

## **Music Department**

Michael Peller, Chairman, Jazz Piano, Jazz Combos  
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Gloria Cuadrado, Vocal Music Accompanist/Vocal Coach  
Rendell James, Vocal Music Assistant Teacher, Choral Director, Theory/Musicianship  
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Dr. Jee Yeoun Ko, Assistant Chair, Classical Instrumental Music, Strings, Chamber Music  
Dr. Ji Sook Park, Classical Instrumental Music, Piano  
Joseph Meyer, Violin, Chamber Music  
Matthew Ernest, Brass, Chamber Music  
Ryan Rice, Wood Winds, Chamber Music  
Zorica Dimova, String Preparatory

The NOCCA Music Department accepts talented students who have an aptitude and interest in pursuing music as a career or avocation. Academic and performance standards are the same for all students, whether or not a career path is followed. Students may audition for a major emphasis in:

- **Classical Instrumental music (winds/strings/piano/brass)**
- **Classical Vocal music performance**
- **Jazz Instrumental music (winds/strings/brass/piano/percussion)**

The NOCCA Music Curriculum is designed to develop and maintain the total musicianship of all students. Applied music classes (study in repertoire, sight-reading, performance technique) is at the heart of the curriculum. Common Curriculum courses such as Music Theory, Ear Training, and Piano Class serve to build a fully educated, literate musician and ultimately a more effective performer. Students should maintain a “B” overall grade-point average with an “A” in Applied Class in order to remain in good standing in the program. Any student who fails any class during a quarter is placed on probation. During a student's residency at the Center, he or she undergoes periodic counseling sessions with music faculty to discuss progress and overall assessment. Faculty may recommend that an individual repeat any level of Applied, Music Theory, Ear Training, or Piano. Students will have to pass comprehensive Theory and Ear Training exams at the end of each year to qualify for placement in the next level. Music Juries will be conducted at the end of each semester in each division to insure that students have retained all elements of their Applied classes in an ongoing and comprehensive manner.

## **Certificates in Music**

The Music Department has awards three levels of certification:

*Certificate of Artistry* represents the highest level of attainment for a NOCCA music student, and it is the culmination of three or more years of intensive music study at the Center. This level of artistry is demonstrated by the successful retention of specific musical skills acquired through class work, performance, and comprehensive examinations in Music Theory and Ear Training. Students must also perform in a faculty-endorsed senior recital.

*Certificate of Performance* is conferred upon students who have successfully completed two years of study at the Center but have not completed the full musical curriculum. The student must also perform a faculty-

endorsed senior recital and pass comprehensive examinations in Theory and Ear Training at their current level.

*Certificate of Recognition* is granted to students who have attended the Center for 1-2 years but have not presented a senior recital. To be eligible, students must pass a comprehensive exam at their current level. **In all cases, the judgment by the core music faculty regarding the awarding of Certificates is final.**

If a student attended NOCCA but did not qualify for a certificate for any reason, it is clearly unethical for such a student to identify him or herself as a NOCCA graduate.

### **Guidelines for Continued Enrollment**

Good behavior, attendance, punctuality and self-discipline are absolutely critical for continued enrollment at NOCCA. Students must take courses in Music Theory, Ear Training, and Piano class. Any student who fails any course for any reason is placed on probation and may be dismissed from the program. Students are expected to have all their materials for every class and homework assignments turned in on time, just as is expected in any course of study.

All Jazz and Classical Instrumental Music students are required to take private lessons from an outside instructor on their instrument at least twice a month during their enrollment at NOCCA. Each student must submit the name of his or her private instructor to the lead teacher for approval. Students who do not take private lessons on a regular basis will be placed on probation and may be dismissed from the Center.

Assignments that are given are considered the minimum amount of work that is required for continued enrollment in the program. It is the hallmark of a successful NOCCA student to do more work than what is required, to go above and beyond the minimum requirements in order to truly be exceptional and competitive in the world of music. Students are encouraged to stay after hours to do extra practice, homework assignments, or confer with teachers.

Students must perform in the weekly student performance class at least 2 times every quarter. Successful performance of the assigned pieces is expected before a student is allowed to perform additional material of his or her own choosing. A student may be asked to repeat the performance of a particular work if the faculty determines that the performance was not adequate for a passing grade. Poor performances will adversely affect the Applied grade and may result in the student being placed on probation.

Practice rooms are to be used specifically for NOCCA related work and not for general music rehearsals for anything outside of NOCCA. Students who are given practice time are expected to work diligently on NOCCA-related assignments and performance material. Generally, only one student is allowed in a practice room at a time unless there is a specific duet or combo piece that is assigned. Assigned practice hours are to be used specifically for assigned NOCCA related work.

### **Music Performance Class**

There is a Music Performance Class (recital) once a week. Performance Class is usually held every Friday, 4 PM. Each student is expected to perform in the Performance Class at least twice per quarter. All students are required to attend the Performance Class whether they are performing that week or not. The Performance Class is the culmination of the daily work in the Applied Class, and as such, the Performance Class grade will be averaged in the Applied Class grade at the end of each quarter.

### **Music Ensemble Assignments**

Whether a student is a candidate for participation in the Jazz Big Band, Chamber Music Ensemble, Vocal Chorale, Opera Scenes or any other ensembles, assignment to performance ensembles becomes part of the student's curriculum and students are expected to attend all rehearsals and performances. Participation in ensemble rehearsals and performances is required and will be reflected in the quarterly grade.

### **Music Jury Requirement**

At the end of each semester, every student appears before a jury of faculty to be evaluated, based on progress in Performance and in mastery of theoretical and ear training elements of the music curriculum. During this jury process, students are asked to perform scales, arpeggios, melodic patterns, rhythmic patterns and other theoretical elements that were covered during the preceding semester. Performance of excerpts from specific pieces will be required, as well as discussion about the historical aspects of the work. The Music Jury process is to ensure that material is retained and assimilated in an ongoing manner throughout the course of the program of study.

## **COMMON CURRICULUM, Level 1: All Jazz, Classical and Vocal Students**

### **Theory 1/Ear Training 1/Piano 1**

The Common Curriculum is a course of musical study that emphasizes basic fundamentals of musical language through study of Music Theory, Ear Training, and basic Piano class. Music Theory emphasizes the various concepts, language, and rules of standard musical practice. Ear Training class develops the ability to hear and discern musical elements through melodic singing, rhythmic dictation, and oral dictation exercises. The Piano class is not intended to develop specific piano performance skills, but rather to serve as a reinforcement of the Music Theory and Ear Training concepts through demonstrated understanding and practice of basic piano fundamentals.

### **Theory 1 Course Description** (Text: Alfred Essentials of Music Theory Complete)

- 1) Identify, read and write all notes and rests on the grand staff
- 2) Identify, read and write all major and minor intervals up to one octave
- 3) Read and write four major types of triads and inversions in all keys
- 4) Ability to name all diatonic chords in all 12 major and minor keys
- 5) Identify primary functions of Dominant 7<sup>th</sup> and diminished chords
- 6) Write and identify all key signatures, compound and simple time signatures
- 8) Ability to read and recite various simple 16<sup>th</sup> note patterns with dotted note values
- 9) Harmonization of diatonic melodies with Primary Triads in major and minor keys
- 10) Knowledge of simple music forms: ABA, 12-bar, 32-bar, Binary and Rondo forms
- 11) Diatonic Roman Number analysis with standard basic figured bass notations
- 12) Ability to recognize Passing tones and Neighbor tones

### **Ear Training 1 Course Description** (Text: Music Institute, Sightsinging, Chap. 1-12)

- 1) Sing major and minor scales with correct scale degrees and solfege syllables
- 2) Ability to dictate simple diatonic melodies by ear
- 3) Singing, and reciting basic 16<sup>th</sup> note patterns with various dotted note values
- 4) Ability to Dictate various simple 16<sup>th</sup> note patterns by ear
- 5) Ability to hear all major and minor intervals up to one octave and dictate them
- 6) Ability to hear and identify the 4 basic triad types and their inversions
- 7) Ability to hear and identify compound and simple time signatures
- 8) Ability to sight-sing simple diatonic melodies accurately with correct solfege

### **Piano 1 Course Description** (Text: Alfred Basic Adult Piano, Book 1 and Alfred Theory Book)

- 1) Identify all notes on the grand staff and correct placement on the keyboard
- 2) Playing Major scales with correct fingerings in keys up to 3 flats and 3 sharps
- 3) Ability to play all major scales with understanding of W- ½ Step placement
- 4) Playing various simple melodies from textbook with I-IV64-IV6 standard chord voicings
- 5) Ability to play four triad types (Maj, min, Aug, dim) on any 'white' note on the keyboard
- 6) Ability to play four basic triad types in various inversions on any 'white note' on the keyboard
- 7) Ability to play most Theory Concepts from Alfred Theory Book

## **COMMON CURRICULUM, Level II: All Jazz, Classical and Vocal Students**

### **Theory II/Ear Training II/Piano II**

The Common Curriculum Level II is a course of musical study that emphasizes more of the basic fundamentals of musical language through study of Music Theory, Ear Training, and basic Piano class. Music Theory emphasizes the various concepts, language, and rules of standard musical practice. Ear Training class develops the ability to hear and discern musical elements through melodic singing, rhythmic dictation, and oral dictation exercises. The Piano class is not intended to develop specific piano performance skills, but rather to serve as a reinforcement of the Music Theory and Ear Training concepts through demonstrated understanding and practice of basic piano fundamentals.

#### **Theory II Course Description** (Text: Music Fundamentals, Book 2, Marjorie Johnson)

- 1) Review of all basic concepts and elements covered in Theory 1
- 2) More advanced Roman Number analysis with Figured Bass notation
- 3) 4-part S.A.T.B. writing techniques with proper chord connection and voice leading
- 4) Understanding of Secondary Dominant 7<sup>th</sup> chords and diminished chords
- 5) Ability to identify standard cadences: Authentic, , Imperfect, Plagal Deceptive, Half
- 6) Modulation to closely related key areas with secondary dominants and diminished
- 7) More expanded forms, including Sonata form and transitions between sections
- 8) Identify other non-harmonic tones: suspensions, retardations, anticipations
- 9) Understanding of transpositions and standard ranges of instruments
- 10) Analysis of keyboard works and introduction to orchestral score study

#### **Ear Training II Course Description** (Text: Music Institute, Sight Singing, Chap. 13-24)

- 1) Review of all material and elements covered in Level 1
- 2) Sight read and sing more major and minor melodies with skips
- 3) Ability to read more advanced 16<sup>th</sup> note patterns and count the beats
- 4) More extensive work with compound meters and basic 16<sup>th</sup> note subdivisions
- 5) Introduction to 2-part diatonic writing with mostly simple scalar motion
- 6) Hearing and identifying various types of 7<sup>th</sup> chords by ear
- 7) More intermediate melodic and rhythmic dictation exercises
- 8) Listening for musical forms: Rondo, 32-bar, Sonata, Binary, ABA, etc.

#### **Piano II Course Description** (Text: Alfred Basic Adult Piano, Books 1 & 2)

- 1) Review of all level 1 piano elements
- 2) Ability to play various 7<sup>th</sup> chords on any note on the keyboard
- 3) Ability to play all major scales in all 12 keys
- 4) Selected short musical pieces from Alfred Piano book
- 5) Ability to harmonize any diatonic melody with Primary Triads
- 6) Ability to play and demonstrate exercises from Theory textbook

## **COMMON CURRICULUM, Level III: All Jazz, Classical and Vocal Students**

### **Theory III/Ear Training III**

The Common Curriculum Level III is a course of musical study that emphasizes more advanced concepts of musical language through study of Music Theory, and Ear Training. Music Theory emphasizes the various concepts, language, and rules of standard musical practice. Ear Training class develops the ability to hear and discern musical elements through melodic singing, rhythmic dictation, and oral dictation exercises. There is not a Piano class for level III, however, students will be expected to demonstrate Music Theory and Ear Training assignments on the Piano in class as required. Level III Vocal students may receive some individual piano lessons if scheduling allows. Level III Jazz students will be asked to demonstrate specific patterns on the piano as required either in Applied class or in Theory class. Level III Classical students may receive some additional piano coaching if scheduling allows.

#### **Theory III Course Description** (Text comprised of handouts from various sources)

- 1) Review of all Level II fundamentals and material
- 2) Roman Number Analysis with Figured bass of more complex material
- 3) Analysis of more chromatic music and modulations to distant keys areas
- 4) Identify all types of non-harmonic tones: appoggiaturas, escape tones, etc.
- 5) Altered chords, such as Aug 6<sup>th</sup> chords, Neapolitans, (tri-tone substitutions)
- 6) More in-depth symphonic score study and expanded sonata form study
- 7) Introduction to various 20<sup>th</sup> century musical practices and techniques
- 8) Musical elements of Impressionism, Expressionism, Experimentalism
- 9) Introduction to Atonal Music, Serial Music, 12-tone Matrix, Aleatoric Music
- 10) Short composition assignments that demonstrate specific theoretical concepts

#### **Ear Training III Course Description** (Text: Music Institute, Sight Singing: Chap. 25-30)

- 1) Extensive review of all Level II exercises and material
- 2) Accurate sight reading and sight singing of more advanced melodies
- 3) Recitation of more advanced syncopated rhythms and note patterns
- 4) More intermediate 2-part dictation with modulating melodies rhythmic counterpoint
- 5) Ability to hear chord progressions and inversions modulating to closely related keys
- 6) Introduction to singing modal melodies, symmetrical scales, other exotic scales

### **SPECIAL MUSIC TOPICS, LEVEL IV**

Special Topics Level IV is for an exceptional music student whom the faculty selects for further study. The course plans for these programs are individually designed by the faculty to meet students individual needs. Each Level IV student must complete advanced analysis projects, research projects, transcriptions, sight-reading, chamber music performances, and other advanced studies.

### **CLASSICAL INSTRUMENTAL MUSIC**

#### **Classical Instrumental: Piano**

The classical piano program offers extensive training to intermediate and advanced piano students. Instruction will focus on areas such as exploration of standard piano literature as well as chamber music and keyboard skills including: scales, arpeggios, etudes, sight-reading, score-reading, and accompanying.

#### **Classical Instrumental: Winds and Strings**

The classical instrumental program for wind and string players offers chamber-ensemble assignments, musicianship training (theory and ear training), extensive sight-reading, study of chamber and symphonic repertory and musicological research.

### **Private Lessons**

All classical instrumental students are required to take weekly applied music lessons from NOCCA faculty or outside teachers.

### **Guest Artist Workshops**

Classical instrumental students participate in regularly scheduled guest artist workshops as part of their applied music training. The workshops alternate among classical instrumental, classical vocal, and jazz artists, and all students are required to attend all workshops as well as performances by the guest artists.

### **Concert Attendance**

All students must attend all outside performances assigned by faculty. (i.e. LPO, Friends of Music in New Orleans, NOCCA center stage, faculty concerts)

### **Jury**

Classical students are required to play for juries at the end of each semester. Students are expected to perform a solo piece, etude, and all scales. The solo piece needs to be performed by memory.

### **Classical Instrumental Music Curriculum**

#### **CLASSICAL INSTRUMENTAL, LEVEL I**

In addition to the Common Curriculum requirements noted above, by end of **Level I classical instrumental students** must:

- 1) Successfully perform a minimum of two solo pieces selected by faculty
- 2) Successfully perform assigned ensemble and chamber music
- 3) Display mastery of level-appropriate standard technique exercises
- 4) Master all assigned instrumental exercises in rhythm and harmony
- 5) Practice all major and minor scales from memory daily

#### **CLASSICAL INSTRUMENTAL, LEVEL II & III**

In addition to the Common Curriculum requirements, by end of Level II & III, classical students must:

- 1) Successfully perform a minimum of four solo pieces more difficult content than Level I
- 2) Display mastery of level-appropriate standard technique exercises
- 3) Students must demonstrate awareness of theoretical, historical and performance practices associated with each of their pieces.
- 4) Practice all major and minor scales from memory daily
- 5) Perform any additional chamber music assignments that may be appropriate

#### **CLASSICAL INSTRUMENTAL, LEVEL IV**

By end of Level IV, classical students must:

- 1) Present a minimum of 40 minutes long solo recital (by the end of the last semester)
- 2) Perform advanced chamber music that is deemed appropriate by faculty
- 3) Practice all major and minor scales from memory daily

### **Class Piano Requirements (non piano major)**

- 1) Perform major and minor scales two octaves with correct fingerings
- 2) Playing from memory various assigned piano pieces
- 3) Playing basic piano exercises and solo pieces as assigned by faculty
- 4) Demonstrate appropriate sight reading skills

## **JAZZ INSTRUMENTAL MUSIC**

### **Applied Jazz Music Classes**

The applied music class for jazz students teaches students scales, chord vocabulary, and fundamental stylistic elements of various periods of jazz through specific repertoire of jazz literature. Students are expected to memorize a minimum of five songs with solos each semester and perform these works in a combo setting in the weekly student performance class.

### **Theory, Ear Training, Piano Class**

The jazz program at NOCCA is designed to create not only a proficient jazz performer, but a well-educated and literate musician. A thorough understanding of Music Theory is essential for the development of the complete jazz musician, as is also a complete mastery of Ear Training. Students take a weekly piano class, which reinforces the Theory and Ear Training components of the curriculum.

### **History - Literature**

Jazz students are taught via books, handouts, famous recordings, performance videos and various guest artist workshops about the great jazz artists and their significant contributions to jazz history. Students also learn about the masterworks of classical music and study comparisons in the various styles.

## **Jazz Instrumental Music Curriculum**

### **LEVEL I**

**Performance Expectations:** In addition to Common Curriculum requirements, students must, by end of Level I,

- 1) Improvise with relative ease on blues changes in several keys
- 2) Be able to write out the blues changes in any key
- 3) Ability to recognize basic chord symbols and the specific scales they imply
- 5) Demonstrate knowledge of phrasing and interpretation in the jazz idiom
- 6) Play all major scales, natural minor, dorian and mixolydian modes in every key
- 7) Memorize melody, form, and solos on 5 assigned songs each semester
- 8) Demonstrate basic technical exercises on the instrument: etudes, patterns, etc.
- 9) Sight read simple melodies and syncopations accurately
- 10) Ability to spell and play basic scales and assigned etudes accurately

### **Jazz Instrumental Music LEVEL II**

**Performance Expectations:** In addition to core curriculum requirements, students must, by end of Level II,

- 1) Demonstrate performance of scale/mode- to chord technique
- 2) Memorize melodies and solos for five songs each semester
- 3) Play and memorize "rhythm changes" progressions in any key
- 4) Demonstrate knowledge of history of jazz from 19th century to present
- 5) Accurately play all standard modes in every key
- 6) Play over all types of ii-V-I progressions, major and minor
- 7) Demonstrate full knowledge of guide tones and all chord qualities
- 8) Demonstrate intermediate technical exercises on the instrument
- 9) Sight reading more melodies and intermediate rhythms
- 10) Perform various bebop patterns, exercises and etudes as assigned

### **Jazz Instrumental Music LEVEL III & IV**

**Performance Expectations:** In addition to Common Curriculum requirements, students

Must, by end of Level III & IV, demonstrate ability to:

- 1) Perform more advanced pieces involving more complex melodies and harmonies
- 2) Memorize melodies and more extended solos for 5 songs each semester
- 3) Transcribe and perform at least 3 additional extended solos each semester
- 4) Become comfortable playing various odd-meters and rhythms
- 5) Ability to employ basic chord substitution techniques and chord extensions
- 6) Should have at least 30 songs in repertoire and fully memorized
- 7) Demonstrate more complex technical exercises on the instrument
- 8) Sight read more complex melodies and rhythms, playing odd meters
- 9) Play in various jazz styles: traditional, swing, be-bop, modal, modern, free
- 10) Prepare for and perform in Senior Recital (seniors only)

### CLASSICAL VOCAL MUSIC

**Applied Voice.** Introduces students to 'bel canto singing technique' and various vocal works in classical music literature, most of which are performed in their original languages (i.e. Italian, English, German, and French). Emphasis is placed on the process of preparation and performance of this repertoire for the weekly performance classes, master classes and recitals. Students learn basic vocal techniques of proper posture, breathing, head and chest resonance and good diction. This in turn serves as a foundation for the young artist's development of a good, healthy vocal tone with projection. In addition to their musical performance, students develop their craft as actors. Students learn to successfully interpret their pieces musically, emotionally and intellectually.

**Vocal Diction.** Students learn proper pronunciation rules for singing in Italian, French, German and English as well as vocal repertoire in each language.

**Opera Workshop.** An Introduction to operatic repertoire intended for performance in the spring opera scenes production. Emphasis is on duets, trios and ensemble work, and on development of the skills of the singing-actor. Students learn and perform excerpts from operas and operettas from various periods in music history and various musical styles.

**Piano Class.** Designed to work together with the theory and ear training curriculum to develop vocalists as complete musicians.

**Chorus.** The various ensembles focus upon learning choral works from various periods in music history, for the purpose of developing sight singing/part reading skills, overall musicianship skills, balance, intonation and response to a conductor. The ensembles also encourage a spirit of co-operation, self-discipline and dedication.

**Private Lessons.** All private voice lessons are taught at the Center with the vocal music faculty. Students are not allowed to study voice with an outside teacher while attending NOCCA. Vocal music students must work toward piano proficiency through regularly scheduled classes as directed by faculty. Vocal music students are strongly encouraged to take private piano lessons.

### CLASSICAL VOCAL CURRICULUM

#### CLASSICAL VOCAL LEVEL I (V1)

**Performance Expectations:** In addition to core curriculum requirements, students must, by end of Level I and in order to move into Level II,

- 1) successfully perform a minimum of six solo pieces, principally, but not

- exclusively, Italian, using proper posture, breathing, head resonance and diction
- 2) demonstrate performance potential by successfully interpreting their songs emotionally and intellectually
  - 3) participate in all solo/ensemble rehearsals and performances
  - 4) attend at least four outside performances (i.e. opera, symphony concert, recital, play)
  - 5) successfully complete all written/ reading/research assignments given by faculty
  - 6) turn in daily journal at regular intervals as requested by faculty

### **CLASSICAL VOCAL LEVEL II**

**Performance Expectations:** In addition to core curriculum requirements, students must, by end of Level II and in order to move into Level III,

- 1) be capable of performing a portion of a recital of songs in at least three languages
- 2) successfully perform a minimum of eight solo pieces, in three languages using proper posture, breathing, head resonance and diction
- 3) demonstrate performance skills by successfully interpreting their songs emotionally and intellectually in a poised and practiced manner
- 4) participate in all solo/ensemble rehearsals and performances
- 5) attend at least four outside performances (i.e. opera, symphony concert, recital, play)
- 6) successfully complete all written/reading/research assignments given by faculty
- 7) turn in daily journal at regular intervals as requested by faculty

### **CLASSICAL VOCAL LEVEL III & IV**

**Performance Expectations:** In addition to core curriculum requirements, by end of Level III, students must:

- 1) perform a solo recital of songs in at least four languages from several periods of music history (German, French, Italian, English)
- 2) successfully perform a minimum of 12 solo pieces, in three languages using proper posture, breathing, head resonance and diction
- 3) demonstrate performance skills by successfully interpreting their songs emotionally and intellectually in a poised and practiced manner
- 4) participate in all solo/ensemble rehearsals and performances
- 5) attend at least four outside performances (i.e. opera, symphony concert, recital, play)
- 6) successfully complete all written/ reading/research assignments given by faculty
- 7) turn in daily journal at regular intervals as requested by faculty