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 tape 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 in Performance (instrumental, keyboard, or vocal concentration)
   This program is intended for very strong performers who have studied musical performance prior to college, who have outstanding abilities, and who wish to make performance the principal part of their academic program. 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 Concentration in Music with Emphasis Groups)
      The General Concentration in Music with Emphasis Groups serves as undergraduate preparation for graduate degrees in music literature, musicology, music theory, composition, conducting, and music education. It is also the preparatory track for the fifth-year M.A.E. professional teaching degree at Truman. It provides four emphasis group options: vocal, instrumental, piano, and composition.
      Included as part of the requirements for the General Concentration in Music with Emphasis Groups is an 11-hour Professional Studies Sequence of prerequisite courses for the M.A.E. program. In order to enroll in the fifth-year M.A.E. program, students must complete all of the designated courses that comprise this 11-hour Sequence.
   b. (Liberal Arts Concentration in Music)
      The Liberal Arts concentration in Music 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, orchestral, and keyboard 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 Division/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 at the Advancement Office in McClain Hall. Applications for these awards are announced in the music building annually, and posted in Truman Today and on the University website.

**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 a Residential College advisor 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 office of the Residential College 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 or liberal arts courses. Ask the course instructor if you need tutorial assistance.

**Counseling-Retention Committee**

The purpose of the Department of Music Counseling and Retention Committee is to counsel (on an individual basis) students who have been recommended for counseling by individual faculty members. The faculty members who refer students to this Committee also attend the counseling session(s) that involves the students they recommend for counseling. This Committee acts in support of the students to help them deal with their academic and personal problems in effective and positive ways.

**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 Concentration with Emphasis Groups degree program, 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 performance option register for 3 hours of applied lesson credit, which entitles them to the same 50-minute lesson per week, but increases their practice and repertoire requirements. Specific recital requirements for candidates for a Bachelor of Music in performance or Bachelor of Arts, General Concentration in Music 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. 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.

**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 (for vocal performance or emphasis degree program) and three weeks (for those in a piano or instrumental performance or emphasis degree program) 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 in Performance (instrumental, keyboard, or vocal concentration). Two recitals are required for the Bachelor of Music in Performance 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 Concentration in Music with Emphasis Groups). One recital is required for the Bachelor of Arts, General Concentration in Music degree. The candidate is required to perform a senior recital with 30 minutes of music.
3. 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. Order forms for these recordings are available in the Department of Music Office. 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 filed in the Department of Music Office prior to any recording. Instructions for recording procedures are included on the recording contract. 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**

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. Questions concerning specific solo and/or etude and orchestral excerpts are listed in each level of achievement and 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: University Bands, 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 include: the two Jazz Ensembles, Brass Choir, Franklin Street Singers, Woodwind Choir, Chamber Winds, and Chamber Choir.

A host of chamber ensembles such as Flute Choir, String Quartet, Tuba Ensemble, Jazz Combo, Percussion Ensemble, Men's Chorale, the Women's Chorale, and occasionally others are also available when feasible.

Audition Procedures For Ensembles

Wind Symphony

Auditions for the University Wind Symphony Band are held at the beginning of the fall semester. Announcements concerning auditions will be posted on the band bulletin board in Ophelia Parrish. The audition will consist of: (1) a prepared etude that may be obtained in the band office one week prior to the audition; (2) major scales through the practical range of the instrument; (3) sight-reading. An audition time sheet will be posted on the band bulletin board one week before the auditions begin. The audition is open to all students, regardless of major. Call extension 4436 for information.

Concert Band

The University Concert Band holds auditions near the end of marching band season. The audition serves primarily as a chair placement procedure. Each prospective student will be asked to prepare an etude that will be available in the band office before the auditions begin. An audition time sheet will be posted one week before auditions. This band is open to all students. Call extension 4436 for information.

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 applied to spring semester tuition (for all members who attend one rehearsal and ten home games). Call extension 4436 for information.

Choral Ensembles

Students who wish to participate in Cantoria and/or the Truman 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. Credit for Men's and Women's Ensembles, in addition to credit for Cantoria, is offered to members of the Cantoria. No audition is required for members of the University Chorus. Call extension 4443 for information.

Franklin Street

Prospective members of Franklin Street are required to audition during the first week of classes. The audition includes both singing and dancing. Call extension 4422 for information.

Jazz Ensembles

Two big bands (three if the demand warrants) are 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. Call extension 4412 for information.
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. Watch the Orchestra Call Board outside Ophelia Parrish 1348 or call extension 4434 for information.

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 concerts or recitals per semester. Recital attendance is monitored through the academic course numbered MUSI 279, section 1, 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 in the hands of the recital monitor. The card will be available to the student 15 minutes before the concert or recital. The card must be picked up within the 15-minute time period for the student to be given credit for attendance at a recital. The card must be returned to the recital monitor directly after the event. An update of the recital attendance computer printout will be posted on the Recital Bulletin Board at regular intervals during the semester.

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 3:30-4:30 on Tuesday afternoons; all music students are expected to keep this time open to attend these recitals.

Undergraduate Theory and Composition

All music majors are required to complete 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 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 initiated by the student, and a Change of Program form must be completed and taken to the Registrar’s office for processing. No on-line changes are permitted after the first five days of the semester. Failure to follow the proper procedure 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.

Closed Class

A class is “closed” when the maximum number of students allowed to attend the class has enrolled. It may be possible to enroll in a closed class, but only with the instructor’s permission. To enroll in a closed class:
1. Ask the instructor if you may enroll. If the instructor’s permission is granted, have the instructor complete Override form.
2. If adding after the first five days of the semester, also have the instructor sign Add/Drop form.
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.

Facilities and Equipment

Music students work in Ophelia Parrish, which houses rehearsal rooms, practice rooms, classrooms, offices, and music faculty studios. Theatre and visual arts also have most of their classrooms and offices in Ophelia Parrish. Performing/presentation sites for the three disciplines include Baldwin Auditorium, Performance Hall, Severns Theatre and University 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. The building hours are as follows: Monday through Friday, 6:30 a.m. to midnight; Saturday 7:30 a.m. to 11:00 p.m.

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 fee of $20 for the use of university instruments. 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 MENC (Music Educators National Conference), Phi Mu Alpha Sinfonia, and Sigma Alpha Iota.

The student chapter of CMENC 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, the Men's High School Honor Choir, Drum Line Contest, the Composer in Residence Program, an American music concert, and the Phi Mu Alpha Dance Band.

Sigma Alpha Iota is the women's professional fraternity in music. The Epsilon Pi Chapter was founded in 1969 and annually sponsors the High School Women's Honor Choir, an American music concert, and a Music Marathon, the profits from which benefit a local or national music project.

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 McKinney Center has resume and interviewing services as well as other information, which is useful in 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.

The Graduate Program

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. In addition to musical proficiency, applicants must demonstrate academic qualifications by achieving acceptable scores in the three areas of the GRE General Examination. Graduate stipends are renewable for one year upon recommendation of the graduate faculty and approval of the Dean of the College of Arts and Sciences 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 Associate Vice President For Academic Affairs (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. An acceptable score on the Graduate Record General Examination.

3. A letter of application, a resume, three letters of recommendation, and an interview with the Dean of the Division of Fine Arts and the Coordinator of Graduate Studies in Music.

4. 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 Committee.

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

Additional Requirements:

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

2. Graduate students whose recital requires the services of an accompanist must pay an additional fee.

Helpful Information for the Graduate Student in Music:

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

Graduation Requirements:

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

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BRASS

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

I. Auditions
   A. B.A. (General Concentration) and B.M. (Performance) students must be qualified to begin at Level I in order to enter either program. For admission to the B.M. (Performance) 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 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. Performance) 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. Performance) 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

Level I

Warm-up routines of Farkas and Francis Orval

Methods and Etudes:
   Barboteu . . . . Lectures/Exercises pour Cor
   Gates . . . . Odd Meters Etudes
   Kopprasch . . . . Sixty Selected Studies, Bks. 1-2
   Maxine-Alphonse . . . . Duex 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

**Level II**

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

Solos:
  Glazunov Reverie, Op. 24
  Heiden Sonata
  Krol Laudatio (unacc.)
  Mozart Concertos
  Nelhybel . . . Scherzo Concentrate
  Saint-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

**Level III**

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

Solos:
  Beethoven . . . Sonata for Horn and Piano
  Dukas . . . Villanelle
  Haydn, J . . . Concertos Nos. 1 and 2
  Kvandal . . . Introduction and Allegro
  Larsson . . . Concertino for Horn
  Mozart . . . Concertos for Horn, Nos. 2-4
Excerpts:
   Chambers Orchestral Passages Vols. 1-7

**Level IV**

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

Solos:
   - Berge . . . . Hornn-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

**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

**Level 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.
Level I

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

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

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

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

Level II

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

Pedagogy:  Fink . . . . Trombonist's Handbook

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

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

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
- Broutry . . . . 12 Etudes de Haute Perfectionnement
- Bordogni/Rochut . . . . Melodious Etudes, Vol. II
- Kopprasch . . . . Sixty Selected Studies, Vol. II
- LaRusso . . . . 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

**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 Appasionata

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

**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
- 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.

**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 Études
Pottag . . . Preparatory Melodies
Paudert . . . 24 Studies
Small . . . . 27 Melodious and Rhythmical Exercises

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

Level II

Pedagogy: Farkas . . . The Art of Musicianship
Technique: Clarke . . . Technical Studies
Embouchure: Colin . . . Advanced Lip Flexibilities
Rhythm: Gates . . . Odd-Meter Études
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 . . . Études in all the major and minor keys
Klose . . . 209 Tone and Finger Exercises
Mailman . . . Concertino
Vannetlboosh . . . Vingt Etudes Melodiques et Techniques
Voxman . . . Selected Studies

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

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
Pliss . . . Sonata
Riisager . . . Sonata
Schmidt . . . Turkish Lady
Porrino . . . Fantasy Concertino

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

Technique: Haynie . . . Development and Maintenance

Embouchure: Colin . . . Advanced Lip Flexibilities

Rhythm: Stevens . . . Changing Meter Studies

Transposition:
Voisin . . . Orchestral Excerpts, Vols.VI-X
Additional materials selected at the discretion of the teacher:
Bodet . . . Seize Etudes de Virtuosite D’Apres
Broiles . . . Trumpet Studies and Duets, Book 2
Charlier . . . Trente-Six Etudes Transcendantes
Falk . . . Vingt Etudes Atonales
Sabarich . . . Dix Etudes
Smith . . . Top Tones
Tull . . . . Eight Profiles
Webster . . . Method for Piccolo Trumpet

Solos:
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

**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**

**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
- Benecriscotto . . . Concertino for Tuba and Band
- Bach/Bell . . . Air and Bourree
- 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

**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 Bourree
- Gabrielli/Morris . . . Ricercar
- Beach . . . Lamento
- Mueller . . . Concert Music
- Vivaldi . . . Sonata #3, A minor

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

**Level III**

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

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

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

Level V
Methods and Etudes:
- Rochut . . . . Melodious Etudes, Vols. I, II and III
- Kopprasch . . . . 60 Selected Studies
- Senon . . . . Kaleidoscope, Vols. II and III
- Scholessberg . . . . 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 Concentration), B.M., or M.A. degrees.

I. Auditions
   A. B.A. (General Concentration) and B.M. (Performance) students must be qualified to begin at Level I in order to enter either program. For admission to the B.M. (Performance) 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. Performance) 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. Performance) 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.

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:
   BonaRhythmical Articulation
   GoldenbergModern School for Xylophone,
   Marimba, Vibraphone
   HickmanMusic 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

**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

**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

Level IV

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

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

Timpani:
   Demonstration of acceptable technique and musicianship through performance of major timpani literature
   Extensive study of orchestral excerpts

Drum Set (Optional):
   Continued studies as outlined above
   Performance activities as appropriate

Level V

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

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

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

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

Piano

Piano guidelines for students pursuing a course of study leading to the B.A. (General Concentration with Emphasis Group), B.A. (Liberal Arts), B.M. (Performance), or M.A. (in Music) degrees.

I. Auditions
   Minimum entrance levels for placement:
   A. B.A. (General Concentration, Piano Emphasis) must be qualified to begin at Level I in order to enter the program.
   B. B.M. (Piano Performance) must be qualified to begin at Level II in order to enter the program.
   C. B.A. (Liberal Arts with piano as the major applied instrument) must be qualified to begin at Level I.
   D. M.A. (Piano Performance Emphasis Group) must be qualified to begin at Level V.
   E. M.A. (not electing Piano Performance Emphasis Group) must be qualified to begin at Level III in order to receive graduate credit.
   F. 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 Concentration, Piano Emphasis) must have completed Level II standards.
      2. B.M (Piano Performance) 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 Group – 3 credits)
         3 memorized pieces and approximately 10-15 minutes
M.A. (Piano Performance Emphasis Group – 2 credits)
2 memorized pieces and approximately 5-10 minutes
M.A. (not electing Piano Performance Emphasis Group – 1 credit) no memorized pieces and approximately 5 minutes
B.M. (Piano Performance – 3 credits) 3 memorized pieces and approximately 10-15 minutes
B.A. (General Concentration, 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) and B.A. (General Concentration, 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
All M.A. (Piano Performance Emphasis Group), B.M. (Piano Performance) and B.A. (General Concentration, 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 Concentration, Piano Emphasis) must perform 30 minutes of memorized repertoire* of at least the difficulty of Level III.
B. Junior Recital
B.M (Piano Performance) must perform 30 minutes of memorized repertoire* of at least the difficulty of Level III.
C. Senior Recital
B.M (Piano Performance) must perform 50 minutes of memorized repertoire* of at least the difficulty of Level IV.
D. Graduate Recital
M.A. (Piano Performance Emphasis Group) 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.

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

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
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

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

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 Concentration) and B.M., or M.A. degrees.

I. Auditions
A. B.A. (General Concentration) and B.M. (Performance) students must be qualified to begin at Level I in order to enter either program. For admission to the B.M. (Performance) 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 the 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. Performance) 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. Performance) 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.

Level I

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

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

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-Partitia 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

**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

**Level IV**

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

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

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
Paganini-La Campanella, Moses Variations, Concerto No. 1
Prokofiev-Concerto Nos. 1 and 2, Sonata in D Major, Solo Sonata
Ravel-Sonata, Tzigane
Saint-Saens-Sonata No. 1
Sarasate-Caprice Basque, Carmen Fantasy, Habanera, Introduction and Tarantella, Zapateado
Schubert-Fantasie
Shostakovich-Concerto No. 1
Sibelius-Concerto
Spohr-Concerto No. 9
Stravinsky-Suite Italiene
Suk-Burleska
Tchaikovsky-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.

Level I

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

Literature:
- Concerti by Telemann in G, J.C. Bach (Casadeus) 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

Level II

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

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

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

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)

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

Level V

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

Literature:
Concerti by Bartok, Britten-a Lacrymae, Hindemith-Kamermusik #4, Penderecki, Rosza, Schnitke, Takemitsu
Sonatas by Berio-(Sequenza VI), Henze, 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.

**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.... TheSwan
- Goltermann.... Concerto No. 4
- Klengel Concertino

**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

**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

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

Level V

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

Solos:
   J.S. Bach . . . Suite No. 5
   J.S. Bach . . . Suite No. 6
   J.S. Bach . . . Sonata No. 2 (Viola da Gamba)
   J.S. Bach . . . Sonata No. 3 (Viola da Gamba)
   Beethoven . . . Sonata No. 5
   Boccherini . . . Sonata in A major
   Brahms . . . Double Concerto
   Brahms . . . Sonata in F major
   Bridge . . . Sonata
   Elliot Carter . . . Sonata
   Chopin . . . Sonata
   Chopin . . . Polonaise Brillante
   Crumb . . . Sonata
   Hindemith . . . Sonatas
   Kodaly . . . Sonatas
   Locatelli . . . Sonata
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.

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)

Level II

Methods and Etudes:
- Simandl . . . New Method, Book 1 (7th-llth 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

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

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 . . . . Siciliene
  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

Level V

Methods and Etudes:
  Simandl . . . New Method, Book 2 (2nd half)
  Bille . . . . Caprices
  Nanny . . . . Caprices
  Storch-Hrabe . . . 57 Studies, Vol. II
  Kruepzer . . . 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 I-IV, the use of the Internet for research (particularly in Analysis IV World Music study), and the use of computer music notation/synthesizer technology is also addressed in analysis courses, especially with respect to creative projects in composition and arranging. Sample syllabus material is available upon request for each of the eight courses listed above.

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

Levels of Achievement:

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

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

Levels of Achievement:

Music Analysis/Aural Skills II

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

II. AURAL SKILLS: EAR TRAINING
   TEXT: Ear training software, including EAR TRAINING: A TECHNIQUE FOR LISTENING (Benward), and PRATICA MUSICA
   MATERIAL COVERED:
   - Rhythmic dictation—more complex rhythms with syncopation
   - Identification of all intervals up to and including an octave, ascending or descending (review)
   - Melodic dictation—more complex melodies with skips up to and including a P8
   - Identification of major, minor, augmented and diminished triads played in four voices (root position and inversions)
   - Rhythmic dictation—triplet subdivisions of the beat dotted rhythms
Harmonic dictation involving diatonic chords in root position and inversions
2-part melodic dictation
Melodic error detection involving more complex melodies than in Theory I

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

Levels of Achievement:

Music Analysis/Aural Skills III

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

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

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 Concentration with Emphasis Groups: Composition Emphasis Group) or M.A. (Composition Emphasis Group) degrees:
I. AUDITIONS:
B.A. (General Concentration) 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:

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:

Music 336

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

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

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

III. MEDIUMS OF COMPOSITION for which students will compose will include:
   Solo piano or other instrument (required)
   Voice and piano (required)
   Solo orchestral instrument (required)
   Chamber ensembles of varying size and instrumentation
   As it is extremely important that students have the opportunity to hear their compositions, emphasis will be placed on the composition of works that can be played by available performing forces. Grading will be based upon craftsmanship, originality, accuracy and clarity of manuscript, and idiomatic nature of the instrumental / vocal writing.

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

Voice

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

I. Auditions:
   A. B.A. (General Concentration and Liberal Arts emphases) students must be qualified to begin at Level I in order to enter either program. For admission to the B.M. (Performance) 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. Voice Majors) must include literature of at least Level III difficulty.
   B. Senior recitals will include repertoire of at least Level III (B.A. General Concentration, 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.

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

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

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

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)

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 Concentration), B.M., or M.A. degrees.

I. Auditions:
A. B.A. (General Concentration) and B.M. (Performance) students must be qualified to begin at Level I in order to enter either program. For admission to the B.M. (Performance) 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. Performance) 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. Performance) 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

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

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

Level III

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

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

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

Level V

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


Pino, David D. The Clarinet and Clarinet Playing.


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


Chapters 1, 3, and 7.

Levels of Achievement for 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

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

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

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

Level V, graduate

Technique:
  Same as Level IV
  All minors scales in thirds

Methods:
  Weissenborn: Method for Bassoon
  50 Advanced Studies
  Bozza: 15 Etudes Journalieres
  Alponse Leduc: Bourdeau Grande Methode Complete (Paris)
Solos:
  - Bach/Hellyer: Three Suites for Bassoon
  - Charpentier: Grave
  - Hindemith: Sonate
  - Hummel: Concerto
  - Mozart: Concerto
  - von Weber: Concerto

Orchestral Excerpts: same as Level IV

Levels of Achievement for Oboe

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

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

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

**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
  Vaughan-Williams: Concerto
  Vivaldi: Sonata in G Minor

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

**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**

**Level I**

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

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

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

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

**Level II**

**Methods and Etudes:**
  Berbiguier18 Exercises
  BonaRhythmical Articulation
  CavallyMelodious and Progressive Studies (Book 2)
  MoyseDe La Sonorite
  Moyse25 Melodious Studies with Variations
  Reichert7 Daily Exercises
  WyePractice 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'Espagne
- Muczynski . . . . 3 Preludes

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

Level III

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

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

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

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

Supplementary work on piccolo and alto flute
Level IV

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

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

Unaccompanied Solos:
- Dahl . . . Variations on a Swedish Folk Tune
- 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

Level V

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

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

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

Supplementary work on piccolo and alto flute

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

Levels of Achievement for Saxophone

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

Level I

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

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

Level II

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

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

Level III

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

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

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

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