Department of Music
Music Student Handbook

Available Majors and Program Listings

The Department of Music section in the Catalog of Truman State University lists the course requirements of each music degree program in detail. This Catalog is the official guide and sourcebook for information concerning all degrees. Each student should become familiar with the degree requirements of the program in which he/she is enrolled or interested. This includes not only the list of courses, but also the special requirements and regulations pertaining to the programs which are given in the Catalog as well.

Admission to the Music Program

Prior to declaring a major in music, each student must perform for a committee of the appropriate studio faculty in order to determine that the student has reached a sufficiently advanced level of applied proficiency. While a personal audition is highly recommended, in cases where such is not possible, a video recording of the student's performance will be accepted. All transfer students are also subject to placement examinations in theory and music literature.

Students at Truman State University may declare a major when they first register for courses, or they may enter the University as a Liberal Arts and Sciences (undeclared) major and change later to the field of their choice. Changing to a major in music from another degree program already in progress can prove difficult to graduate in eight semesters due to the tight sequence of courses required of a music major. Since some music courses may be used for the liberal arts and sciences requirements, the music faculty suggests that any Liberal Arts and Sciences (undeclared) majors who think they may become music majors begin in their freshman year taking the required music courses.

Degree programs available for the undergraduate music major include:

1. Bachelor of Music with Emphasis Groups (Performance or Composition)
   The Bachelor of Music degree will prepare students for careers in professional performance in music, composition, or for graduate study in these areas. This degree provides the most musically intense offering within the music discipline at Truman. Sixty-five percent of the degree content is devoted to music courses. The appropriate faculty members counsel students as to whether or not they should pursue this degree program.

2. Bachelor of Arts in Music
   a. (General) The Bachelor of Arts degree in Music combines a liberal arts education in the arts, sciences and humanities with a major in music. Along with the outcomes of a liberal education, music majors develop musicianship skills, performance skills, a broad acquaintance with genres and cultural sources, and the ability to develop and defend musical judgments. It is designed for those who wish to pursue a music major, recognizing that a career in music or in education will require further study.
   b. (Pre-Certification) The Bachelor of Arts degree in Music (Pre-Certification) combines a liberal arts education in the arts, sciences and humanities with a major in music. Along with the outcomes of a liberal education, music majors develop musicianship skills, performance skills, a broad acquaintance with genres and cultural sources, and the ability to develop and defend musical judgments. It is designed for those who wish to pursue a music major, recognizing that a career in music or in education will require further study. It is the preparatory track for the fifth-year MAE professional teaching degree at Truman.
   c. (Liberal Arts Concentration in Music)
      This program provides students with an undergraduate background for careers in music scholarship, library science, professional schools emphasizing the humanities, and music participation for individuals seeking careers in other areas.

Music Service Scholarships

Music Service Scholarships are the most common type of music scholarship available. Such scholarships are available in the areas of band, choral, and orchestral performance. These scholarships are obtained through an audition with the director or faculty of the area of interest. Auditions may be arranged with the directors or area coordinator. Service awards vary in the amount given.
The Music Service Scholarship is renewable each semester provided that the student has successfully completed 12 semester hours the previous semester, has a 2.5 overall grade point average, is an active member of certain ensembles, and participates in certain departmental activities each year.

**Endowed Scholarships**

Numerous scholarships are available each year through generous donations by families or music groups. A list of these scholarships is available from the Advancement Office website. Applications for these awards are announced by email annually, and posted in Truman Today and on TruView.

**Assessment**

The music student at Truman participates fully in the university assessment program. In addition, performance juries assess student progress in applied music at the end of each semester. During their senior year, music students also take the Major Field Achievement Test (a nationally standardized test.) All students are required to submit a university portfolio as a part of their capstone experience in their major prior to graduation.

A capstone assessment experience is required for all music majors: students pursuing the Bachelor of Arts and the Bachelor of Music degrees are assessed by faculty committee in either a senior performance or composition recital, or by means of a research paper—according to the specific requirements of the student's chosen option.

**Academic Support**

**Advisors**

Each student is assigned an academic advisor from the Center for Academic Excellence in the fall of their freshman year. Students who have declared a music major are assigned a secondary faculty advisor in music. This advisor is a faculty member in the student's major area and will remain the advisor throughout the undergraduate program. The Liberal Arts and Sciences (undeclared) major will be assigned an advisor in the Center for Academic Excellence until he/she has declared a major. At that time, the student will be assigned the appropriate faculty advisor in the selected major area. Advice and counseling is provided in academic and professional matters.

**Tutorial Assistance**

Every effort will be made to provide student tutors for students who are experiencing difficulty in music theory, aural skills, or liberal arts courses. Ask the course instructor if you need tutorial assistance.

**Private Lessons in Applied Music**

A student may register for 1, 2, or 3 credit hours of applied music. Students majoring in disciplines other than music or in the Bachelor of Arts Liberal Arts Concentration degree program usually register for 1 credit hour of applied lessons. This entitles them to a half-hour lesson per week, and requires them to practice at least 1 hour per day. Students enrolled in the Bachelor of Arts in Music, General or Bachelor of Arts in Music, Pre-Certification degree programs, register for 2 credit hours of applied lessons. This entitles them to one 50-minute lesson per week, and assumes that they will practice at least 2 hours per day. Students enrolled in the Bachelor of Music degree program register for 3 hours of applied lesson credit, which entitles them to the same 50-minute lesson per week, but increases the practice and repertoire requirements. Specific recital requirements for candidates for a Bachelor of Music or Bachelor of Arts, General or Pre-Certification degree, are listed below under Recital Requirements.

Every student in applied music must appear at least once a semester on regularly scheduled Tuesday afternoon student recitals or arranged studio recital. This is an opportunity to gain experience in performing before an audience consisting of faculty and other students.

At the end of each semester, every applied music student must perform for the appropriate faculty committee (jury). This is an opportunity to show improvement during the semester, and for the faculty to assess the student's progress and make helpful suggestions. The upper-division jury normally takes place at the end of the fourth semester of applied study. A successful upper-division jury is required for admission into upper-division applied music and ensembles. Requirements are listed in the Levels of Achievement section.
Recital Requirements

All degree candidates who will be presenting a performance recital must perform a recital audition before the appropriate faculty committee. The audition must be presented a minimum of three weeks prior to the scheduled recital date.

Requirements for performance difficulty level of recital literature are indicated in the Levels of Achievement portion of this book within each individual emphasis area.

1. Bachelor of Music (performance or composition concentration). Two recitals are required for the Bachelor of Music degree. The candidate must present a junior recital with 30 minutes of music and a senior recital with 50 minutes of music.
2. Bachelor of Arts in Music (General). One recital is required for the Bachelor of Arts, General degree. The candidate is required to perform a senior recital with 30 minutes of music.
3. Bachelor of Arts in Music (Pre-Certification). One recital is required for the Bachelor of Arts, Pre-Certification degree. The candidate is required to perform a senior recital with 30 minutes of music.
4. Master of Arts in Music (performance emphasis). The Master of Arts in Music candidate who has chosen the performance emphasis is required to present a recital with 50 minutes of music.

Recordings of Performances

Recordings of approved student, faculty, and ensemble performances are available at a modest cost. Additional recordings may also be arranged to be made in the Ophelia Parrish Performance Hall. The Performance Hall must be reserved and a properly completed recording contract with payment must be submitted electronically prior to any recording. Faculty, Truman ensemble, and Tuesday afternoon student recitals are recorded and housed in the music area of Pickler Memorial Library. Students may check out recordings for listening within the library.

Levels of Achievement in Applied Music

Competencies in the area of performance are acquired through mastery of appropriate study material and literature. Specific etude books and solo literature for each of the five levels of achievement are found in the back of the Student Handbook. Students must complete level two and pass a performance examination on their major medium of musical expression before being admitted into the upper division of applied study. Specific solo and/or etude and orchestral excerpts are listed in each level of achievement; questions concerning these should be directed toward the student's applied music instructor. Specific information on applied composition can be found in the “Composition” section of this handbook.

Keyboard Competency

All music majors are required to complete MUSI 254 (Basic Keyboard Skills IV or Advanced Class Piano) in order to demonstrate competency at the keyboard. Placement into one of the keyboard skills courses will occur upon admission to the program. (Students who possess substantial keyboard background may elect, upon recommendation of the Keyboard Faculty, to test out of this requirement. A student will be deemed competent upon successfully passing the MUSI 254 Final Examination with a score of 90%. The responsibility for passing this examination rests solely upon the student.) Completion of the Keyboard Competency requirement should occur before the junior year.

Ensemble Participation

Ensembles are an important part of the performance activity of music students. All music majors are required to participate in one of the major ensembles during their study at the University. The major ensembles are: Wind Symphony, Concert Band, Marching Band, Cantoria, University Symphony Orchestra, and University Chorus.

Smaller ensembles provide additional enrichment to students, and one is available for almost every kind of performance medium. Small ensembles may include: the two Jazz Ensembles, jazz combos, Brass Choir, Chamber Choir, New Music Ensemble, Opera Workshop, and Percussion Ensemble.

A host of chamber ensembles such as String Quartet, Brass Quintet, Woodwind Quintet, Saxophone Quartet, and others are available when feasible. Many studio classes include like-instrument ensembles.
Audition Procedures For Ensembles

Wind Symphony

Auditions for the Truman Wind Symphony are held at the beginning of the fall semester and in the spring semester as needed. Membership in the group is considered a year-long commitment. Announcements concerning auditions will be posted on bands.truman.edu and on the band bulletin board in Ophelia Parrish. The audition will consist of: (1) prepared excerpts that can be found at bands.truman.edu; (2) major and chromatic scales through the practical range of the instrument; (3) sight-reading. Auditions will be held during the first two days of the semester. Specific times can be found at bands.truman.edu. The audition is open to all students, regardless of major.

Concert Band

The University Concert Band is open to all students and does not require an audition (with proficiency on a wind or percussion instrument). Chair placements will be held during the first rehearsal time. Each student will be asked to prepare an etude that will be available in the band office before the auditions begin plus scales and sight-reading.

Pep Band

Pep Band auditions will be held during the last week of marching season. Each member of this band receives a stipend of $100 that is paid on the first student paydate after basketball season has ended (for all members who attend rehearsal and scheduled home basketball games).

Choral Ensembles

Students who wish to participate in Cantoria and/or the Chamber Choir should register for Cantoria. These students are then auditioned in SATB quartets during the first week of classes; each quartet must sing some of the pieces that the entire group has been rehearsing and sight read as a quartet. No audition is required for members of the University Chorus.

Jazz Ensembles

Two big bands are normally available each semester. Individual auditions take place early in the fall semester. Notice of audition procedures will be posted on the bulletin board in Ophelia Parrish before classes begin. The audition will consist of two prepared excerpts (available in Ophelia Parrish one week before auditions), range determination, sight-reading, and optional improvisation.

Symphony Orchestra

Auditions for orchestra will be held during the first week of classes in the fall semester. Audition requirements will normally be a prepared orchestral excerpt and sight-reading, and audition information is emailed during the late summer.

Recital Attendance

Truman State University is the setting for over 100 concerts and recitals each year. Each music student is expected to attend a minimum of 15 approved concerts, recitals, or special presentations per semester. Presentations on musicians’ health, entrepreneurship, and time management are typical.

Recital attendance is monitored through the academic course numbered MUSI 279, which is a pass/no credit course. Each student must pass 6 semesters of MUSI 279 in order to be considered for candidacy for a music degree.

Each student enrolled in MUSI 279 will have a recital card made for him or her. This card will be kept by the recital monitor. The card will be available to the student 15 minutes before the concert, recital, or presentation. The card must be picked up within the 15-minute time period for the student to be given credit for attendance. The card must be returned to the recital monitor immediately after the event. Students may monitor their attendance through the Blackboard grade book associated with the class.

Attendance at weekly student recitals as well as faculty recitals, Lyceum Series performances that pertain to music, University ensemble performances, and student recitals, which are part of degree program requirements, may be credited toward the completion of MUSI 279. From time to time, other performances maybe approved by the Music Department Chair for credit in MUSI 279. Weekly student recitals are held from 3:30-4:20 on Tuesday afternoons; all music students are expected to keep this time open to attend these recitals.
Undergraduate Theory and Composition

All music majors must acquire competency in music theory, composition, and aural skills. This is generally satisfied by completion of the four-semester sequence of core music theory courses. The sequence begins with a review of music notation and concludes with the study of contemporary (Post-World War II) music. Notation of popular music and discussion of the music of non-western cultures are also included. Achievement levels for each semester of the theory sequence are found later in this handbook.

Students with ability as composers may elect to take private study in composition. Applied composition lessons for non-composition majors are available on a limited basis, subject to the approval and availability of the instructor. Introduction to Composition is available as a class to all music majors, as well as other interested students. It is a required course in certain music degree sequences. Achievement levels for composition courses are found later in this handbook.

Copies of sample syllabus material are available for all theory and composition courses. They may be obtained by contacting the Theory/Composition area coordinator.

Dropping and Adding Courses

Students who plan to drop or add courses may do so in consultation with their academic advisor by accessing TruView. Changes in class schedules should be made during the specified drop and add period (first five days of the semester). After the first five days of the semester, a $50 fee will be charged for changes, and an Add/Drop form must be completed and taken to the Registrar’s office for processing. No on-line additions are permitted after the first five days of the semester. Failure to follow the proper procedure for dropping a class will result in assignment of the grade of “F”. Individual courses cannot be dropped after the tenth week of the semester. No Music courses, other than second block courses, may be added to a student’s schedule after the fourth week of classes – this includes ensembles.

Overrides

If a registration error message appears when attempting to enroll in a class, the student must obtain an override from the instructor. These errors may include prerequisites, major restrictions, time conflicts, or closed sections.

1. Ask the instructor if you may enroll. If the instructor’s permission is granted, ask the instructor to complete an Override form which is available in the Department Office. The instructor may also email the Department Secretary with permission. An override request should include student name and ID number, the registration error, and the class name and CRN.
2. If adding after the first five days of the semester, also have the instructor sign the Add/Drop form which is available in the Department Office or the Registrar’s Office.
3. Bring the Override form to the Department of Music office and leave it with the office staff. Allow 1 day processing time for the override, then return to TruView to enroll in the course.
4. If adding after the first five days, take the completed Add/Drop form to the Registrar’s Office to add the course.
5. Repeat overrides and Duplicate Course override may only be done by the Registrar’s Office.

Facilities and Equipment

Music students work in Ophelia Parrish, which houses performance spaces, rehearsal rooms, practice rooms, classrooms, labs, offices, and music faculty studios. The Theatre and Visual Arts Departments also have most of their classrooms and offices in Ophelia Parrish. Performing/presentation sites for the three departments include Baldwin Auditorium, Performance Hall, Severns Theatre, and University Art Gallery. Music students are encouraged to experience and participate in these related arts.

Practice rooms, most of which are equipped with pianos, are available within the building. There is no charge for the use of these rooms. Additional practice rooms are available on the first floor of Baldwin Hall rooms 116-121. Practice rooms are available whenever the buildings are open.

When classes are in session and the University is open for business, Ophelia Parrish is open Monday through Friday from 6:30 a.m. to midnight, and Saturday and Sunday from 8:00 a.m. through midnight. However, to help ensure the security of buildings and their contents the buildings will remain closed on weekends during academic breaks and during times when the University is closed for business such as holidays. During these times buildings will only be opened if there is a scheduled event taking place in the building. If you are unsure of whether the building will be open, contact Public Safety.

Lockers are available for students involved in University sponsored musical activities. Locks and lockers are issued to students the first week of the fall semester. The lockers are located on the 2nd and 3rd floor of Ophelia Parrish, and may be reserved in the Band Office (OP 1318). University-owned instruments are available on a limited basis, and may be issued only with the
permission of studio teachers and ensemble directors. Students enrolled in music instrument classes (wind instrument class, brass instrument class, string instrument class, percussion instrument class) will be assessed a non-refundable course fee for the use of university instruments. Through the check-out process students assume responsibility for loss of or any damage to all instruments checked out to them.

The Music Area also operates three music technology labs. The Music Computing Lab provides tutorial and testing facilities for students in theory and diction classes, with an emphasis on aural skills training. The Piano Lab is used for piano classes. The MIDI Studio provides access to keyboard synthesizers and music notation software. All labs are located in Ophelia Parrish.

**Student Organizations**

One of the most valuable results of a college education is the number of lifetime friendships which are made during undergraduate days. This is particularly true in the music department of Truman, where students work very closely together in classes, ensembles, and in general daily life.

Three organizations offer professional quality to these associations: the Collegiate Chapter of NAfME (National Association for Music Educators), Phi Mu Alpha Sinfonia, and Sigma Alpha Iota.

The student chapter of NAfME is particularly important for music education students. Its programs relate to the music major on campus, and to the music education profession in today's world. Consultants present a first-hand look at developments within the music education field from preschool through college.

Phi Mu Alpha Sinfonia is the men's fraternity in music. The Upsilon Phi Chapter was founded in 1968 and is one of the nation's stronger chapters. Activities include the annual sponsorship of the Jazz Festival, an American music concert, the Phi Mu Alpha Dance Band, chamber music project, and philanthropic and social events.

Sigma Alpha Iota is the women's professional fraternity in music. The Epsilon Pi Chapter was founded in 1969 and annually sponsors the New Music Festival, an American music concert, the Musical Cure, and a variety of other music projects.

**Career Placement**

Numerous channels for receiving professional and vocational counsel in relation to major academic programs are available on the campus. The University Career Center in the Student Union Building has resume and interviewing services as well as other information useful when planning career strategies.

**Graduate Study at Truman State University**

The Master of Arts in Music degree program at Truman brings together students with demonstrated ability in one or more of several areas of academic endeavor: musical performance, research, and composition. Since entrance requirements are selective, each matriculating graduate student can be assured that his/her colleagues are proficient musicians/scholars.

The graduate music faculty accept the responsibility of providing a quality and meaningful experience for the student. In turn, it is expected that the graduate student in music assume an attitude of participation, enthusiasm, and seriousness of purpose congruous with the general academic program of the University. Through active scholarship, high quality performance, recital attendance, and participation in the day-to-day events in the Department of Music, the graduate student becomes a role model for undergraduate music majors.

Each Master of Arts in Music degree emphasis group culminates in a graduate recital, a research thesis, or a composition.

**The Graduate Stipend**

Stipends of $8,000 plus tuition waiver for one academic year of two semesters are available on a competitive basis to qualified students. Graduate stipends are renewable for one year upon recommendation of the graduate faculty and approval of the Dean of the School of Arts and Letters and the Provost and Vice President for Academic Affairs.

**Application Information**

Students interested in information concerning the graduate program and/or the graduate stipend should contact the Graduate Office, the Chair of the Department of Music, or the Coordinator of Graduate Studies in Music.
Graduate Admission Requirements in Music

Admission to graduate study in music at Truman is selective and is based on the following criteria:

1. A baccalaureate degree from an accredited college or university with an acceptable undergraduate grade point average. Preferential acceptance is given to those students who possess a 3.0 undergraduate grade point average or above. Students who have less than a 2.75 undergraduate grade point average are not eligible for admission.
2. A letter of application, a resume, three letters of recommendation, and an interview with the Dean of the School of Arts and Letters, and the Coordinator of Graduate Studies in Music.
3. An audition or submission of research or composition portfolio. Students audition for the recital emphasis group, submit a portfolio of undergraduate research papers for the research emphasis group, and submit a portfolio of compositions for the composition emphasis group. The number of students accepted for the conducting emphasis is limited to those who can be placed with an ensemble, and is monitored by the graduate conducting faculty.

Applicants who are not citizens of the United States should also refer to the Academic Information section of the Catalog under the heading of International Student Admissions.

Additional Requirements:

1. Proficiency examinations in music history and literature and in music theory will be administered as needed to matriculating graduate students in music during the first week of classes. Students whose scores on these examinations are judged deficient by the graduate faculty committee will be required to complete further study in the area(s) of deficiency and retake the entrance examination(s) after sufficient knowledge has been acquired. The Coordinator of Graduate Studies and other Graduate Faculty Members will advise students of the appropriate course(s), which, if successfully completed, should correct the deficiency. Courses which are taken for the purpose of correcting a deficiency do not qualify for graduate credit. Deficiencies must be corrected before the student will be admitted to candidacy.
2. Graduate students whose recital requires the services of an accompanist must pay an additional fee.

Helpful Information for the Graduate Student in Music:

1. Admission forms and application forms for candidacy and graduation are available either from the Graduate Office, or the office of the Coordinator of Graduate Studies in Music.
2. The schedule for entrance examinations in music history and literature, and music theory may be obtained from the Coordinator of Graduate Studies in Music.
3. Each student will be assigned an advisor upon matriculation to the program. The advisor must be a member of the graduate faculty.
4. The solo recital committee (for those students choosing the solo recital program option) will consist of the student's applied studio faculty member and members of the graduate faculty. The student is advised to meet with the Coordinator of Graduate Studies in Music to establish the solo recital committee.
5. The oral examination committee is comprised of graduate faculty members representing the various areas of study comprising the M.A. in Music degree. The student will meet with the Coordinator of Graduate Studies in Music to establish this committee.
6. The student is advised to schedule interviews with each member of the oral examination committee several weeks prior to the oral examination to clarify general content areas of the oral examination.

Graduation Requirements:

Before the degree can be conferred, the graduate student must meet all of the criteria as stated in the Academic Information section of the University Catalog. Each graduate student is advised to read this material carefully while in the early stages of his/her graduate program.

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BRASS

Instrumental guidelines for students pursuing a course of study leading to the B.A. General, B.A. Pre-Certification, B.M., or M.A. degrees.

I. Auditions
   A. B.A. (General), B.A. (Pre-Certification), and B.M. (Emphasis Groups) students must be qualified to begin at Level I in order to enter either program. For admission to the B.M. (Emphasis Groups) program, proficiency to begin at Level II is generally recommended.
   B. M.A. students (Recital Emphasis) must be qualified to begin at Level V.
   C. M.A. Students (Not electing Recital Emphasis) must be qualified to begin at Level IV in order to receive graduate credit.
   D. Auditions for each of the degrees will take place at the end of the first semester of study.

II. General Policies
   A. All B.A. and non-instrumental major B.M. students must meet at least the performance standards for the completion of Level II by the time they complete their requirements of instrumental study.
   B. Students may register for Upper Division study only with the approval of the Instrumental committee. All students must complete Level II requirements and pass a Level II jury in order to proceed into Upper Division.

III. Recitals
   A. Senior recitals (B.A. General and B.A. Pre-Certification) must include repertoire of at least Level III difficulty. The recital must consist of at least 30 minutes of music with a maximum of 10 minutes of ensemble performance.
   B. Junior recitals (B.M. Emphasis Groups) must include repertoire of at least Level III difficulty. The recital must consist of at least 30 minutes of music with a maximum of 10 minutes of ensemble performance.
   C. Senior recitals (B.M. Emphasis Groups) must include repertoire of at least Level IV difficulty. The recital must consist of at least 50 minutes of music with a maximum of 15 minutes of ensemble performance.
   D. Graduate recitals (M.A. Recital Emphasis) must include repertoire of at least Level V difficulty. The recital must consist of at least 50 minutes of music with a maximum of 15 minutes of ensemble performance.
   E. A preliminary audition recital must be presented before an instrumental committee a minimum of 3 weeks before the scheduled recital date.

Levels of Achievement for Horn

Horn Level I
Warm-up routines of Farkas and Francis Orval

Methods and Etudes:
Barboteu . . . . Lectures/Exercises pour Cor
Gates . . . . Odd Meters Etudes
Kopprasch . . . . Sixty Selected Studies, Bks. 1-2
Maxine-Alphonse . . . . Due cents Études Nouvelles, Bk. 2
Pottag . . . . Preparatory Melodies to Solo Work
Sawyer, J . . . . Concone Lyrical Studies Tpt/Hn

Solos:
Abbott . . . . Alla Caccia
Bozza . . . . Chant Lointain
Chabier . . . . Larghetto
Cooke . . . . Rondo in Bb
Effinger . . . . Rondino
Frackenpohl . . . . Largo and Allegro
Mozart . . . . Concert Rondo

Excerpts:
Moore/Ettore Mel Bay’s Anthology of Horn Music
Scales and Arpeggios: all major, two octaves

**Horn Level II**

Method and Etudes:
Gallay . . . . Twelve Etudes, Op. 57
Kling . . . . Forty Characteristic Studies
Maxine-Alphonse . . . . Books 3-4
Rochut . . . . Melodious Etudes for Tb., Bk. 1
Shoemaker . . . . Legato Etudes

Solos:
Glazunov Reverie, Op. 24
Heiden Sonata
Krol Laudatio (unacc.)
Mozart Concertos
Nelhybel . . . . Scherzo Concentrate
Saint-Saëns . . . . Morceau de Concert
Strauss, F . . . . Concerto for Horn, Op. 8

Excerpts:
La Bar . . . . Horn Player’s Audition Handbook
Moore/Ettore . . . . Mel Bay’s Anthology of Horn Music

Scales and Arpeggios:
All major and minor (three forms) two octaves

**Horn Level III**

Methods and Etudes:
Falk . . . . Twenty Etudes Atonales
Gallay . . . . Forty Preludes, Op. 27
Twelve Etudes, Op. 57
Maxine-Alphones . . . . Books 4-5
Righini . . . . Six Studi Serali
Schuller . . . . Studies for Unaccompanied Horn

Solos:
Beethoven . . . . Sonata for Horn and Piano
Dukas . . . . Villanelle
Haydn, J . . . . Concertos Nos. 1 and 2
Kvandal . . . . Introduction and Allegro
Larsson . . . Concertino for Horn
Mozart . . . Concertos for Horn, Nos. 2-4

Excerpts:
Chambers Orchestral Passages Vols. 1-7

Horn Level IV

Methods and Etudes:
Barboteu . . . . Etudes Classiques pour Cor
Bozza . . . . 18 Etudes en forme d'Improvis.
Gallay . . . . Twelve Etudes Brillantes, Op. 43
Mueller. . . . 22 Etudes, Op. 64
Neuling . . . . 30 Special Etuden/Low Hn, Vols. 1-2
Reynolds. . . . 48 Etudes

Solos:
Berge . . . . Hornn-11okk (unacc.)
Bozza . . . . En Foret
Persichetti . . . Parable (unacc.)
Schumann . . . Adagio and Allegro
Stevens, H . . . . Sonata for Horn and Piano
Strauss, R . . . . Concerto No. 1, Op. 11

Excerpts:
Chambers . . . Strauss Excerpts

Horn Level V

Methods and Etudes:
Barboteu . . . . Etudes Classiques pour Cor
Ceccarossi . . . . Dix Caprices pour Cor
Reynolds . . . . 48 Etudes

Solos:
Buyanovsky . . . . Traveling Impressions ( unacc.)
Gliere, R . . . . Concerto for Horn, Op. 91
Hindemith, P . . . . Concerto for Horn
Musgrave, T . . . . Music for Horn and Piano
Poulenc, F . . . . Elegie for Horn and Piano
Strauss, R . . . . Zweites Horn Konzert

Excerpts:
Jones . . . . 20th Century Orchestral Passages

Levels of Achievement for Trombone

Primary instructional goals in the trombone studio are to: (1) enhance general musicianship, as reflected in trombone performance; (2) develop necessary skills such as tone production, technique, range endurance, and music reading; and (3) master a representative repertoire.

The following list is intended to be descriptive rather than prescriptive. Materials are representative of what is appropriate at each level, rather than what will be used for each student.

Trombone Level I

Scales: All major, two octaves (with F attachment; without F attachment, E-flat, D and D-flat may be performed one octave); all natural minor scales

Warm ups: Remington/Hunsberger...Warm up Exercise

Methods/Etudes:
Arban/Randall/Mantia . . . Famous Method
Fink . . . . Studies in Legato
Fink . . . . Introducing the Tenor Clef
Voxman . . . . Selected Studies
Tyrrell . . . . 40 Progressive Etudes

Solos:
Ades . . . . Londonderry Air
Barat . . . . Piece in Mi Bemol
Faure/Ostrander . . . . Apres un Reve
Hasse/Gower . . . . Hasse Suite
Marcello . . . . Sonatas 1-6

**Trombone Level II**

Scales: All major, two octaves; all minor, three forms, two octaves.

Pedagogy: Fink . . . . Trombonist's Handbook

Warm ups: Remington/Hunsberger . . . . Warm-up Studies

Methods/Etudes:
Arban/Randall/Mantia . . . Famous Method (continue)
Blume/Fink . . . . Thirty-Six Studies for Trombone with Fattachment
Fink . . . . Introducing Alto Clef
Tyrrell . . . . Forty Progressive Etudes
Schlossberg . . . . Daily Drills and Technical Studies
Kopprasch . . . . Sixty Selected Studies, Book I

Solos:
Blazhevich . . . . Concert Piece No.5
Hindemith . . . . Drei Leichte Stuecke
Rimsky-Korsakov . . . . Concerto
Ropartz . . . . Andante et Allegro
Saint-Saens . . . . Cavatine


**Trombone Level III**

Scales: All major and minor scales (natural, harmonic, and melodic), two octaves

Pedagogy: Kleinhammer . . . . Art of Trombone Playing

Warm ups:
Remington/Hunsberger . . . . Warm-up Studies
Marsteller . . . . Basic Routines

Methods and Etudes:
Blazhevich . . . . Clef Studies
Boutry . . . . 12 Etudes de Haute Perfectionnement
Bordogni/Rochut . . . . Melodious Etudes, Vol. II
Kopprasch . . . . Sixty Selected Studies, Vol. II
LaFosse . . . . School of Sight Reading and Style, Vol. I and II

Solos:
Barat . . . . Andante et Allegro
David . . . . Concerto
Larsson . . . . Concertino
Serocki . . . . Sonatina
Stojowski . . . . Fantasie

Orchestral Excerpts: Brown, ed . . . . Orchestral Studies (12 volumes) selections
**Trombone Level IV**

Scales: All major, minor; ecclesiastical modes

Pedagogy: Wick . . . . Trombone Technique

Warm-ups:
Remington/Hunsberger . . . . Warm-up Studies
Marsteller . . . . Basic Routines

Methods and Etudes:
Raph . . . . The Double-Valve Bass Trombone
Anderson . . . . Complete Method for Alto Trombone
Bordogni/Rochut . . . . Melodious Etudes, Vol. II
Werner . . . . 38 Studies

Solos:
Bach . . . . Six 'Cello Suites
Ewazen . . . . Sonata
Hindemith . . . . Sonata
Lebedeu/Ostrander . . . . Concerto in One Movement (bass trombone)
Milhaud . . . . Concertino d'Hiver
Weber . . . . Romanza Appassionata

Orchestral Excerpts: Brown, ed . . . . Orchestral Studies, 12 volumes: selections

**Trombone Level V**

Scales: All major, minor, ecclesiastical modes

Pedagogy: Knaub . . . . Trombone Teaching Technic

Warm-ups:
Remington/Hunsberger . . . . Warm-up Studies
Marsteller . . . . Basic Routines

Methods/Etudes:
Bitsch . . . . 15 Etudes de Rythme
Bordogni/Rochut . . . . Melodious Etudes, Vol. III
Marsteller . . . . Advanced Slide Technique

Solos:
Albrechtsberger . . . . Concerto for Alto Trombone
Bassett . . . . Suite
Creston . . . . Fantasy
Krenek . . . . Five Pieces
Hartley . . . . Sonata Breve (bass trombone)
Martin . . . . Ballade
Telemann/Raph . . . . Twelve Fantasies
Tomasi . . . . Concerto

Orchestral Excerpt: Brown, ed . . . . Orchestral Studies, 12 volumes: selections

**Levels of Achievement for Trumpet**

The following outline consists of examples of specific methods, texts, and solos from which an individualized course of study for college trumpet students can be designed. The levels of achievement are subjective guidelines, which represent minimum standards for performance by the university student. From the materials below, the teacher can choose examples, which will aid the development of various aspects of trumpet playing. The skills which trumpet students must acquire and maintain in the undergraduate and graduate programs include:

Musicality and Phrasing
Sight-Reading and Rhythms
Flexibility
Multiple Tonguing
Correct Breathing
Transposition Etudes
Excerpts
Solo Literature
Trumpet Texts
All levels require expertise in all major and minor scales.

**Trumpet Level I**

Pedagogy: Haynie . . . . Pedagogical Concepts for Development and Maintenance

Technique: Clarke . . . . Technical Studies

Embouchure: Colin . . . . Advanced Lip Flexibilities

Rhythm:
Barker . . . . Sight-Reading and Technique
Gates . . . . Odd-Meter Etudes

Transposition: Caffarelli 100 Melodic Studies

**Jazz:**
Haerle . . . . Scales for Improvisation
Additional materials selected at the discretion of the teacher:
Arban . . . . Complete Conservatory Method
Balasian . . . . 18 Intermediate Etudes
Concone/Sawyer . . . . Lyrical Studies for Trumpet
Decker . . . . Intermediate Serial Studies
Getchell . . . . Practical Studies
Hering . . . . 32 Etudes
Pottag . . . . Preparatory Melodies
Paudert . . . . 24 Studies
Small . . . . 27 Melodious and Rhythmical Exercises

Solos:
Balay . . . . Petite Piece Concertante
Balay . . . . Prelude et Ballade
Goedicke . . . . Concert Etude
Hovhaness . . . . Prayer of St. Gregory
Latham . . . . Suite
Ropartz . . . . Andante and Allegro
Vidal . . . . Concertino

**Trumpet Level II**

Pedagogy: Farkas . . . . The Art of Musicianship

Technique: Clarke . . . . Technical Studies

Embouchure: Colin . . . . Advanced Lip Flexibilities

Rhythm: Gates . . . . Odd-Meter Etudes

Transposition: Caffarelli . . . . 100 Melodic Studies

**Jazz:**
McNeil . . . . Jazz Trumpet Techniques
Additional materials selected at the discretion of the teacher:
Arban . . . . Complete Conservatory Method
Bousque . . . . 36 Celebrated Studies
Brandt . . . . 34 Studies
Collins . . . . In the Singing Style
Goldman . . . . Practical Studies
Hering . . . . Etudes in all the major and minor keys
Klose . . . . . 209 Tone and Finger Exercises
Mailman . . . . Concertino
Vanntelbosh . . . . Vingt Etudes Melodiques et Techniques
Voxman . . . . . Selected Studies

Solos:
Chance . . . . Credo
Kaminski . . . . Concertino
Peters . . . . Sonata
Persichetti . . . Hollow Men

**Trumpet Level III**

Pedagogy: Johnson . . . . The Art of Trumpet Playing

Technique: Haynie . . . . Development and Maintenance

Embouchure: Colin . . . . Advanced Lip Flexibilities

Rhythm: Nagel . . . . Trumpet Studies in Contemporary Music

Transposition: Bartold . . . . Orchestral Excerpts Vols. I-V

**Jazz:**

Matteson/Peterson . . . Training Aids for Flexibility and Improvisation

Additional materials selected at the discretion of the teacher:

Balasanyan . . . . 20 Studies
Berdiev . . . . 17 Studies
Bozza . . . . Seize Etudes
Broiles . . . . Trumpet Studies and Duets
Gisondi . . . . Bach for the Trumpet
Hickman . . . . The Piccolo Trumpet
Kase . . . . . 21 Studies in Style Interpretation
Longinotti . . . . . Studies in Classical and Modern Style

Solos:
Bozza . . . . Badinage Caprice
Copland . . . . Quiet City
Hindemith . . . . Sonata
Piazzolla . . . . Nightsongs
Pilss . . . . Sonata
Riasager . . . . Sonata
Schmidt . . . . Turkish Lady
Porrino . . . . Fantasy Concertino

**Trumpet Level IV**

Pedagogy: Altenberg . . . . Trumpeters and Kettledrummer's Art

Technique: Haynie . . . . Development and Maintenance

Embouchure: Colin . . . . Advanced Lip Flexibilities

Rhythm: Stevens . . . . Changing Meter Studies

Transposition:

Voisin . . . . Orchestral Excerpts, Vols.VI-X

Additional materials selected at the discretion of the teacher:

Bodet . . . . Seize Etudes de Virtuosite D'Apres
Broiles . . . . Trumpet Studies and Duets, Book 2
Charlier . . . . Trente-Six Etudes Transcendantes
Falk . . . . Vingt Etudes Atonales
Sabarich . . . . Dix Etudes
Smith . . . . Top Tones
Tull . . . Eight Profiles
Webster . . . Method for Piccolo Trumpet

Solos:
Albinon . . . Sonata in D
Bloch . . . Proclamation
Bozza . . . Rustiques Sonata
Corelli . . . Sonata con Tromba
Enesco . . . Legende
Ibert . . . Impromptu
Haydn . . . Concerto
Hummel . . . Concerto
Kennan . . . Sonata
Neruda . . . Concerto
Tuthill . . . Sonata

Trumpet Level V

Pedagogy:
Baines . . . The Brass Instruments
Bendinelli . . . Entire Art of Trumpet Playing
Fantini . . . Method of Playing Trumpet in a Warlike and Musical Way

Technique: Haynie . . . Development and Maintenance

Embouchure: Colin . . . Advanced Lip Flexibilities

Rhythm: Stevens . . . Contemporary Trumpet Studies

Transposition: Bordogni/Porret . . . Vingt-Quatre Vocalises

Jazz:
Slone/Abersold . . . 28 Modern Jazz Trumpet Solos
Additional materials selected at the discretion of the teacher:
Andre . . . 12 Etudes-Caprices Dans le Style Baroque
Arban . . . Celebre Methode Complete
Bitsch . . . Vingt Etudes
Boutry . . . Douze Etudes de Virtuosite
Broiles . . . Trumpet Baroque
Caffarelli . . . Seize Etudes de Perfectionnement
Chaynes . . . Quinze Etudes
Nagel . . . Speed Studies
Reynolds . . . 48 Etudes for Trumpet
Ruggiero . . . Huit Etudes Atonales

Solos:
Bitsch . . . Variationi sur la Theme de Scarlatti
Chaynes . . . Concerto
Gregson . . . Concerto
Jolivet . . . Concerto
Planel . . . Concerto
Stevens . . . Sonata
Tartini . . . Concerto in D
Telemann . . . Concerto in D
Tomasi . . . Concerto

Levels of Achievement for Tuba

Tuba Level I
Methods:
Schlossberg . . . Daily Drills and Technical Studies
Bordogni/Rochut . . . 43 Belcanto Studies C.
Kopprasch . . . 60 Selected Studies
Blazevich . . . 70 Studies, Vol. I
Tyrrell . . . Advanced Studies

Solos:
Haddad . . . Suite for Tuba
Bencriscutto . . . Concertino for Tuba and Band
Bach/Bell . . . Air and Bouree

V. Williams . . . 6 Studies in English Folksong
Barat . . . Introduction and Dance
Beethoven/Bell . . . Variations on Judas Maccabaeus
Gallagher . . . Sonata Breve
Scales: All major scales, two octaves

Tuba Level II

Methods and Etudes:
Schlossberg . . . Daily Drills and Technical Studies
Bordogni/Rochut . . . 43 Belcanto Studies
C. Kopprasch . . . 60 Selected Studies
Blazevich . . . 70 Studies, Vols. I and II
Tyrrell . . . Advanced Studies
Bach/Bixby/Bobo . . . Bach for Tuba, Vols. I and II
Bach/Brown . . . Cello Suites
Gallay . . . . . 30 Etudes Op. 13 for Tuba
Orchestral Repertoire: Torchinsky . . . All Volumes of Orchestral Repertoire

Solos:
Hindemith . . . Sonata
Handel . . . Sonata No. 6
Frackenpohl . . . Concertino for Tuba
Strauss . . . Concerto No. 1
Smith . . . Ballad and Presto Dance
Bach . . . . . Air and Bouree
Gabrielli/Morris . . . . Ricercar
Beach . . . . Lamento
Mueller . . . . Concert Music
Vivaldi . . . Sonata #3, A minor

Scales: All major, two octaves; all minor, 3 forms, two octaves

Tuba Level III

Methods:
Rochut . . . Melodious Etudes, Vols. I, II and III
Kopprasch . . . 60 Selected Studies
Tyrrell . . . Advanced Studies
Senon . . . Kaleidoscope, Vols. II and III
Pederson . . . Etudes for Bass Trombone, Intermediate and Advanced
Bach/Bixby/Bobo . . . Bach for Tuba, Vols. I and II
Bach/Brown . . . Cello Suites
Cimera . . . 73 Advanced Tuba Studies
Blazevich/Zimmerman . . . 26 Melodic Studies in Sequence
Vasiliev . . . 24 Melodious Etudes
Gallay . . . . . 30 Studies

Orchestral Repertoire: Torchinsky . . . All Volumes of Orchestral Repertoire
Solos:
Hindemith . . . . Sonata
Hartley . . . . Sonatina
V. Bach . . . . Hungarian Melodies
Persichetti . . . . Serenade #12
Wilder . . . . Effie Suite
Jacob . . . . Tuba Suite
V. Williams . . . . Concerto for Bass Tuba

**Tuba Level IV**

Etudes and Methods:
Rochut . . . . Melodious Etudes, Vols. I and II
Kopprasch . . . . 60 Selected Studies
Bach/Bixby/Bobo . . . . Bach for Tuba, Vols. I and II
Senon . . . . Kaleidoscope, Vols. II and III
Pederson . . . . Etudes for Bass Trombone Intermediate and Advanced
Bach/Brown . . . . Cello Suites

Orchestral Repertoire: All possible audition material for a serious tuba player

Solos:
Wilder . . . . Effie Suite
Williams . . . . Concerto for Bass Tuba
Persichetti . . . . Serenade #12
Broughton . . . . Sonata
Lazrof . . . . Cadence 6 for Tuba and Tape
Telemann . . . . Sonata in F minor
Telemann . . . . Sonata in E minor
Brahms . . . . Songs
Galliard . . . . Sonatas 1-6
Marcello . . . . Sonatas 1-6
Bach/Brown . . . . Cello Suite #2

**Tuba Level V**

Methods and Etudes:
Rochut . . . . Melodious Etudes, Vols. I, II and III
Kopprasch . . . . 60 Selected Studies
Senon . . . . Kaleidoscope, Vols. II and III
Schollossberg . . . . Daily Drills and Technical Studies

Orchestral: All Repertoire

Solos:
Bozza . . . . Concertino for Tuba
Kraft . . . . Encounter's 2
Wilder . . . . Suites 2, 3 and 4
Handel . . . . Aria con Variazioni
Galliard . . . . Sonatas 1-6
Marcello . . . . Sonatas 1-6
Bach . . . . Suite in B minor
Mozart . . . . Concerto in Bflat
Bach . . . . Cello Suite #1
Tackett . . . . Yellow Bird
Arban . . . . Carnival of Venice
Pryor . . . . Blue Bells of Scotland

**PERCUSSION**

17
Instrumental guidelines for students pursuing a course of study leading to the B.A. (General), B.A. (Pre-Certification), B.M., or M.A. degrees.

I. Auditions
   A. B.A. (General), B.A. (Pre-Certification), and B.M. (Emphasis Groups) students must be qualified to begin at Level I in order to enter either program. For admission to the B.M. (Emphasis Groups) program, proficiency to begin at Level II is generally recommended.
   B. M.A. students (Recital Emphasis) must be qualified to begin at Level V.
   C. M.A. students (Not electing Recital Emphasis) must be qualified to begin at Level IV in order to receive graduate credit.
   D. Auditions for each of the degrees will take place at the end of the first semester of study.

II. General Policies
   A. All B.A. and non-instrumental major B.M. students must meet at least the performance standards for the completion of Level I by the time they complete their requirements of instrumental study.
   B. Students may register for Upper Division study only with the approval of the Instrumental Committee. All students must complete Level II requirements and pass a Level II jury in order to proceed into Upper Division.

III. Recitals
   A. Senior recitals (B.A. General or B.A. Pre-Certification) must include repertoire of at least Level III difficulty. The recital must consist of at least 30 minutes of music with a maximum of 10 minutes of ensemble performance.
   B. Junior recitals (B.M. Emphasis Groups) must include repertoire of at least Level III difficulty. The recital must consist of at least 30 minutes of music with a maximum of 10 minutes of ensemble performance.
   C. Senior recitals (B.M. Emphasis Groups) must include repertoire of at least Level IV difficulty. The recital must consist of at least 50 minutes of music with a maximum of 15 minutes of ensemble performance.
   D. Graduate recitals (M.A. Recital Emphasis) must include repertoire of at least Level V difficulty. The recital must consist of at least 50 minutes of music with a maximum of 15 minutes of ensemble performance.
   E. A preliminary audition recital must be presented before an instrumental committee a minimum of 3 weeks prior to the scheduled recital date.

Percussion Level I

Snare Drum:
Demonstration of sound fundamentals of grip and stroke as described in Cook: Teaching Percussion
Demonstration of an understanding of rudimental drumming by participation in marching percussion section and/or study from Pratt: Modern Contest Solos Cirone: Portraits in Rhythm, Etudes 1-25. Sight-reading and literature as appropriate

Mallets:
Demonstration of sound fundamentals of grip and stroke for two-mallet technique as described in Green: Instruction Course for Xylophone
Memorization of major and minor scales and arpeggios, two octaves at mm. 88
Two mallet studies selected from:
   - Bona Rhythmical Articulation
   - Goldenberg Modern School for Xylophone, Marimba, Vibraphone
   - Hickman Music Speed-Reading
Demonstration of sound fundamentals of grip and stroke for four-mallet technique as described in Stevens: Method of Movement for Marimba
Sight-reading and literature as appropriate

Bass Drum, Cymbals, and Accessories:
Demonstration of sound fundamentals of technique for bass drum, cymbals and accessories as described in:
Cirone/Sinai . . . . The Logic of it All
. . Techniques and Exercises for Playing Triangle, Tambourine, and Castanets
Charles . . . . Conga, Bongo, and Timbale Techniques Live and in the Studio
Sight-reading and literature as appropriate

Percussion Level II

Snare Drum:
Continued study of rudimental drumming as outlined above
Cirone . . . . Portraits in Rhythm, Etudes 26-50
Multiple percussion studies selected from:
   - Goldenberg . . . . Studies in Solo Percussion
Udow/Vvatts . . . The Contemporary Percussionist
Sight-reading and literature as appropriate

Keyboard Percussion:
Continued study of two and four mallet technique as outlined above
Studies to be selected from:
Hochrainer . . . Etuden for Timpani
McMillan . . . Basic Timpani Technique
Sight-reading and literature as appropriate

Percussion Level III

Snare Drum/Multiple Percussion:
Orchestral excerpt studies to include:
Prokofiev . . . Lt. Kije Suite
Rimsky-Korsakov . . . Scheherazade
Rimsky-Korsakov . . . Capriccio Espagnol
Rossini . . . La Gazza Ladra
Schumann . . . Symphony No. 3
Sight-reading and literature as appropriate

Keyboard Percussion:
Orchestral excerpt studies to include:
Dukas . . . The Sorcerer's Apprentice
Gershwin . . . Porgy and Bess
Kabalevsky . . . Colas Breugnon
Respighi . . . The Pines of Rome
Shostakovich . . . Polka from The Golden Apple
Sight-reading and literature as appropriate

Timpani:
Orchestral excerpt studies to include:
Bartok . . . Concerto for Orchestra
Beethoven . . . Symphonies
Hindemith . . . Symphonic Metamorphosis
Stravinsky . . . Ballets
Studies to be selected from:
Firth . . . The Solo Timpanist
Lepak . . . .32 Solos for Timpani
Sight-reading and literature as appropriate

Drum Set (Optional):
Studies to be selected from:
Chapin . . . Advanced Techniques for the Modern Drummer
Flink . . . . Drum-Set Reading
Houghton . . . Studio and Big Band Drumming
Performance activities as appropriate

Percussion Level IV

Snare Drum/Multiple Percussion:
Demonstration of acceptable technique and musicianship through performance of major snare drum and multiple percussion literature
Extensive study of orchestral excerpts

Keyboard Percussion:
Demonstration of acceptable technique and musicianship through performance of major keyboard percussion literature
Extensive study of orchestral excerpts
Vibraphone studies (optional) to be selected from:
Friedman . . . Vibraphone technique

Timpani:
Demonstration of acceptable technique and musicianship through performance of major timpani literature
Extensive study of orchestral excerpts
Drum Set (Optional):
Continued studies as outlined above
Performance activities as appropriate

Percussion Level V

Snare Drum/Multiple Percussion:
  Cirone . . . Portraits in Rhythm
  Firth . . . Advanced Etudes
  Delecluse . . . Douze Etudes
Literature to include major repertoire for snare drum, multiple/chamber percussion, and accessory instruments
Extensive study of orchestral excerpts for snare drum, multiple percussion, and accessory instruments to include:
  Abel . . . Twentieth Century Orchestra Studies for Percussion
  Goldenberg . . . Modern School for Snare Drum
  Payson . . . The Snare Drum in the Concert Hall

Keyboard Percussion:
Goldenberg . . . Modern School for Xylophone, Marimba and Vibraphone, 39 Etudes
Literature to include any approved Bach piece, a concerto, and major works displaying mastery of two-and four-mallet techniques
Extensive study of orchestral excerpts to include:
  Goldenberg . . . Modern School for Xylophone, Marimba and Vibraphone
  Abel . . . Twentieth Century Orchestra Studies for Percussion

Vibraphone studies (optional) to be selected from:
  Friedman . . . Vibraphone Technique

Timpani:
Firth . . . Twenty-six Etudes
Lepak . . . Thirty-two Solos
Major literature for timpani
Extensive study of orchestral excerpts for timpani to include:
  Hinger . . . The Timpani Player's Orchestral Repertoire, Vols. I-IV
  Abel . . . Twentieth Century Orchestra Studies for Timpani

Drum Set (Optional):
Chapin . . . Advanced Techniques for the Modern Drummer, Vol. I
Dahlgren . . . Drum Set Control
Houghton . . . Studio and Big Band Drumming
Appropriate performance activities

PIANO

Piano guidelines for students pursuing a course of study leading to the B.A. (General), B.A. (Instrumental, Pre-Certification Option), B.A. (Liberal Arts), B.M. (Emphasis Groups), or M.A. (in Music) degrees.

I. Auditions
Minimum entrance levels for placement:
  A. B.A. (General, Piano Emphasis) must be qualified to begin at Level I in order to enter the program.
  B. B.A. (Pre-Certification, Piano Emphasis) must be qualified to begin at Level I in order to enter the program.
  C. B.M. (Piano Performance Emphasis) must be qualified to begin at Level II in order to enter the program.
  D. B.A. (Liberal Arts with piano as the major applied instrument) must be qualified to begin at Level I.
  E. M.A. (Piano Performance Emphasis) must be qualified to begin at Level V.
  F. M.A. (not electing Piano Performance Emphasis) must be qualified to begin at Level III in order to receive graduate credit.
  G. Non-music majors must be qualified to begin at Level I. Lesson assignment will depend on the availability of teachers.

II. General Policies
  A. Upper Division Qualification: occurs at the end of the fourth semester of study.
     1. B.A. (General, Piano Emphasis), B.A. Pre-Certification, must have completed Level II standards.
     2. B.M. (Piano Performance Emphasis) must have completed Level III standards.
  B. Piano jury procedure
     1. A minimum of three pieces in contrasting styles should be studied each semester by all students in Applied Piano.
2. All students of Applied Piano will perform a minimum of two pieces in contrasting styles on their final jury. A successful performance on a public recital that is attended by the student’s applied teacher can be substituted for the jury requirement. The following minimum requirements will apply to memorization and time limits:
   - M.A. (Piano Performance Emphasis – 3 credits) 3 memorized pieces and approximately 10-15 minutes
   - M.A. (Piano Performance Emphasis – 2 credits) 2 memorized pieces and approximately 5-10 minutes
   - M.A. (not electing Piano Performance Emphasis – 1 credit) no memorized pieces and approximately 5 minutes
   - B.M. (Piano Performance Emphasis – 3 credits) 3 memorized pieces and approximately 10-15 minutes
   - B.A. (General, Piano Emphasis and Pre-Certification, Piano Emphasis – 2 credits) 1 memorized piece and approximately 5-10 minutes
   - B.A. (Liberal Arts with piano as the major applied instrument – 1 credit) no memorized pieces and approximately 5-10 minutes Piano as a secondary area of study or non-majors (undergraduate - 1 credit) no memorized pieces and approximately 5 minutes in length

3. All B.M. (Piano Performance Emphasis) and B.A. (General, Piano Emphasis and Pre-Certification, Piano Emphasis) will play one major and one minor scale with arpeggios as assigned by his or her teacher.

4. The student’s studio teacher will determine the student’s grade for the semester, but the committee may recommend a grade for the jury exam. The studio teacher may weigh this recommendation with his or her evaluation of the student’s work during the course of the semester. Written critiques may be given to the applied teacher who will then distribute them to the individual students.

5. A repertoire card will be kept on file which details all solo literature, accompaniments, concertos, etudes, and scales studied during the course of each semester. A listing of the repertoire performed on each jury will also be included on this card.

C. Public performance requirement
   1. All M.A. (Piano Performance Emphasis Group), B.M. (Piano Performance) and B.A. (General, Piano Emphasis and Pre-Certification, Piano Emphasis) will perform a solo work at least once per semester on a public recital.

III. Recitals
   A preliminary audition before the Faculty Recital Committee must be performed approximately 3 weeks before the proposed recital date. The Faculty Recital Committee must pass each portion of the program before it can be performed for degree recital credit.
   A. Senior Recital B.A. (General, Piano Emphasis and Pre-Certification, Piano Emphasis) must perform 30 minutes of memorized repertoire* of at least the difficulty of Level III.
   B. Junior Recital B.M (Piano Performance Emphasis) must perform 30 minutes of memorized repertoire* of at least the difficulty of Level III.
   C. Senior Recital B.M (Piano Performance Emphasis) must perform 50 minutes of memorized repertoire* of at least the difficulty of Level IV.
   D. Graduate Recital M.A. (Piano Performance Emphasis) must perform 50 minutes of memorized repertoire* of at least the difficulty of Level V.

*An exception may occur if the student opts to perform a chamber work in which the piano plays a central role (e.g., Beethoven Piano/Violin Sonata) with a maximum length equal to 25% of the program.

Piano Level I
Scarlatti. . . . One of the easier Sonatas
Haydn. . . . One of the easier Sonata movements
Schumann . . . One of the pieces from Album for the Young
Satie . . . . One of the Gymnopédies

Piano Level II
Bach . . . .One of the Two-Part Inventions
Mozart . . . .Sonata in G Major, K. 283
Chopin . . . .Nocturne in G Minor, Op. 37, No. 1
Kabalevsky . . . .Sonatina in C Major, Op. 13, No. 1

Piano Level III
Bach . . . .Prelude and Fugue in D Major, WTC Bk. I
Beethoven . . . .Sonata in G Major, Op. 79
Mendelssohn . . . .Song Without Words, Op. 53, No. 20
Bartók . . . .Bagatelle Op. 6, No. 2

Piano Level IV
Bach . . . .French Suite No. 6 in E Major
Schubert . . . .Schubert Sonata in A Major, Op. 120
Chopin . . . .Polonaise in C-Sharp Minor, Op. 26, No. 1
Hindemith . . . .Sonata No. 2
STRINGs

Instrumental guidelines for students pursuing a course of study leading to the B.A. (General), B.A. (Pre-Certification) and B.M., or M.A. degrees.

I. Auditions
   A. B.A. (General), B.A. (Pre-Certification), and B.M. (Emphasis Groups) students must be qualified to begin at Level I in order to enter either program. For admission to the B.M. (Emphasis Groups) program, proficiency to begin at Level II is generally recommended.
   B. M.A. students (Recital Emphasis) must be qualified to begin at Level IV.
   C. M.A. students (Recital Emphasis) must be qualified to begin at Level IV.
   D. Auditions for each of the degrees will take place at the end of the first semester of study.

II. General Policies
   A. All B.A. and non-instrumental major B.M. students must meet at least the performance standards for the completion of Level I by the time they complete their requirements of instrumental study.
   B. Students may register for Upper Division study only with the approval of the Instrumental Committee. All students must complete Level II requirements and pass a Level II jury in order to proceed into Upper Division.

III. Recitals
   A. Senior recitals (B.A. General or B.A. Pre-Certification) must include repertoire of at least Level III difficulty. The recital must consist of at least 30 minutes of music with a maximum of 10 minutes of ensemble performance.
   B. Junior recitals (B.M. Emphasis Groups) must include repertoire of at least Level III difficulty. The recital must consist of at least 30 minutes of music with a maximum of 10 minutes of ensemble performance.
   C. Senior Recitals (B.M. Emphasis Groups) must include repertoire of at least Level IV difficulty. The recital must consist of at least 50 minutes of music with a maximum of 15 minutes of ensemble performance.
   D. Graduate recitals (M.A. Recital Emphasis) must include repertoire of at least Level V difficulty. The recital must consist of at least 50 minutes of music with a maximum of 15 minutes of ensemble performance.
   E. A preliminary audition recital must be presented before an instrumental committee a minimum of 3 weeks prior to the scheduled recital date.

Levels of Achievement for Violin

The following list serves as a guide to a flexible course of study for a violin major. Specific choices will reflect the individual student's ability, needs and wishes.

Violin Level I

Technical Preparation:
Hrimaly-Scale Studies
Schradeck School of Violin Techniques, Volume 1
Sevcik, Op. 1 and 2
Kayser, 36 studies Op. 20
Mazas-Studies Op. 36 Volume 1

Literature:
Accolay-Concerto in a minor
Bach-Concerto in a minor
Corelli-La Folia
De Beriot-Concerto No. 9
Fiocco-Allegro
Handel-Six Sonatas
Haydn-Concerto in G Major
Massenet-Meditation
Mozart-Sonatas K. 301-306
Rachmaninoff-Vocalise
Svendsen-Romance
Ten Have-Allegro Brilliant  
Viotti-Concerto No.23  
Vivaldi-Sonata in A Major

**Violin Level II**

Technical Preparation:
- Don’t-24 Studies Op. 37
- Fiorillo-36 Studies
- Kreutzer-42 Studies
- All Three Octave Major and Melodic Minor Scales

Literature:
- Bach-Concerto in E Major
- Bach-Partititä Nos. 2 and 3
- Beethoven-Two Romances, Sonata Nos. 1 and 2
- Brahms-Sonatensatz
- De Beriot-Scene de Ballet
- Dvorak-Sonatina Op. 100
- Geminiani-Sonata in A Major
- Glazounov-Meditation
- Haydn-Concerto in C Major
- Ives-Sonata No. 4
- Kabalevsky-Concerto in C Major
- Kreisler-Selected Pieces
- Martinu-Five Madrigal Stanzas
- Mozart-Concerto Nos. 2 and 3, Adelaide Concerto, Adagio and Rondo, Sonatas (late)
- Mozart/Kreisler-Rondo
- Pergolesi-Sonata in E Major
- Rode-Concerto No. 7
- Schubert-Sonatinas
- Smetana-Aus der Heimat
- Tartini-Didone Abbandonata
- Telemann-12 Fantasies
- Viotti-Concerto No. 22
- Wieniawski-Mazurkas

**Violin Level III**

Technical Preparation:
- Fiorillo-36 Studies
- Kreutzer-42 Studies
- Rode-24 Caprices
- Tartini-The Art of Bowing
- All Three Octave Major and Minor Scales and Arpeggios

Literature:
- Bach-Sonata Nos. 1 and 2 (unaccompanied)
- Bartok-Six Rumanian Folk Dances
- Beethoven-Sonata Nos. 1,2,4, and 6
- Brahms-Sonata No.2
- Bruch-Concerto in g minor
- De Falla-Suite Espagnole
- Grieg-Sonatas
- Hubay-Hejre Kati
- Lalo-Symphony Espagnole
- Leclaire-Sonata in D Major
- Mendelssohn-Concerto in e minor
- Mozart-Concerto Nos. 4 and 5
- Novacek-Perpetual Motion
- Saint-Saens-Introduction and Rondo Capriccioso
- Sarasate-Malaguena
- Schubert-Sonata in A Major
- Schumann-Sonata in a minor
Sinding-Suite Op. 10
Tchaikowsky-Three Pieces Op. 42
Vitali-Chaconne
Vivaldi-Four Seasons
Wieniawski

**Violin Level IV**

Technical Preparation:
- Don’t-24 Studies, Op. 35
- Gavinies-24 Studies
- Locatelli-The Art of the Violin
- Galamian-Contemporary Violin Technique Vol. I

Literature:
- Bach-Sonata No. 3, Partita No. 1 (unaccompanied)
- Barber-Concerto
- Beethoven-Sonata Nos. 3 and 8
- Bloch-Baalshem Suite
- Brahms-Sonata No. 1
- Bruch-Concerto No. 2
- Conus-Concerto in e minor
- Copland-Sonata
- Dvorak-Romance
- Elgar-Sonata
- Faure-Sonata No. 1
- Franck-Sonata in A Major
- Khachaturian-Concerto
- Paganini-Perpetual Motion
- Saint-Saens-Concerto No. 3 and Havanaise
- Sarasate-Romanza Andaluza, Zigeunerweisen
- Schubert-Rondo Brillante
- Spohr-Concerto No. 8
- Tartini-Devil’s Trill Sonata
- Tchaikowsky-Serenade Melancolique
- Wieniawski-Concerto No. 4, Ballade and Polonaise
- Wieniawski-Concerto No. 2, Polonaise No. 2, Scherzo Tarantella, Capriccio Valse

**Violin Level V**

Technical Preparation:
- Alard-Etudes and Caprices
- Hindemith-Studies for Violinists
- Paganini-24Caprices
- Wieniawski-Studies, Op. 10 and 18
- Galamian-Contemporary Violin Technique, Vol. I and II

Literature:
- Bach-Chaconne
- Barber- Concerto
- Bartok-Rhapsodies
- Beethoven-Concerto, Sonata Nos. 9 and 10
- Brahms-Sonata No. 3, Concerto
- Bruch-Scottish Fantasy
- Chausson-Poeme
- Debussy-Sonata
- Dvorak-Concerto
- Glazunov-Concerto in a minor
- Goldmark-Concerto
- Hindemith-Unaccompanied sonatas
- Korngold-Concerto
- Pagnini-La Campanella, Moses Variations, Concerto No. 1
- Prokofiev-Concerto Nos. 1 and 2, Sonata in D Major, Solo Sonata
- Ravel-Sonata, Tzigane
- Saint-Saens-Sonata No. 1
Sarasate-Caprice Basque, Carmen Fantasy, Habanera, Introduction and Tarantella, Zapateado
Schubert-Fantasie
Shostakovich-Concerto No. 1
Sibelius-Concerto
Spohr-Concerto No. 9
Stravinsky-Suite Italienne
Suk-Burleska
Tchaikowsky-Concerto, Valse Scherzo
Vaughan-Williams-Lark Ascending
Vieuxtemps-Concerto No. 5
Walton-Sonata, Concerto
Wieniawski-Polonaise No. 1, Concerto No.1
Ysaye-Six Sonatas (unaccompanied)

Levels of Achievement for Viola

The following serves as a guide to a flexible course of study for a viola major. Specific choices will reflect the student's ability, needs and wishes.

Viola Level I

Technical Preparation:
Mogil - Scale Studies
Schradieck Book 1
Sevcik Op. 1 and 2
Kayser Op. 20
Dont Op. 37

Literature:
Concerti by Telemann in G, J.C. Bach (Casadesus) in C minor, Pleyel
Sonatas by Bach (gamba sonatas 1 and 3, Cello Suite No. 1), Handel, Marcello, Eccles, Purcell
Shorter works by Debussy, Brahms, Dvorak, Bartok-Duos, etc.

Reading:
Menuhin, Yehudi with William Primrose-Violin and Viola
Rolland, Paul - The Teaching of Action in String Playing
Barrett, Henry - The Viola: Complete Guide for Teachers and Students
Flesch, Carl - The Art of Violin Playing Vols. I and II

Viola Level II

Technical Preparation:
Watson Forbes-Scales and Arpeggios for Viola Players (Book 1)
Mazas-Op. 36 Book 1
Kreutzer-42 Studies
Schradieck (Book 2)

Literature:
Concerti by Handel (Casadeus) in B minor, Hoffmeister, Vanhal, Hindemith - Trauermusik
Sonatas by Hummel in E flat, K. Stamitz in B flat, Bach-Cello Suite Nos. 2 and 3, Bloch-meditation & Processional
Shorter works by Ravel, Carter, Hindemith, etc.
Orchestral excerpts

Reading:
Dolejsi, Robert - Modern Viola Technique
Galamian, Ivan - Principles of Violin Playing and Teaching

Viola Level III

Technical Preparation:
Carl Flesch Scale System
Sevcik-Shifting Op. 8
Mazas Op. 36 Book 2
Kreutzer-42 Studies
Fiorillo-36 Caprices
Watson Forbes-Daily Exercises

Literature:
Concerti by Bach-Brandenbourg Concerto #6, Handoshkin,Hovhannes (Talin), Mozart-Sinfonia Concertante, Piston, K. Stamitz (No.1 in D), Vaughan Williams Suite, Bloch - Suite Hebraique, Bruch – Romance, Weber-Andante & Hungarian Rondo
Sonatas by Bach (Cello Suite #4 and 5), Clarke, Glinka, Hindemith Op. 24 #4 and 1939, Hovhannes (Chahagir), Mendelssohn, Milhaud #1, Schumann-Adagio & Allegro
Shorter works by Vieuxtemps, Hummel, Bax, etc

Reading:
Erdlee, Emory - The Mastery of the Bow
Mozart, Leopold - Violin School
Havas, Kato - A New Approach to Violin Playing
Dalton, David - Viola (Conversations with William Primrose)

Viola Level IV

Technical Preparation:
William Primrose -The Art and Practice of Scale
Playing on the Viola
Dont-24 Capices Op.35
Rode-24 Caprices
Gavinies-24 Caprices
Lillian Fuchs-Studies and Caprices

Literature:
Concerti by Arnold, Berliz (Harold in Italy), Bloch (Suite), Hindemith (Der Schwanendreher), Martinu (Rhapsody Concerto), Milhaud, Walton
Sonatas by Brahms. Hindemith Op. 11 #4, Martinu, Bach (Cello Suite #6, Gamba sonata #2), Schumann- Marchenbilder
Shorter works by Enesco (Concert Piece), Vaughan-Williams-Romance etc.
Orchestral Excerpts

Reading:
Auer, Leopold-Violin Playing as I Teach It
Szigi, Joseph-Szigeti on the Violin

Viola Level V

Technical Preparation:
William Primrose-Technique is Memory
Fuchs-12 Caprices
Paganini 24 Caprices
Palaschko-Studies Op. 49 and 55

Literature:
Concerti by Bartok, Britten-a Lacrymae, Hindemith-Kamermusik #4, Penderecki, Rosza, Schnitke, Takemitsu
Sonatas by Berio-(Sequenza VI), Henze, Hindemith-Solo Sonatas, Rochberg, Schubert (Arpeggione), Shostakovich
Shorter works by Xenakis, Benjamin, Haydn, Sitt, etc.
Orchestral excerpts with emphasis on solos from works by Strauss, Mahler, Delibes, Berg, Herold, Elgar, Vaughan Williams, Ravel, Wagner, etc.

Reading:
Menuhin, Yehudi -Unfinished Journey
Appelbaum, Samuel -The Way They Play (select from Vols. I-XIII)

Levels of Achievement for Violoncello
The violoncello major’s study may be drawn from the following guidelines of repertoire. The works chosen will vary with each student according to his or her entering performance level, abilities, skills, and talents.

**Violoncello Level I**

**Scales Studies:**
All major scales
Dotcaver/Grant . . . . bkIII - Fundamentals of Violoncello Technique
Yampolsky . . . . Violoncello Technique

**Etudes:**
Schroeder . . . . 170 Foundation Studies, Vol. I
Duport . . . . 21 Etudes
Merk . . . . 20 Studies

**Solos:**
Vivaldi . . . . Sonatas
Eccles . . . . Sonata in G minor
Faure . . . . Elegy
Marcello . . . . Sonatas
Saint-Saëns . . . . The Swan
Goltermann . . . . Concerto No. 4
Klengel Concertino

**Violoncello Level II**

**Scales and Studies:**
All scales
Dotcaver/Grant . . . . bkIII
Yampolsky . . . . Violoncello Technique

**Etudes:**
Schroeder . . . . 170 Foundation Studies, Vol. II
Popper . . . . High School of Cello Playing, Op. 73
Duport . . . . 21 Etudes

**Solos:**
Sammartini . . . . Sonatas
Brahms . . . . Sonata in E minor
Beethoven . . . . Sonatas (No. 1 and 2)
Bruch . . . . Kol Nidrei
Romberg . . . . Concerto No. 2
Saint-Saëns . . . . Concerto in A minor
Boccherini . . . . Concerto in B flat major
Bach . . . . Concerto

**Violoncello Level III**

**Scales and Studies:**
Yampolsky . . . . Violoncello Technique (all scales and arpeggios)

**Etudes:**
Duport . . . . 21 Caprices
Grutzmacher . . . . Etudes, vol. I
Popper . . . . High School of Cello Playing, Op. 73

**Solos:**
Beethoven . . . . Sonata No. 3
Mendelssohn . . . . Sonata in D Major
Rachmaninoff . . . . Sonata
J.S. Bach . . . . Suite No. 2 and Suite No. 3
Mendelssohn . . . . Song Without Words
Haydn . . . . Concerto in C major
Lalo . . . . Concerto in D minor
Violoncello Level IV

Scales:
Yampolsky . . . Violoncello Technique

Etudes:
Popper . . . High School of Cello Playing, Op. 73
Piatti . . . . 12 Caprices

Solos:
Beethoven . . . Sonata No. 4
Debussy . . . Sonata
J.S. Bach . . . Sonata No. 1 (Viola da Gamba)
J.S. Bach . . . Suite No. 4
Weber . . . Adagio and Rondo
Schumann . . . Adagio and Allegro
Schumann . . . Concerto in A minor
Tchaikovsky . . . Variations on a Roccoco Theme
Barber . . . . Sonata

Violoncello Level V

Etudes:
Popper . . . High School, Op. 73
Franchome . . . Caprices
Dotzauer . . . 113 Studies, Book 4
Grutzmacher . . . Etudes, Vol. II

Solos:
J.S. Bach . . . Suite No. 5
J.S. Bach . . . Suite No. 6
J.S. Bach . . . Sonata No. 2 (Viola da Gamba)
J.S. Bach . . . Sonata No. 3 (Viola da Gamba)
Beethoven . . . Sonata No. 5
Boccherini . . . Sonata in A major
Brahms . . . Double Concerto
Brahms . . . Sonata in F major
Bridge . . . . Sonata
Elliot Carter . . . Sonata
Chopin . . . . Sonata
Chopin . . . Polonaise Brillante
Crumb . . . . Sonata
Hindemith . . . Sonatas
Kodaly . . . Sonatas
Locatelli . . . Sonata
Prokofiev . . . Sonata
Shostakovich . . . Sonata
Schubert . . . Arpeggione Sonata
Schumann . . . 5 Pieces in Folk Style
Haydn . . . . Concerto in D major
Dvorak . . . . Concerto in B minor
Shostakovich . . . Concerto No. 1
Bloch . . . . Schelomo

Levels of Achievement for Double Bass

The double bass major's study may be drawn from the following guidelines of repertoire. The works chosen will vary with each student according to his or her entering performance level, abilities, skills, and talents.

Double Bass Level I

Methods and Etudes:
Simandl . . . New Method, Book 1 (1st-6th positions)
Sturm . . . . 110 Studies, Vol. 1
Bowings: staccato, hooked, and slurred
Scales and Intervals (one octave)

Solos:
Zimmerman . . . . Elementary Bass
The Melodious Bass Player (selected solos)

**Double Bass Level II**

Methods and Etudes:
Simandl . . . . New Method, Book 1 (7th-11th positions)
Sturm . . . . 110 Studies, Vol. 1
Hrabe . . . . 86 Studies, Book 1
Two octave scales and arpeggios

Solos:
Marcello . . . . Sonata
Vivaldi . . . . Sonatas
J.S. Bach . . . . Aria
Dare . . . . Minuet
Luening . . . . Sonata
The Melodious Bass Player

**Double Bass Level III**

Methods and Etudes:
Simandl . . . . 30 Studies (2nd half) Thumb Position
Tenor Clef
Ruhm . . . . Studies, Books 1 and 2
Interpretation and Analysis

Bowings: Tremolo, Ricochet, and Spiccato

Solos:
Butterini . . . . Elegy
Sonatas by . . . . Scarlatti, Vivaldi, Marcello, Corelli
Capuzzi . . . . Concerto
Cimador . . . . Concerto
Zimmerman . . . . Solos for the Double Bass Player
Russell . . . . Concerto
Iatauro . . . . Two Pieces

Orchestral Studies:
Haydn . . . . Surprise Symphony
Beethoven . . . . Symphony No. 1
Mozart . . . . Symphony No. 35

**Double Bass Level IV**

Methods and Etudes:
Simandl . . . . New Method, Book 2 (1st half)
Ruhm . . . . Studies, Books 3 and 4
Storch-Hrabe . . . . 57 Studies, Book 1
Three octave scales

Solos:
Sonatas by . . . . Telemann, Romberg, Eccles, Fesch, and Galliard
Vanhal . . . . Concerto
Nanny . . . . Concerto
Handel . . . . Sonatas and Concerto
Dittersdorf . . . . Concerto
Faure . . . . Sicilienne
Aiken . . . . Suite
H. Stevens . . . . Arioso and Etude
Hall . . . Statements and Variants

Orchestral Studies:
Beethoven . . . Symphony Nos. 5, 7, & 9
Mozart . . . Symphony Nos. 40 and 41
Verdi . . . Othello, Rigoletto
Brahms . . . Symphony Nos. 2 and 4
Mendelssohn . . . Scottish and Italian Symphonies
Tchaikovsky . . . Symphony Nos. 5 and 6

Double Bass Level V

Methods and Etudes:
Sima . . . New Method, Book 2 (2nd half)
Bille . . . Caprices
Nanny . . . Caprices
Storch-Hrabe . . . 57 Studies, Vol. II
Kruetzer . . . New Method, Vols. V and VI
Ruhm . . . Book 5
Findeisen . . . 25 Technical Studies, Vols. I-IV

Solos:
Concerti by . . . Koussevitsky, Dragonetti, Bottesini
J.S. Bach . . . Gamba Sonata No. 1 and No. 2
Bach . . . Solo Suites
Birkenstock . . . Sonata
Faure . . . Apres un Reve
B. Childs . . . Solo
E. Lutyens . . . Tides of Time
Fryba . . . Suite
Mozart . . . Bassoon Concerto
Paganini . . . Moses Variations
Bruch . . . Kol Nidrei
Ameller . . . Concertino
Hindemith . . . Sonata

Orchestral Studies:
Brahms . . . Symphony Nos. 1 and 3
Mendelssohn . . . Reformation Symphony
Tchaikovsky . . . Symphony No. 4
Romeo and Juliet
Wagner . . . Meistersinger
Berlioz . . . Symphonie Fantastique
Mahler . . . Symphony Nos. 1, 4, and 5
Smetana . . . Bartered Bride Overture
Rachmaninoff . . . Symphony No. 2
Stravinsky . . . Firebird Suite
Rite of Spring
Petrouchka
Strauss . . . Till Eulenspiegel
Don Juan
Ein Heldenleben
Debussy . . . La Mer
Hindemith . . . Mathis der Mahler

THEORY

The undergraduate theory course sequence is designed to encourage student success while simultaneously providing each student with a challenging academic environment. The course sequence involves eight separate courses: Music Analysis I, II, III, and IV, and Aural Skills in Music I, II, III, and IV. Music Analysis courses meet three days weekly, while Aural Skills courses meet two days weekly. Analysis courses involve primarily part writing and analysis, and stress written assignments, creative projects, papers, presentations, and exams. Aural Skills courses involve ear training and sight singing, and stress regular ear training dictation tests and individual sight singing tests, often with a retest opportunity available for students seeking to improve their test scores. While not listed under Music Analysis IV, the use of the Internet for research (particularly in Analysis IV World Music
study), and the use of computer music notation/synthesizer technology is also addressed in analysis courses, especially with respect to creative projects in composition and arranging. Sample syllabus material is available upon request for each of the eight courses listed above.

The "Levels of Achievement" outlines that follow are cumulative. Thus, a student enrolled in Music Analysis IV is responsible for the achievement levels indicated for that course, as well as for achievement levels indicated for Music Analysis I-III. All levels of achievement should be used as general course guidelines.

Levels of Achievement for Music Analysis/Aural Skills I

I. ANALYSIS:
Text: Benward, B. MUSIC IN THEORY AND PRACTICE, Vol. I (Brown and Benchmark, Pub.)
MATERIAL COVERED:
- Basics of musical notation, including clefs (treble, bass, alto, tenor), intervals, accidentals, duration notation, dynamics notation, principles of correct manuscript preparation
- Scales (major, natural/harmonic/melodic minor, whole tone, chromatic; church modes)
- Key signatures, ordering of sharps and flats
- Relative/Parallel major/minor scale relationships
- Triads, functional harmony, analysis symbols, inversions, figured bass and Roman numeral analysis
- Cadences
- Non-harmonic tones
- Harmonic rhythm
- Reductive analytical principles as they apply to structural line and prolongation via arpeggiation and neighboring motion
- Melodic organization, including motive, phrase, period and phrase/period relationships
- Style periods and style analysis
- Instruments, voices—ranges and transpositions

II. AURAL SKILLS: EAR TRAINING
TEXT: Ear training software, including EAR TRAINING: A TECHNIQUE FOR LISTENING (Benward), and PRACTICA MUSICA
MATERIAL COVERED:
- Rhythmic dictation with simple and compound meters (divisions only)
- Identification of all intervals up to and including an octave, ascending or descending
- Identification of major and three forms of minor scales
- Melodic dictation with melodic skips up to and including octaves
- Identification of major, minor, augmented and diminished triads played in four voices
- Rhythmic dictation with triple subdivisions of the beat, dotted rhythm
- Harmonic dictation involving I, ii, IV, and V chords in root position
- Melodic error detection (simple diatonic melodies)

III. AURAL SKILLS: SIGHT SINGING
MATERIAL COVERED:
- Singing of ascending and descending intervals up to and including a P5
- Singing a single part of a two-voice exercise while another student sings the other part
- Tapping or speaking rhythmic exercises that include basic subdivisions and triplets
- Singing diatonic melodies (emphasis on actual literature) that contain stepwise and arpeggiated melodic motion

Levels of Achievement for Music Analysis/Aural Skills II

I. ANALYSIS:
MATERIAL COVERED:
- Musical texture (monophonic, homophonic, polyphonic, melodic and harmonic support)
- Principles of harmonic progression Voice leading in 4-part chorale writing 7th chords—inversions, resolution, part writing and analysis of dominant, leading tone and non-dominant 7th chords
- Modulation-types, part writing and analysis
- Secondary dominant chords—identification, part writing and analysis
- Binary and ternary musical forms

II. AURAL SKILLS: EAR TRAINING
TEXT: Ear training software, including EAR TRAINING: A TECHNIQUE FOR LISTENING (Benward), and PRACTICA MUSICA

MATERIAL COVERED:
- Rhythmic dictation—more complex rhythms with syncopation
- Identification of all intervals up to and including an octave, ascending or descending (review)
- Melodic dictation—more complex melodies with skips up to and including a P8
- Identification of major, minor, augmented and diminished triads played in four voices (root position and inversions)
- Rhythmic dictation—triplet subdivisions of the beat dotted rhythms
- Harmonic dictation involving diatonic chords in root position and inversions
- 2-part melodic dictation
- Melodic error detection involving more complex melodies than in Theory I

III. AURAL SKILLS: SIGHT SINGING

MATERIAL COVERED:
- Singing of ascending and descending intervals up to and including an octave
- Singing a single part of a two-voice exercise while another student sings the other part (more complex melodic lines than in Theory I)
- Tapping or speaking rhythmic exercises that include triplets and syncopation
- Singing melodies (emphasis on actual literature) that contain more difficult skips and limited modulation to closely related keys

Levels of Achievement for Music Analysis/Aural Skills III

I. ANALYSIS:
MATERIAL COVERED:
- Analysis of Renaissance polyphony (late 16th century)
- Techniques and procedures involved in macro-analysis, including slurring, voice leading, chord reduction
- Analysis of two-part 18th century counterpoint
- Analysis of the fugue (emphasis on J.S. Bach)
- Variation techniques
- Analysis and par/writing—borrowed chords, 9th/11th/13th chords, Neapolitan 6th chords, augmented 6th chords, altered dominant chords, chromatic medians chords
- Analysis of sonata-allegro form
- Analysis of rondo
- Discussion of music of non-Western cultures

II. AURAL SKILLS: EAR TRAINING
TEXT: Ear training software, including EAR TRAINING: A TECHNIQUE FOR LISTENING (Benward), and PRACTICA MUSICA

MATERIAL COVERED:
- Melodic dictation with simple modulations/secondary dominants
- Interval identification including compound intervals
- Rhythmic dictation including triplets, smaller subdivisions
- Chord identification—qualities of 7th chords (primarily in root position)
- Chord identification—diatonic chords and inversions, secondary dominant/leading tone chords
- Chorale dictation with diatonic and 7th chords in root position and in inversion

III. AURAL SKILLS: SIGHT SINGING
TEXT: Benward, B. SIGHT SINGING COMPLETE (McGraw Hill, Pub.)
MATERIAL COVERED:
- Singing melodies with simple modulations and chromatic alterations
- Singing simple melodies that are non-key based
- Singing simple modal melodies
- Singing easier melodies from contemporary literature
- Tapping or speaking rhythmic exercises that involve triplets, changing irregular meters
- Singing ascending and descending intervals up to and including an octave—all major, minor, diminished and augmented intervals
Levels of Achievement for Music Analysis/Aural Skills IV

I. ANALYSIS:
TEXT: Benward, B. MUSIC IN THEORY AND PRACTICE, Vol. II (McGraw Hill, Pub.)
MATERIAL COVERED:
- Analysis of late Romantic-early Twentieth Century music, employing non-diatonic chords involved in chromatic harmony, chord progression by third, chromatic voice leading
- Analysis of Impressionistic music, with an introduction to tonal axis, quartal harmony
- Style analysis of mid-Twentieth Century music, providing an introduction to devices found in the music of this time (polytonality, polyrhythm, shifted tonality, etc.)
- Analysis of Stravinsky, including octatonic "filtering", block construction
- Analysis of Bartok, including "filling-in" of the interval of the fifth, arch form
- Introduction to set theory, including integer notation, normal order, prime form, set operations (inversion, transposition)
- Introduction to analysis of twelve-tone music
- Discussion of post-World War II music (including aleatoric music, "musique concrete," total serialism, combinatoriality, minimalism, etc.) and the influence of non-Western music on current views regarding music aesthetics
- Discussion of American popular music, blues and jazz (emphasis on harmony, notation and form)
- Introductory study of ethnomusicology and the music of non-Western and folk-ethnic cultures (cultures of Asia, Africa, Latin America, Oceania, Native America, African-America, Pacific Islands, others).

II. AURAL SKILLS: EAR TRAINING
TEXT: Ear training software, including EAR TRAINING: A TECHNIQUE FOR LISTENING (Benward), and PRATICA MUSICA
MATERIAL COVERED:
- Melodic dictation with chromatic notes, more advanced modulations
- Interval identification including compound intervals
- Rhythmic dictation including quartolets, supertriplets, and changing/irregular meters
- Chord identification qualities of 7th chords (review)
- Chord identification-augmented 6th chords, Neapolitan 6 chord, chromatic mediants, 9th/11th/13th chords
- Chorale dictation with modulations
- Identification of 20th century scales, modes
- Identification of 20th century chord types

III. AURAL SKILLS: SIGHT SINGING
TEXT: Benward, B. SIGHT SINGING COMPLETE (McGraw Hill, Pub.)
MATERIAL COVERED:
- Singing melodies with more difficult modulations and chromatic alterations
- Singing melodies that are non-key based
- Singing modal melodies
- Singing melodies from contemporary literature
- Tapping or speaking rhythmic exercises that involve triplets, quartolets, supertriplets, and changing/irregular meters
- Singing ascending and descending intervals, including augmented, diminished, and compound

COMPOSITION

Composition guidelines for students pursuing a course in study leading to the B.A. (General), B.A. (Pre-Certification), B.M. Emphasis Groups (Composition) or M.A. (Composition Emphasis Group) degrees:

I. AUDITIONS:
B.A. (General), B.A. (Pre-Certification), and B.M. (Emphasis Groups) students must be qualified to enter at Level I. These students must submit a portfolio of their composition work (scores and tapes) to the Chair of the Theory/Composition Committee for approval. A student who does not have scores and tapes available may be admitted provisionally to the program until that student has prepared an appropriate body of scores/tapes for submission to the committee. M.A. (Composition Emphasis) students must be qualified to begin at Level V. These students must submit a portfolio of their composition work (scores and tapes) to the Chair of the Theory/Composition Committee for approval. Students seeking composition study as an elective rather than as a major course of study may enroll in Music 336, for which at least two semesters of music theory study are expected. They may enroll in applied composition lessons only with the instructor's approval.

II. GENERAL POLICIES:
UPPER DIVISION QUALIFICATIONS:
Composition students must be qualified to begin at Level III in order to enter Upper Division composition study. In general, they must have completed four semesters of music theory and must demonstrate marked potential as a composer before being admitted. Upon completion of the four semesters of music theory, the student will be permitted to register provisionally for one semester of Upper Division study. At the end of this semester, the Theory/Composition Committee will make a formal determination as to whether or not the student will be allowed to continue study at Upper Division level. Students showing unusual potential may be admitted to Upper Division study prior to completion of four semesters of music theory at the discretion of the Theory/Composition Committee.

III. RECITALS:

SENIOR RECITAL:
Must consist of a minimum of 30 minutes of original music. In general, the composer should not be involved as a performer in this recital, but may conduct as deemed necessary. Compositions should demonstrate at least Level III quality.

GRADUATE RECITAL:
Students enrolled in the M.A. (Composition Emphasis) are encouraged to present a graduate composition recital, although this is not a formal degree requirement. Compositions performed should demonstrate Level V quality.

Levels of Achievement for Applied Composition

I. PREREQUISITES:
A. Undergraduate, Lower Division—approval of the instructor
B. Undergraduate, Upper Division—successful completion of Theory IV and approval of the instructor. Completion of Theory IV may be waived as a prerequisite in special situations.
C. Graduate Level, Composition Emphasis—The student must be a graduate student and have the approval of the instructor. To be admitted to the composition program, the student must submit scores and tapes of original works. Students whose compositions show promise will be accepted into the program.
D. Graduate Level, Non-Composition Emphasis—The student must be a graduate student and have the approval of the instructor.

II. GENERAL REQUIREMENTS:
A. At least one original work by the student must be performed on a university recital in the semester during which he/she is studying composition.
B. Completed scores of original works composed during the semester must be submitted to the instructor at the end of that semester. This requirement is waived if the student is involved in a large-scale project that will require more than one semester to complete.
C. A Composition Master Class will meet regularly to provide a forum in which to discuss student works, listen to new music, and address other matter of concern to composers. Attendance will be required of all applied composition students.

III. ACHIEVEMENT LEVELS:
Achievement expectations will vary with each student, as the student's musical background, prior composition experience, vocal/instrumental performance area, and creative interests will help determine what he/she is expected to accomplish. The higher the level of achieve meet, the greater should be the sophistication, fore thought, and quality of craftsmanship exhibited in the student's compositions. The following levels are intended to provide a rough guide upon which to base achievement. They draw upon the criteria of compositional scope, style, and performance medium:

Levels I-II (Undergraduate, Lower Division):
A. SCOPE OF COMPOSITIONS: The student will produce compositions of 1-5 minutes duration, employing simple musical forms. Formal models may be drawn from music from the Common Practice Period.
B. STYLES AND TECHNIQUES: Early works may reflect musical styles of the Common Practice Period that are within the student's present experience. Emphasis will steadily shift toward 20th century styles and techniques.
C. PERFORMANCE MEDIA: Compositions will require small performing forces, and will consist primarily of solo vocal and instrumental works, with or without keyboard accompaniment.

Levels III-IV (Undergraduate, Upper Division and Graduate, Non-Composition Major):
A. SCOPE OF COMPOSITIONS: The student will produce compositions of 5-10 minutes duration, involving more complex single-movement and multi-movement musical forms. Formal models may be drawn from music of the Common Practice Period (particularly larger forms, such as rondo and sonata-allegro), from major 20th century works, or formal designs of the student's own art.
B. STYLES AND TECHNIQUES: The student's work will exhibit an emphasis on the 20th century styles and techniques as exhibited in the music of Stravinsky, Bartok, Schoenberg, Hindemith, and others.
C. PERFORMANCE MEDIA: Larger performing forces will be stressed. Primarily, these will consist of vocal and instrumental ensembles requiring 3-6 performers.
Level V (Graduate, Composition Emphasis):

A. **SCOPE OF COMPOSITIONS:** Compositions of longer duration will be encouraged, with emphasis on complex, multi-movement musical forms. While formal models may still be drawn from the music of the Common Practice Period, the student will be encouraged to develop his/her own structural models, based upon an understanding of reductive analysis, twelve-tone theory, and structural elements found in the works of prominent 20th century composers.

B. **STYLES AND TECHNIQUES:** Emphasis will be on post-World War II styles and techniques as demonstrated in the music and aesthetic philosophies of composers such as Stockhausen, Crumb, Penderecki, Balbit, Rochberg, and others.

C. **PERFORMANCE MEDIA:** Large performing forces (chorus, orchestra, brass choir, wind ensemble) and/or extended works for smaller performing forces will be encouraged.

**Levels of Achievement for MUSI 336**

Designed as an introduction to music composition, the course will emphasize Twentieth-Century compositional techniques. Examination of contemporary music literature, styles, and major composers is an integral part of the course. All students will be expected to complete at least once composition project involving an approved computer notation program, and a synthesizer realization of that composition project.

I. **TEXT:** THE HORTON MANUAL OF MUSIC NOTATION (G. Heussenstamm) pub. By W. W. Norton. Most students will have successfully completed Theory IV; however, the final chapters of B. Benward's MUSIC IN THEORY AND PRACTICE, Vol. II (Brown and Benchmark, Pub.) may be consulted from time to time. Other readings will be assigned as needed.

II. **COMPOSITIONAL TECHNIQUES** with which students will be expected to compose include:
- Twelve-tone technique
- Motive-generated composition (in which a single motive serves as the primary generator for musical material)
- Flexible harmonic/melodic systems developed by the student under guidance from the instructor
- Compositions employing elements of chance and indeterminate notation

III. **MEDIUMS OF COMPOSITION** for which students will compose will include:
- Solo piano or other instrument (required)
- Voice and piano (required)
- Solo orchestral instrument (required)
- Chamber ensembles of varying size and instrumentation

As it is extremely important that students have the opportunity to hear their compositions, emphasis will be placed on the composition of works that can be played by available performing forces. Grading will be based upon craftsmanship, originality, accuracy and clarity of manuscript, and idiomatic nature of the instrumental / vocal writing.

Other Course Requirements:
1. Each student will give oral reports on selected 20th century composers two to four times during the semester. Each report will include biographical information, major works, compositional style and techniques employed by that composer, and a representative recording.
2. Tests and quizzes will periodically be administered, covering major 20th century works, composers and compositional/analytical terms and techniques.
3. Each student will turn in a notebook including course materials, notes and original commentary on course matter.
4. A final examination will be administered. The exam will consist of two parts:
   a. A written exam, covering course material
   b. Performance and presentation of the student's final composition project

**VOICE**

These guidelines are for students pursuing a course of study leading to the B.A., B.M., or M.A. degrees.

I. Auditions:
A. B.A. (General, Pre-Certification, and Liberal Arts) students must be qualified to begin at Level I in order to enter either program. For admission to the B.M. (Emphasis Groups) program, proficiency to begin at Level II is required.
B. M.A. (Voice Recital Emphasis) must be qualified to begin at Level V.
C. M.A. students (other than voice recital emphasis) must be qualified to begin at Level IV in order to receive graduate credit.
D. Music minors must audition and qualify to begin at Level I. Lesson assignments will depend upon the availability of teachers. Minors must have already completed or be currently enrolled in either Music Theory or Music Literature to receive applied instruction.

E. Non-music majors are encouraged to enroll in Class voice.

II. General Policies:
A. All B.A. and B.M. music majors who are not voice emphasis must meet at least the performance standards for the completion of Level II by the time they complete their requirements of vocal study.

B. Students may register for Upper Division study only with the approval of the Vocal Committee. Among the criteria considered for Upper Division study, the Vocal committee will evaluate the student’s eligibility on: achievement of Level III standards, a G.P.A. of B or above in applied voice lessons, and the Upper Division placement jury.

III. Recitals:
A. Junior recitals (B.M. Vocal Performance) must include literature of at least Level III difficulty.

B. Senior recitals will include repertoire of at least Level III (B.A. General, and B.A. Pre-Certification, Vocal Emphasis) or Level IV (B.M. in Vocal Performance).

C. Graduate recitals (M.A. Voice Recital Emphasis) must include literature of Level V difficulty or above.

D. Minimum Length for degree recitals: Junior recital, 30 minutes of music (maximum of ten minutes of ensemble music). Senior and graduate recitals, 50 minutes of music (maximum of 15 minutes of ensemble music).

E. A preliminary audition before the Voice Recital Committee must be performed three weeks before the recital date. The vocal repertoire listed below is a guide for the minimum levels to be attained. Each level is cumulative; that is, Level II may contain literature from Level I as well.

Levels of Achievement for Voice

Voice Level I
A. Arie antiche (e.g. Caccini, Monteverdi, Scarlatti)

B. Simpler English art songs of the Renaissance and Baroque (e.g. Blow, Purcell, Arne)

C. Simpler contemporary art songs by American and British composers

D. Artistic settings of folk songs and spirituals

Voice Level II
A. More advanced English art songs of the Renaissance and Baroque eras

B. Simpler German, French, and Italian art songs (e.g. Schubert, Hahn, Bellini)

C. More advanced contemporary art songs by American and British composers

Voice Level III
A. More advanced German, French, and Italian art songs to continue work begun at Level II (e.g. Schubert, Schumann, Faure, Chausson, Donaudy, Respighi)

B. Art songs in additional languages (e.g. Spanish, Russian, Swedish)

C. Oratorio arias (e.g. Handel, Haydn, Mendelssohn, Mozart)

D. Operatic arias commensurate with the student’s vocal quality and ability

Voice Level IV
A. Excerpts from oratorios, cantatas, Passions, or other sacred concert repertoire of the Baroque and Classical eras.

B. Advanced German lieder (e.g. Schubert, Schumann, Brahms, Wolf, and Strauss)

C. Advanced French melodies (e.g. Faure, Chausson, Duparc, Debussy, Ravel, and Poulenc)

D. Advanced contemporary art songs in English (e.g. Argento, Barber, Britten, Copland, Rorem, Walton)

Voice Level V
A. Complete oratorio role

B. Operatic or concert arias

C. Entire song cycle or set of songs

D. Contemporary art songs of several nationalities with shifting or ambiguous tonalities.

E. Complete solo cantata

F. Exploration of operatic repertoire, including complete roles

WOODWINDS

Instrumental guidelines for students pursuing a course of study leading to the B.A. (General), B.A. (Pre-Certification), B.M., or M.A. degrees.

I. Auditions:
A. B.A. (General), B.A. (Pre-Certification), and B.M. (Emphasis Groups) students must be qualified to begin at Level I in order to enter either program. For admission to the B.M. (Emphasis Groups) program, proficiency to begin at Level II is generally recommended.
B. M.A. students (Recital Emphasis) must be qualified to begin at Level V.
C. M.A. students (Not electing Recital Emphasis) must be qualified to begin at Level IV in order to receive graduate credit.
D. Auditions for each of the degrees will take place at the end of the first semester of study.

II. General Policies:
A. All B.A. and non-instrumental major B.M. students must meet at least the performance standards for the completion of Level I by the time they complete their requirements of instrumental study.
B. Students may register for Upper Division study only with the approval of the Instrumental Committee. All students must complete Level II requirements and pass a Level II jury in order to proceed into Upper Division.

III. Recitals:
A. Senior recitals (B.A. General Concentration) must include repertoire of at least Level III difficulty. The recital must consist of at least 30 minutes of music with a maximum of 10 minutes of ensemble performance.
B. Junior recitals (B.M. Emphasis Groups) must include repertoire of at least Level III difficulty. The recital must consist of at least 30 minutes of music with a maximum of 10 minutes of ensemble performance.
C. Senior recitals (B.M. Emphasis Groups) must include repertoire of at least Level IV difficulty. The recital must consist of at least 50 minutes of music with a maximum of 15 minutes of ensemble performance.
D. Graduate recitals (M.A. Recital Emphasis) must include repertoire of at least Level V difficulty. The recital must consist of at least 50 minutes of music with a maximum of 15 minutes of ensemble performance.
E. A preliminary audition recital must be presented before an instrumental committee a minimum of 3 weeks prior to the scheduled recital date.

Levels of Achievement for Clarinet

Clarinets Level I

Solos:
Mozart-Bellison . . . . Divertimento in B-flat
Mozart-Isaac . . . . Andante from Piano Sonata #1
Gerald Finzi . . . . Five Bagatelles
Mozart-Waln . . . . Waltz Fantasy
Corelli-Hite . . . . Adagio and Gigue
Tartini-Jacob . . . . Concertino
Vaughan-Williams . . . Six Studies in English Folk Song

Etude Books:
Leon Lester . . . . The Advancing Clarinetist
Gates . . . . Odd Meter Etudes
Kelly Burke . . . Clarinet Warm-ups
Leon Lester . . . . The Developing Clarinetist
Waln . . . . Melodious Etudes and Chord Studies
Hite . . . . Melodious and Progressive Studies
C. Rose (Book 1) . . . . 40 Studies for Clarinet

Clarinets Level II

Solos:
C. Stamitz . . . . Concerto #3
Telemann-Voxman . . . Sonata in C minor
Avon . . . . Fantaisie de Concert
Bergson-Voxman . . . Scene and Air
Barlow . . . . Lyrical Piece
Heiden . . . . Sonatina
Vanhal . . . Sonata
Arnold . . . Concerto
Osborne . . . Rhapsody
Finzi . . . . Concerto
Burgmuller . . . Duo

Etude Books:
Kroepsch-Bellison (Book 1) . . . . 416 Progressive Daily Studies
Baermann Method (second edition)
Druart . . . Eleven Modern Etudes
Rose (Book 2) . . . . 40 Studies for the Clarinet
Hite (Book 2) . . . . Melodious and Progressive Studies

Clarinet Level III
Solos:
Stamitz . . . . Concerto in Bb major
Weber-Langenus . . . . Fantasia and Rondo
Delmas . . . . Fantaisie Italiene
Halsey Stevens . . . . Suite
Grovlez . . . . Lamento et Tarantella
Hindemith . . . . Sonata
Kessler-Voxman . . . . Concerto in Eb
Jeanjean . . . . Arabesques
Weber-Strasser . . . . Concertino (Opus 26)
Dunhill . . . . Phantasy Suite
Saint-Saens . . . . Sonata
Meister . . . . Erwinn Fantasy
Sutermeister . . . . Capriccio
vonKoch . . . . Monolog III
Marevich . . . . Concerto
Poulenc . . . . Sonata
Martinü . . . . Sonatina

Etudes Books:
Voxman (ed.) . . . . Selected Studies for Clarinet
Langenus Method (part 3)
Baermann Method (part 4)
Kroepsch-Bellion (Book 2) . . . . . 416 Progressive Daily Studies for Clarinet
Voxman (ed.) . . . . Classical Studies
Rose . . . . 32 Etudes for Clarinet
Polatschek . . . . Advanced Studies

Clarinet Level IV
Solos:
Bernstein . . . . Sonata
Weber . . . . Concertos #1 and #2
Norman Dello Joio . . . . Concerto
Hindemith . . . . Concerto (A clarinet)
Boccalari . . . . Fantaisie Italiene
William O. Smith . . . . Five Pieces for Clarinet Alone
Muczynski . . . . Time Pieces
Starer . . . . Dialogues
Cavallini . . . . Adagio et Tarantella
Gaubert . . . . Fantasie
Schumann . . . . Fantasy Pieces
Weber . . . . Grand Duo Concertant
Milhaud . . . . Sonatine
Rossini-Glazer . . . . Introduction, Theme and Variations
Rozsa . . . . Sonatina
Copland . . . . Concerto
Hoffmeister . . . . Concerto

Etude Books:
Kroepsch-Bellison (Book 3) . . . . . 416 Progressive Daily Studies for the Clarinet
Cavallini . . . . Thirty Caprices
Baermann Method (part 5)
Polatschek . . . . Advanced Studies for the Clarinet
Rode-Rose . . . . 20 Grand Etudes
Uhl . . . . 48 Studies

Clarinet Level V
Solos:
Alwyn . . . . Sonata
Nielsen . . . . Concerto
Widor . . . Introduction and Rondo
Verdi-Bassi . . . Rigoletto. Fantasy
J. Brahms . . . Sonatas
Mozart . . . Concerto
Hervig . . . Sonata #2
Reger . . . Sonata #2
Caravan . . . Polychromatic Diversions for Clarinet
Piston . . . Concerto
L. Spohr . . . Concertos #2 and #3
Debussy . . . Premiere Rhapsodie
Bolcolm . . . Concerto
Stravinsky . . . Three Pieces
Milhaud . . . Scaramouche
Sierra . . . Cinco Bocetos
Marino . . . A Set for Clarinet
Tomasi . . . Concerto

Etude Books:
Sigel . . . The Twentieth Century Clarinetist
Kroepsch-Bellison . . . (Book 3) Progressive Daily Studies for the Clarinet
Jeanjean . . . 18 Etudes for the Clarinet
Jeanjean . . . 16 Etudes for the Clarinet
Stark . . . Arpeggio Studies
Kovacs . . . Homagesa

Familiarity with the Following Texts:


Stein, Keith. The Art of Clarinet Playing. Evanston, Ill.: Summy-Birchard Ct., 1958. (788.6 St34, 80 pp.)


Levels of Achievement for Bassoon

**Bassoon Level I, intermediate**

Techniques:
- Major scales to 4 sharps, flats
- Harmonic minor scales: a,d,g,c
- Development of proper embouchure, breathing, breath support

Methods:
- Weissenborn: Method for Bassoon
- Voxman: Intermediate Method
- Petrov: Scale Studies

Solos and Solo Collections:
- Bach/Krane: Bach for Bassoon
- Schoenbach/Winstead: Program Solos
- Scheider: Five Minatures
- Galliard: Six Sonatas, Vols. 1 and 2
- Handel/Dishinger: Allegro
- Grieg/Paine: Sonata
- Schubert/Paine: Allegro
- Weissenborn: Arioso and Humoresque

**Bassoon Level II, advanced intermediate**

Technique:
- All major scales
- Harmonic minor scales: a,d,g,e,b,f
- Chromatic Scale
- Development of proper embouchure, breathing, breath support

Methods:
- Weissenborn: Method for Bassoon
- Voxman: Advanced Method, Vol. 1
- Oubradous: Scales and Daily Exercises

Solos and Collections:
- Elgar: Romance
- Galliard: Six Sonatas, Vols. 1 and 2
- Haydn/Millars: Adagio and Rondo
- Marcello/Marriman: Adagio and Allegro
- Telemann: Sonata in Eb
Weissenborn: Capriccio Op. 14
Vivaldi: Concerto in C. Op. 71

**Bassoon Level III, advanced**

Technique:
- All major scales and arpeggios
- All minor scales and arpeggios
- Development of proper embouchure, breathing, breath support
- Reed adjustment

Methods:
- Weissenborn: Method for Bassoon
  - 50 Advanced Studies
- Waterhouse (editor): Sight Reading Pieces for Bassoon
- Obradous: Scales and Daily Exercises

Solos:
- Etler: Sonata
- Telemann: Sonata in F Minor
- Vivaldi: Concerto in Bb
  - Concerto in A Minor, Op.45, No. 6
  - Concerto in D Minor, RV 481

Selected orchestral excerpts

**Bassoon Level IV, very advanced**

Technique:
- All major scales, arpeggios
- All minor scales in all forms, arpeggios
- Reed making, adjustment

Methods:
- Weissenborn: Method for Bassoon
  - 50 Advanced Studies
- Kovar: 24 Daily Studies
- Milde: Concert Studies, Vol. 1
- Waterhouse (editor): Sight Reading Pieces for Bassoon

Solos:
- Bach/Hellyer: Three Suites for Bassoon
- Hindemith: Sonata
- Hummel: Concerto
- Jacob: Concerto
  - Partita
- Marcello/Sharrow: Sonata in A Minor (also in C Minor, E Minor)
- Mozart: Concerto
- Persichetti: Parable
- SaintSaens: Sonata
- Vivaldi: Sonata in A Minor
- von Weber: Andante and Hungarian Rondo ("Hungarian Fantasy") Op. 35

Orchestral Excerpts:
- Kolbinger/Rinderspacher; Orchestral Excerpts for Bassoon
- Stadio: Orchestra Excerpts

**Bassoon Level V, graduate**

Technique:
- Same as Level IV
- All minors scales in thirds

Methods:
- Weissenborn: Method for Bassoon
  - 50 Advanced Studies
Bozza: 15 Etudes Journalieres
Alponse Leduc: Bourdeau Grande Methode Complete (Paris)

Solos:
Bach/Hellyer: Three Suites for Bassoon
Charpentier: Grave
Hindemith: Sonate
Hummel: Concerto
Mozart: Concerto
von Weber: Concerto

Orchestral Excerpts: same as Level IV

Levels of Achievement for Oboe

Oboe Level I, intermediate

Technique:
Major scales to 4 sharps, flats with arpeggios
Harmonic minor scales: a,g,d,e,c, with arpeggios
Chromatic scale
Development of proper embouchure, breathing, and breath support

Methods:
Gekler Oboe Method, book 1 and 2
Pares Scales for Oboe
Solos and Solo Collections:
Lawton: The Young Oboist
Purcell/Dishinger: Gavotte and Hornpipe
Telemann/Andraud: Four Short Melodic Pieces
Voxman: Concert and Contest Collection

Oboe Level II, advanced intermediate

Technique:
All major and harmonic minor scales and arpeggios
Development of proper embouchure, breathing, and breath support
Vibrato development

Methods:
Gekler Oboe Method, Book 2
Barret Oboe Method
Solos and Collections:
Albinoni: Concerto in D Minor, Op. 9
Barbirolli: Concerto on Themes of Pergolesi
Corelli/Barbirolli: Concerto for Oboe
Sammartini: Oboe Sonata in G
Telemann: Concerto in F Minor
Voxman: Concert and Contest Collection

Oboe Level III, advanced

Technique:
All major and harmonic minor scales and arpeggios
Major scales in 3rds up to 4 sharps, flats
Development of proper embouchure, breathing, and breath support
Vibrato development
Reed making

Methods: Barret Oboe method

Solos:
Bellini Concerto in Eb
Cimarosa/Benjamin: Oboe Concerto
Handel: Sonatas, No. 1 and 2
Concerto in G Minor
Haydn (attrib.): Concerto in C Major
Hummel: Adagio and Variations
Lebrun: Concerto No. 1
Marcello: Concerto (C Minor version preferable)
Piston: Suite for Oboe and Piano
Vivaldi: Sonata in C Minor
Selected orchestral excerpts

**Oboe Level IV, very advanced**

Techniques:
- All major scales and arpeggios
- All forms of all minor scales and arpeggios
- All major and minor scales in 3rds
- Reed making

Methods:
- Barret Oboe Method
- Ferling: 48 Famous Studies

Solos:
- Bach: Double Concerto (D Minor version preferable)
- Berio: Sequenza (7)
- Britten: Temporal Variations
  - Six Metamorphoses after Ovid
- Dutilleux: Sonata
- Hindemith: Sonata
- Mozart: Oboe Concerto
  - Oboe Quartet
- Persichetti: Parable for Solo Oboe
- Poulenc: Sonata for Oboe and Piano
- Schumann: Adagio and Allegro Op. 70
  - Three Romances
- Vaughn-Williams: Concerto
- Vivaldi: Sonata in G Minor

Orchestral Excerpts from:
- Rothwell’s "Difficult Passages," vols. 1, 2, 3
- Andraud’s "Vaude Mecum"

**Oboe Level V, graduate**

Technique: Same as Level IV

Method: Same as Level IV

Solos:
- Bach: G Minor Sonata (BWV 1030B)
- Mozart: Oboe Concerto
  - Oboe Quartet
- Strauss: Oboe Concerto

Orchestral Excerpts: Same as Level IV

**Levels of Achievement for Flute**

**Flute Level I**

Methods and Etudes:
- Anderson . . . Etudes, Op. 33
- Cavally . . . Melodious and Progressive Studies (Book 1)
- Maquarre . . . Daily Exercises
- Moyse . . . 24 Melodious Studies with Variations
Wye . . . Practice Books for the Flute
  Book 1: Tone
  Book 2: Technique
Blakeman . . . The Flute Player's Companion, Vol. 1
Vester . . . 100 Classical Studies

Technique:
All major and minor scales—2 octaves
Arpeggios; scales in thirds

Unaccompanied Solos:
Debussy . . . . Syrinx
Honneger . . . . Danse d'la Chevre
Telemann . . . . 12 Fantasies

Solos:
Berkeley . . . . Sonatina
Caplet . . . . Reverie and Petite Valse
Donizetti . . . . Concertino
Handel . . . . Sonatas
Heiden . . . . Five Short Pieces
Moyse . . . . Flute Music of the Baroque
Mozart . . . . Andante in C
Mozart . . . . Concerto in G
Quantz . . . . Concerto in G
Telemann . . . . Sonatas
Vivaldi . . . . Sonatas

**Flute Level II**

Methods and Etudes:
Berbiguier . . . . 18 Exercises
Bon . . . . Rhythmical Articulation
Cavally . . . . Melodious and Progressive Studies (Book 2)
Moyse . . . . De La Sonorite
Moyse . . . . 25 Melodious Studies with Variations
Reichert . . . . 7 Daily Exercises
Wye Practice Book for the Flute Book 5: Breathing and Scales

Technique:
Major and minor scales-extended
Arpeggios; 7th chords

Unaccompanied Solos:
Boismortier . . . . 6 Suites
Marais . . . . Les Folies d'Espange
Muczynski . . . . 3 Preludes

Solos:
Bach . . . . Sonatas
Devienne . . . . Concerto in D
Godard . . . . Suite
Hindemith . . . . Sonata
Morlacchi . . . . The Swiss Shepard
Moyse . . . . Flute Music by French Composers
Mozart . . . . Concerto in D
Schumann . . . . Romances
Telemann . . . . Methodical Sonatas

**Flute Level III**

Methods and Etudes:
Anderson . . . . 24 Studies, Op. 63
Blakeman . . . . The Flute Player's Companion, Vol. 2
Boehm . . . . 21 Studies
Dubois . . . 13 Etudes
Filas . . . Top Register Studies
Hughes . . . 24 Studies, Op. 32 and 75
Moyse . . . Daily Exercises
Moyse . . . Tone Development Through Interpretation
Taffanel and Gaubert . . . Daily Exercises

Technique:
Whole-tone, octatonic, and modal scales
Extended major and minor scales continued
Orchestral Excerpts
Kincaid . . . Orchestral Interpretation

Unaccompanied Solos:
Bach, C.P.E Sonata in A minor
Hindemith 8 Pieces
Ibert . . . Piece
Larsen . . . Aubade

Solos:
Burton . . . Sonatina
Copland . . . Duo
Doppler . . . Fantasie Pastoral Hongroise
Gaubert . . . Sonatas
Griffes . . . Poem
Hue . . . Fantasie
Martinu . . . Sonata
Moyse . . . Flute Music by French Composers, continued
Poulenc . . . Sonata
Widor . . . Suite

Supplementary work on piccolo and alto flute

**Flute Level IV**

Methods and Etudes:
Anderson . . . Etudes, Op. 15
Boehm . . . 24 Caprices
Bitsch . . . 12 Etudes
Casterede . . . 12 Etudes
Donjon . . . 8 Etudes
Gasser . . . 24 Studies
Kohler . . . 8 Difficult Studies

Technique:
Major and minor scales in 4ths, 5ths, 6ths, 7ths, and octaves
Orchestral Excerpts

Unaccompanied Solos:
Dahl . . . Variations on a Swedish Folktune
Karg-Elert . . . Sonata Appassionata
La Montaine . . . Sonata
Varese . . . Density 21.5

Solos:
Boehm . . . Nel Cor Piu
Hanson . . . Serenade
Kennan . . . Night Soliloquy
Martin . . . Ballade
Muczynski . . . Sonata
Reinecke . . . Sonata “Undine”
Roussel . . . Jouers de Flute
Sancan . . . Sonatine

Supplementary work on piccolo and alto flute
Texts:
Galway . . . The Flute
Pellerite . . . A Handbook of Literature for the Flute
Quanz . . . On Playing the Flute
Rainey . . . The Flute Manual
Toff . . . The Flute Book
Wye . . . Proper Flute Playing

Flute Level V

Methods and Etudes:
Cavally . . . Melodious and Progressive Studies (Book 3)
Jean-Jean . . . 12 Modern Studies
Arg-Elert . . . 30 Caprices
Kohler . . . 30 Virtuoso Studies, Op. 75
Moyse . . . 12 Etudes of Grand Virtuosity (based on Chopin)
Vinci . . . 12 Studies
Orchestral Excerpts

Unaccompanied Studies:
Bach, J.S. . . . Partitia in A minor
Berio . . . Sequenza
Bozza . . . Image
Dohnanyi . . . Passacaglia
Fukushima . . . Mei

Solos:
Demersseman . . . Sixth Solo de Concert
Dutilleux . . . Sonatine
Francais . . . Divertimento
Ibert . . . Concerto
Messeean . . . Le Merle Noir
Prokofieff . . . Sonata
Reynolds . . . Sonata
Rivier . . . Sonatine
Schubert . . . Introduction and Variations

Supplementary work on piccolo and alto flute

Texts (in addition to those listed in Level IV):
Bate . . . The Flute
Boehm . . . The Flute and Flute Playing
Dick . . . The Other Flute
Hotteterre . . . Principles of the Flute, Recorder and Oboe
Pierreuse . . . Flute Literature
Rockstro . . . The Flute

Levels of Achievement for Saxophone

The following levels of instruction are indicative of the curriculum at Truman but are not intended to be restrictive. They represent the general areas of concentration and difficulty in the Truman saxophone studio.

Saxophone Level I

Methods:
Mule . . . 48 Studies after Ferling
Teal . . . The Art of Saxophone Playing
Teal . . . Daily Studies
Voxman . . . Selected Studies
All major scales and arpeggios. Memorized

Repertoire:
Benson . . . Cantelina
Benson . . . Farewell
Bozza . . . Aria
Eccles/Rascher . . . Sonata
Guilhaud/Rascher . . . Sonata
Handel/Rascher . . . Sonata 3
Ibert . . . Aria
Lantier . . . Sicilienne
Ravel/Viard . . . Piece en Forme de Habanera
Rueff . . . Chanson et Passepied
Schumann/Hemke . . . Three Romances
Teal . . . Solos for the Alto Saxophone
Teal . . . Solos for the Tenor Saxophone
Tcherepnine . . . Sonatine Sportive
Tomasi . . . Introduction and Dance
Voxman . . . Selected Duets, 1 and 2
Ward . . . An Abstract

Saxophone Level II

Methods:
Labanchi . . . . . . . 33 Concerto Etudes, Vol. I
Mule . . . . . . . . . 18 Studies after Berbiguier
Mule . . . . . . . . . 48 Studies after Ferling
Perrin . . . . . . . . . 22 Excercises Trancendents
All major and minor scales are arpeggios, memorized

Repertoire:
Bach/Mule . . . Sonata No.4 (flute)
Benson . . . . Aeolian Song
Creston . . . . Sonata
Creston . . . . Suite
Dubois . . . . Divertissement
Dubois . . . . Sonata
Glazounov . . . . Concerto
Handel/Mule . . . Sonata No. 1 (flute)
Heiden . . . . Solo
Milhaud . . . . Scaramouche
Platti/Rousseau . . . Sonata
Tomasi . . . . Ballade

Saxophone Level III

Methods:
Labanchi . . . . . . . 33 Concert Etudes, Vol. II
Mule . . . . . . . . . Etudes Varies
Karg-Elert . . . . 25 Capricen und Sonate, Book 1
Kynaston . . . . . . Daily Studies for Saxophone (jazz)
Rousseau . . . . . . Saxophone High Tones
All major scales in thirds, whole-tone and diminished scales, memorized

Repertoire:
Constant . . . . . Musique de Concert
Bonneau . . . . . Concerto
Bozza . . . . . Concertino
Caravan . . . . . Sketch (unaccompanied)
Debussy . . . . Rhapsodie
Debussy/ Rousseau . . . Rhapsodie
Dubois . . . . . Concerto
Hartley . . . . . Concerto
Heiden . . . . . Sonata
Hindemith . . . . Sonata
Maurice . . . . . Tableaux de Provence
Persichetti . . . . Parable, No. 2 (unaccompanied)
Tomasi . . . . . Concerto
Yuyama . . . Divertimento for marimba and saxophone

**Saxophone Level IV**

Methods:
Bozza . . . 12 Etudes, Caprices  
Karg-Elert . . . Capricen und Sonate, Book 2  
Lacour . . . 28 Etudes sur les Modes d’Oliver Messiaen  
Nelson . . . Patterns for Jazz  
Parker . . . Charlie Parker Omni Book  
Minor, whole-tone and diminished scales in thirds, memorized

Repertoire:
Benson . . . Concertino  
Bonneau . . . Caprice en Forme de Valse (unaccompanied)  
Bonneau . . . Piece Concertante dans l’Esprit Jazz  
Boutry . . . Divertimento  
Creston . . . Concerto  
Desenclos . . . Prelude, Cadence et Finale  
Gotkovsky . . . Brilliance  
Hartley . . . Duo  
Husa . . . Elegie et Rondeau  
Ibert . . . Concertino da Camera  
Muczynski . . . Sonata for Alto Saxophone and Piano  
Noda . . . Improvisations 1, 2, 3 (unaccompanied)  
Rivier . . . Concerto for Trumpet and Saxophone  
Takacs . . . Two Fantasies  
Villa-Lobos . . . Fantasia for Soprano Saxophone

**Saxophone Level V**

Methods:
Lacour . . . 8 Etudes Brillantes  
Terschak/Mule . . . Exercises Journaliers  
Traits Difficulties Books 1, 2, and 3  
Lacour . . . 28 Etudes on the modes of limited transposition of Messiaen Scales

Repertoire:
Arma . . . Phases Contre Phases (soprano)  
Arma . . . Solilique (unaccompanied)  
Bassett . . . Music for Saxophone and Piano  
Charpentier . . . Gavambodi 2  
Cowell . . . Air and Scherzo for Alto Saxophone and Piano  
Dahl . . . Concerto  
Denisov . . . Sonata  
Feld . . . Concerto (s/a/t, one player)  
Feld . . . Elegie  
Finney . . . Concerto  
Gotkovsky . . . Concerto  
Husa . . . Concerto  
Koch . . . Concerto  
Lacour . . . Hommage a Ibert  
Lennon . . . Distances Within Me  
Noda . . . Pulse 72: Plus/Minus  
Robert . . . Cadenza  
Rueff . . . Sonata (unaccompanied)  
Schmitt . . . Legende