

# SPCPA Instrumental Music Core Curriculum

## Year One - Fall Semester

Core Content A (M/W)	Music Theory I / Flex
Core Content B (T/TH)	Piano Skills / Eurhythmics
Performance (M/T/W/TH)	Orchestra, Jazz, or Contemporary Ensembles
Friday Elective A	Instrumental Methods
Friday Elective B	Studio Hour

## Year One - Spring Semester

Core Content A (M/W)	Music Theory I / Flex
Core Content B (T/TH)	Piano Skills / Notation
Performance (M/T/W/TH)	Orchestra, Jazz, or Contemporary Ensembles
Friday Elective A	Instrumental Methods
Friday Elective B	Studio Hour

## Year Two - Fall Semester

Core Content A (M/W)	Music Theory II / Ear Training
Core Content B (T/TH)	Musical Languages / Flex
Performance (M/T/W/TH)	Orchestra, Jazz, or Contemporary Ensembles
Friday Elective A	Instrumental Methods
Friday Elective B	Studio Hour

## Year Two - Spring Semester

Core Content A (M/W)	Music Theory II / Ear Training
Core Content B (T/TH)	Musical Languages, Songwriting I / Flex
Performance (M/T/W/TH)	Orchestra, Jazz, or Contemporary Ensembles
Friday Elective A	Instrumental Methods
Friday Elective B	Studio Hour

# SPCPA Instrumental Music Core Curriculum

## Year Three - Fall Semester

Core Content A (M/W)	Music Theory III / Ear Training
Core Content B (T/TH)	Basic Composition / Flex
Performance (M/T/W/TH)	Orchestra, Jazz, or Contemporary Ensembles
Friday Elective A	Studio Hour
Friday Elective B	Electronic Music or Collaboration or Cross-Department offerings

## Year Three - Spring Semester

Core Content A (M/W)	Music Theory III / Ear Training
Core Content B (T/TH)	Orchestration / Flex
Performance (M/T/W/TH)	Orchestra, Jazz, or Contemporary Ensembles
Friday Elective A	Studio Hour
Friday Elective B	Music Appreciation or Beginning Piano or Cross-Dept. offerings

## Year Four - Fall Semester

Core Content A (M/W)	Music Theory IV / Ear Training
Core Content B (T/TH)	Songwriting II / Flex
Performance (M/T/W/TH)	Orchestra, Jazz, or Contemporary Ensembles
Friday Elective A	Studio Hour
Friday Elective B	Electronic Music or Music for Film

## Year Four - Spring Semester

Core Content A (M/W)	Music Theory IV / Ear Training
Core Content B (T/TH)	Advanced Composition / Flex
Performance (M/T/W/TH)	Orchestra, Jazz, or Contemporary Ensembles
Friday Elective A	Studio Hour
Friday Elective B	Music Appreciation or Beginning Piano

# Instrumental Music Course Descriptions

## **Piano Skills** (*Michael Vasich*)

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This keyboard-based course will introduce students to the basics of piano playing and technique, and will prepare students for piano proficiency coursework.

## **Music Theory** (*Michael Vasich, Mike Salow*)

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This course is a core class in the instrumental music curriculum, and is offered every semester of every year. The coursework is cumulative, and prepares students for college placement exams.

## **Eurhythmics** (*Michael Vasich*)

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This movement-based class focuses on the fundamentals of rhythm-reading and the internalization of rhythm through stepping, clapping, and swinging. The class will incorporate the fundamentals of the discipline's founder, Émile Jaques-Dalcroze, and will also utilize the Ta-Ka-Di-Mi rhythm syllables developed by music pedagogue Richard Hoffman.

## **Ear Training** (*Michael Vasich, Mike Salow*)

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Ear Training serves to supplement our theory curriculum by providing students with opportunities to understand the concepts of music theory aurally in addition to their written theory practice. Students will learn and practice sight singing using solfège, and practice identifying intervals, scales, chords, melodies, and harmonic progressions by ear.

## **Notation** (*Michael Vasich*)

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Notation will introduce students to the practice of writing and standardizing their notation to create professional and legible charts. Students will practice writing out music by hand to create written music for a variety of contexts, including classical, jazz, and popular applications.

## **Musical Languages / Songwriting I** (*Adam Levy*)

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This course serves to introduce students to the core concepts of composition, including a survey of musical styles, textures, and some basic writing practice.

## **Basic Composition** (*Mike Vasich*)

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This course gives students the chance to apply their theory knowledge to different writing scenarios, including counterpoint, melody-writing, creating an accompaniment, and harmonization.

**Orchestration** (*Mike Vasich*)

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In this course, students will dive deep into each instrument family and look at the nuances of the writing methodology for each.

**Songwriting II** (*Adam Levy*)

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This course will give students a variety of strategies in how to write and arrange songs in the contemporary idiom.

**Advanced Composition** (*Mike Vasich*)

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In this final semester of composition training, students will tackle more complex forms and instrumentation challenges, and create a final piece to be written for and recorded by their fellow Instrumental classmates.

**Chamber Orchestra, Jazz Combos, Contemporary Ensembles, Sectionals**

(*Alma Engebretson, Michael Vasich, Mike Salow, Adam Levy*)

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During 3<sup>rd</sup> Period, all Instrumental Music students convene to rehearse a variety of music. Students will perform in either the Chamber Orchestra, Jazz Combos, or Contemporary Ensembles as well as participate in sectionals during this hour.

**Instrumental Music Methods** (*Michael Vasich*)

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Instrumental Music Methods is dedicated to developing instrument-specific techniques, and we will focus on scale exercises and etudes during this time.

**Studio Hour** (*Michael Vasich, guest artists*)

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Studio Hour is a course that will feature performances and Master Classes from professional soloists and ensembles from around the Twin Cities area. Additionally, each Instrumental Music student will perform one piece during the semester.

**Rotating Electives: Beginning Piano, Music Appreciation, Music for Film, Electronic Music Lab**

(*Michael Vasich, others*)

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A variety of rotating Friday elective courses will be offered, covering a broad range of music topics with content that is intended to be introductory, and available to all students.