

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 payday 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 of 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.

TABLE OF CONTENTS FOR LEVELS OF ACHIEVEMENT

BRASS p. 8
 Horn pp. 9-10
 Trombone pp. 10-12
 Trumpet pp. 12-15
 Tuba pp. 16-17
 PERCUSSION pp. 18-20
 PIANO pp. 20-22
 STRINGS p. 22
 Violin pp. 22-25
 Viola pp. 25-26
 Violoncello pp. 27-28
 Double Bass pp. 28-30
 THEORY pp. 30-31
 Analysis I p. 31
 Analysis II pp. 31-32
 Analysis III p. 32
 Analysis IV p. 33
 COMPOSITION pp. 33-34
 Applied Composition pp. 34-35
 Music 336 p. 35
 VOICE pp. 35-36
 WOODWINDS pp. 36-37
 Clarinet pp. 37-40
 Bassoon pp. 40-42
 Oboe pp. 42-43
 Flute pp. 43-46
 Saxophone pp. 46-48

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
Maxime-Alphonse . . . Deux cents Etudes 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

Excerpt:

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

Horn Level II

Method and Etudes:

Decker . . . Intermed. Serial Studies for Tpt.
Gallay . . . Twelve Etudes, Op.57
Kling . . . Forty Characteristic Studies
Maxime-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-Saens . . . 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
Maxime-Alphonse . . . 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'Impro.
Gallay Twelve Etudes Brilliantes, Op. 43
Mueller. . . . 22 Etudes, Op. 64
Neuling 30 Special Etuden/Low Hn, Vols. 1-2
Reynolds. . . . 48 Études

Solos:
Berge Horn-lokk (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
Bordogni/Rochut . . . Melodious Etudes, Vol. I
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:

Bordogni/Rochut . . . Melodius Etudes, Vol.1 (continue)
Arban/Randall.Mantia . . . Famous Method (continue)
Blume/Fink . . . Thirty-Six Studies for Trombone with Fattachment
Fink . . . Introducing Alto Clef
Tyrell . . . Forty Progressive Etudes
Schlossberg . . . Daily Drills and Technical Studies
Kopprasch . . . Sixty Selected Studies, Book 1

Solos:

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

Orchestral Excerpts: Brown, ed. . . . Orchestral Studies, Vol. 1

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

Balasanian 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
Peaslee Nightsongs
Pills Sonata
Riisager 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 Transcedantes
Falk Vingt Etudes Atonales
Sabarich Dix Etudes
Smith Top Tones

Tull . . . Eight Profiles
Webster . . . Method for Piccolo Trumpet

Solos:

Albinoni . . . 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 Orchestra 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 Orchestra 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
Schlossberg 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 Varianzioni
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

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

Denov The Art of Playing Payson Techniques of Playing Bass Drum, Cymbals, and Accessories Price . .

. . 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 musician ship 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

Samuels A Musical Approach to Four-Mallet Technique for Vibraphone, Vol. I and II

Timpani:

Demonstration of acceptable technique and musician ship 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:

Samuels A Musical Approach to Four-Mallet Technique for Vibraphone, Vols. I and II
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

Piano Level V

Bach . . . English Suite No. 3 in G Minor
Beethoven . . . 32 Variations in C Minor
Chopin . . . Ballade No. 3 in A-Flat Major
Prokofieff . . . 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
Schradiack 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 Bériot-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-Partita 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
Leclair-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
Gavines-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
Vieuxtemps-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-Fantasia
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
Schradiack 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
Schradiack (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-Brandenburg 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, Berlioz (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
Szigeti, 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-Kammermusik #4, Penderecki, Rosza, Schnittke, Takemitsu
Sonatas by Berio-(Sequenza VI), Henze, Hindermith-Solo Sonatas, Rochberg, Schubert (Arpeggione), Shostakovitch
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-Saens 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-Saens 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 Brilliante

Crumb Sonata

Hindemith Sonatas

Kodaly Sonatas

Locatelli Sonata

Prokofev 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:

Simandl 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
 Petroushka
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 IIV, 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

TEXT: Benward, B. and Carr, M. *SIGHT SINGING COMPLETE* (McGraw Hill, Pub.)

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:

TEXT: Benward, B. *MUSIC IN THEORY AND PRACTICE*, Vol. I (McGraw Hill, Pub.)

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

TEXT: Benward, B. and Carr, M. SIGHT SINGING COMPLETE (McGraw Hill, Pub.)

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:

TEXT: Benward, B. MUSIC IN THEORY AND PRACTICE, Vol. I and Vol. II (McGraw Hill, Pub.)

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 mediant 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 quartets, 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, quartets, 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, Babbit, 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 instrumentationAs 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

Clarinet 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

Clarinet 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 Italienne
Halsey Stevens Suite
Grovez Lamento et Tarantella
Hindemith Sonata
Kessler-Voxman Concerto in Eb
Jeanjean Arabesques
Weber-Strasser Concertino (Opus 26)
Dunhill Phantasy Suite
Saint-Saens Sonata
Meister Erwin 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 Fantasia Di Concerto
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
 Hergig. . . . 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 Conncerto

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:

Burke, Kelly. Clarinet Warm ups—Materials for the Contemporary Clarinetists. Dorn Publications, Inc., Medfield, Massachusetts, 1995.

Fisher, Hout. A Critical Evaluation of Selected Clarinet Solo Literature Published from January 1, 1950 to January 1, 1967. Tucson: Dissertation—University of Arizona, 1970. (ML 948 F5, 131 pp.)

Harry R. Clarinet Solos De Concours, 1897-1980. Bloomington: Indiana University Press, 1980, (ML 128 G58 G43).

Gilbert, Richard. The Clarinetists' A Discography.III. RGProductions, Harrington Park, New Jersey, 1991.

Gold, Cecil V. Clarinet Performing Practices and Teaching in the United States and Canada. (2nd ea.) Greensboro, North Carolina: Spectrum Music Publishers, 1980.

Heim, Norman M. A Handbook for Clarinet Performance. (n.p.), 1965. (MT 380 H44, 74 pp.)

Clarinet Literature Outline. Hyattsville, Maryland: NORCAT Music Press, 1984. 86 pp.

Kroll, Oskar. The Clarinet. New York: Taplinger Publishing Co., 1968. (ML 945 K7613, 183 pp.)

Opperman, Kalmen. Repertory of the Clarinet. New York: Ricordi, 1960. (ML 128 C58 066, 140 pp.)

Pace, Kenneth L. Handbook of Clarinet Playing. Murfreesboro, Tennessee: Dehoff Publications, 1967. (MT 380 P3, 54 pp.)

Phillips, Harry I. The Clarinet Class. Evanston, Illinois: Summy-Birchard Publishing Co., 1958. (788.6 P543, 56 pp.)

Pino, David D. The Clarinet and Clarinet Playing. New York: Charles Scribner's Sons, 1980. (MT 380 P56, 306 pp.)

Rasmussen, Mary and Donald Mattran. A Teacher's Guide to the Literature of Woodwind Instruments. Durham, New Hampshire: Brass and Woodwind Quarterly, 1966. 226 pp.

Rehfeldt, Phillip. New Directions for Clarinet. Berkeley, California: University of California Press, 1978. (ML 945 R43, 143 pp.)

Rendall, Francis Geoffrey. The Clarinet. 3rd ed. revised by Phillip Bate. New York: W. W. Norton, 1971. (788.6 R292, 184 pp.)

Richmond, Stanely. Clarinet and Saxophone Experience. New York: St. Martin's Press, 1972. (ML 945 R53, 137 pp.)

Spratt, Jack. How to Make Your Own Clarinet Reeds. Stamford, Conn.: Jack Spratt Woodwind Shop, 1956. (788.6 Sp76, 24 pp.)

- Stein, Keith. *The Art of Clarinet Playing*. Evanston, Ill.: Summy-Birchard Ct., 1958. (788.6 St34, 80 pp.)
- Stubbins, William Harold. *The Art of Clarinetistry*. Ann Arbor, Michigan: Ann Arbor Publishers, 1965. (ML 946 288, 313 pp.)
- Thurston, Fredrick. *Clarinet Technique*. 2nd ed. London: Oxford University Press, 1964. (788.62 T427, 92 pp.)
- Tose, Gabriel. *Artistic Clarinet: Technique and Study*. Hollywood, California: Highland Music Co., 1962. (788.62 T639, 120 pp.)
- Walker, Bonnie Hicks. *Recordings for the Clarinet and the Recording Artists*. Augusta, Georgia: B. H. Walker, 1969. (ML 156.4 C6 W3, 63 pp.)
- Weerts, Richard K. *How to Develop and Maintain a Successful Woodwind Section*. Englewood Cliffs, New Jersey: Prentice-Hall, 1972. (MT 339 W443, 204 pp.)
- Weston, Pamela. *Clarinet Virtuosi of the Past*. London: Robert Hale & Co., 1971. (ML 339 W48, 291 pp.)
- Westphal, Fredrick W. *Guide to Teaching Woodwinds*. (5th ea.) Dubuque, Iowa: Wm. C. Brown Publishers, 1990. Chapters 1, 3, and 7.
- Willaman, Robert. *The Clarinet and Clarinet Playing*. New York: Carl Fischer, 1954. (788.6 W66, 316 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,c,e,b,f
 Chromatic Scale
 Development of proper embouchure, breathing, breath support

Methods:

Wessenborn: 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
Alphonse 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
Moyses 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
Moyses 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
Bona Rhythmical Articulation
Cavally Melodious and Progressive Studies (Book 2)
Moyses De La Sonorite
Moyses 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
Moyses 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
Moyses Daily Exercises
Moyses 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 Pastorale Hongroise
Gaubert Sonatas
Griffes Poem
Hue Fantasie
Martinu Sonata
Moyses 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 Diff-cult 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
Quantz 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
Moyses 12 Etudes of Grand Virtuosity (based on Chopin)
Vinci 12 Studies
Orchestral Excerpts

Unaccompanied Studies:

Bach, J.S. Partita in A minor
Berio Sequenza
Bozza Image
Dohnanyi Passacaglia
Fukushima Mei

Solos:

Demersseman Sixth Solo de Concert
Dutilleul Sonatine
Francaix Divertimento
Ibert Concerto
Messiaen Le Merle Noir
Prokofiev 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
 Tcherpnine 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 Rhapsodie, Op. 108a, 108b
 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
 Hovhaness Suite for Alto Saxophone and Guitar, Op. 291
 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 Difficiles 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