIANO ENSEMBLE** (MUS 351)  
The student reads, studies and performs standard piano ensemble repertoire with special emphasis on performance in recital. (Confirmation of enrollment subject to audition.) |
| **COLLEGE CHOIR** (MUS 501)  
1. Sing warm-up vocalizations  
2. Describe the poetic implications of lyrics of the repertoire learned.  
3. Describe the musical styles and performance practices of the music learned.  
4. Describe the individual and collaborative efforts of composers and lyricists/poets in the creation of choral music.  
5. Work collaboratively with the group toward successful performance of music learned.  
6. Sing in public performances the musical repertoire learned. | **COLLEGE CHOIR** (MUS 501)  
The student studies and performs selected choral literature for mixed voices. Emphasis is on increased skill in music reading, development of basic voice and ensemble techniques, and improving musicianship. |
| **CHAMBER CHORALE** (MUS 561)  
1. Sing appropriate vocalization and warm-up exercises  
2. Accurately sing assigned parts from the music learned with correct diction and vocal technique.  
3. Improve sight reading of music at an appropriate level.  
4. Publicly perform the repertoire learned in class | **CHAMBER CHORALE** (MUS 561)  
The student analyzes, rehearses and performs choral music suited to a small group of singers, with and without accompaniment. Emphasis is on increased skill in reading music and sight singing, score interpretation, vocal technique, diction, and preparation for public performances. (Confirmation of enrollment subject to audition). |
CHAMBER MUSIC (MUS 705)
1. Utilize knowledge of the history, musical style and composers of the selected chamber music in performance.
2. Perform with accuracy the notes and rhythms of individually assigned parts.
3. Perform with other musicians, contributing to a good sound with accurate interpretation.
4. Perform with other musicians with an understanding of individual responsibilities toward the group effort necessary for successful public performance.

REHEARSAL ORCHESTRA (MUS 711)
1. Perform effective warm-up exercises.
2. Utilize the understanding of music, styles, history and composers of selected orchestral music in performance.
3. Sight read with greater accuracy.
4. Perform with accuracy the notes and rhythms of individually assigned parts.
5. Participate in public performances(s) of orchestral music repertoire studied.

COMMUNITY ORCHESTRA (MUS 725)
1. Utilize the understanding of the musical styles and performance practices of the music studied in performance.
2. Perform appropriately in a large ensemble, including proper phrasing, dynamics, balance, tempo.

WIND ENSEMBLE (MUS 751)
1. Describe the musical styles and performance practices of the repertoire learned.
2. Demonstrate individual responsibilities toward the group effort necessary for successful performance of repertoire learned.
3. Describe the individual and collaborative efforts of composers in the creation of band/wind ensemble music.
4. Participate in public performance(s) of music repertoire learned.

CHAMBER MUSIC (MUS 705)
The student reads, studies and performs standard chamber music repertoire with special emphasis on preparing for recital. (Confirmation of enrollment subject to audition.)

REHEARSAL ORCHESTRA (MUS 711)
The orchestra player of intermediate ability who wishes to become more proficient on a secondary orchestra instrument performs intermediate orchestral music with an emphasis on the development of competence and ensemble skill. (Confirmation of enrollment subject to audition.)

COMMUNITY ORCHESTRA (MUS 725)
The student reads, studies and performs standard orchestral repertoire with special emphasis on performance of major orchestral works. Practical experience may also be offered to capable student conductors, soloists, composers and arrangers. (Confirmation of enrollment subject to audition.)

WIND ENSEMBLE (MUS 751)
The student studies standard band literature with the intent to develop technical and artistic abilities through experiences with a wide range of band literature. Public performances are presented. (Confirmation of enrollment subject to audition.)
PERCUSSION ENSEMBLE (MUS 765)
1. Explain musical terminology as it relates to tempo, dynamics, and articulation.
2. Set up and prepare for live and recorded performance.
3. Perform appropriately the music assigned in class including proper phrasing, dynamics, balance and tempo.

GUITAR ENSEMBLE (MUS 771)
1. Perform basic guitar skills as necessary to qualify for the course
2. Execute various rhythmic exercises, including complex rhythmic patterns.
3. Perform appropriately in a large ensemble, including proper phrasing, dynamics, balance, tempo.
4. Perform in various smaller ensembles the music covered in class.
5. Perform large “guitar orchestra” in-class compositions that utilize the entire ensemble class.

STUDIO JAZZ BAND (MUS 781)
1. Perform warm-up exercises on their instrument
2. Identify jazz band styles such as ballad, swing, bebop, Latin and rock.
3. Perform swing arrangements covered in class with proper phrasing, dynamics, balance, and tempo.
4. Perform ballad arrangements covered in class with proper phrasing, dynamics, balance, and tempo.
5. Perform bebop arrangements covered in class with proper phrasing, dynamics, balance, and tempo.
6. Perform Latin arrangements covered in class with proper phrasing, dynamics, balance, and tempo.
7. Perform rock arrangements covered in class with proper phrasing, dynamics, balance, and tempo.

PERCUSSION ENSEMBLE (MUS 765)
The student studies and performs standard percussion ensemble literature in the symphonic and commercial fields emphasizing proper execution of musical styles, phrasing, balance and blending techniques, intonation, rehearsal and performance techniques. (Confirmation of enrollment subject to audition).

GUITAR ENSEMBLE (MUS 771)
The student studies and performs standard guitar ensemble literature with emphasis on intonation, rhythmic togetherness, balance, style, and the requirements of effective ensemble playing. (Enrollment in class subject to audition.)

STUDIO JAZZ BAND (MUS 781)
The student receives training and experience in the various aspects of technique and interpretation as applied to jazz band performance. Includes public performance and recording experience. For intermediate to advanced players.