

Westfield State University
Department of Music
Student Handbook 2017-2018 (rev. 2/22/18)

General Information
Policies and Procedures



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University Mission

Westfield State University fosters intellectual curiosity, encourages critical thinking, inspires civic engagement, and promotes a global perspective. A public teaching institution offering quality programs in the liberal arts and sciences with complementing professional studies curricula, we are grounded in our founding principles of academic excellence and education all in a diverse and welcoming community. Westfield State develops the knowledge, skills, and character essential for students to reach their full potential and become responsible leaders in society. We contribute to the economic, social, and cultural vitality of the region.

Department Mission

The music curriculum is designed to prepare students for careers in music; to provide a full range of musical opportunities to music majors and non-majors; to maintain its state-approved program in music education which is outcome and competency-based; and to serve the campus and area communities through public performances, festivals, clinics, and educational opportunities.

Values

We commit ourselves to...

1. Treating all members of our community with dignity and respect.
2. Building community by being inclusive, supporting the personal development of all community members, and embracing multiple perspectives.
3. Maintaining excellence and integrity in all that we do.
4. Supporting civic engagement in local, regional, and global initiatives.
5. Making decisions in a transparent and collaborative manner.
6. Providing affordable public higher education.

About The Department

The Music Department is made up of over thirty distinguished faculty musicians, and approximately 80 music majors and minors. Our class sizes are small enough to allow for one-on-one attention in most of our learning environments, and our students and faculty have created a dynamic, supportive learning community. Whether you plan to pursue a career in teaching, or focus on jazz studies, classical performance, composition, music history, or general studies, there is a carefully designed program that will give you the background you need to work as a professional, and provide you with the knowledge and skills required to further your studies in graduate school.

Westfield State University is accredited by the National Council for Accreditation in Teacher Education (NCATE) and by the National Association of Schools of Music (NASM).

The Department of Music awards the Bachelor of Arts degree in music with several optional areas of concentration:

Music Education

Vocal Performance

Instrumental Performance

Music Composition

Jazz Studies

Music History

While most of our undergraduates have gone on to have professional careers in music, others have used their music study as an enriching foundation for other professional pursuits.

Performing opportunities for solo and ensemble playing abound for students at Westfield State University. Curricular ensembles include the University Chorus, Wind Symphony, Chorale, Music Theatre Workshop, Jazz Big Band, Jazz Guitar Ensemble, Small Jazz Ensemble, Percussion Ensemble, Classical Guitar Ensembles, String Ensemble, Saxophone Quartet, Flute Ensemble, Clarinet Ensemble, Low Brass Ensemble, Piano Ensemble, and numerous mixed chamber ensembles.

Westfield State University, Department of Music Faculty & Staff

Andrew Bonacci, Associate Professor, Chair *Music Theory and Composition*

B.M. State University of New York at Fredonia; M.M. University of Louisville; D.M.A., University of Kansas

Karen Ducharme, Administrative Assistant

B.A., Westfield State College

James Argiro, Lecturer, *Jazz Theory and Composition*

Hartford Conservatory; Institute of Audio Research; University of Southern California

Karen Atherton, Lecturer, *Music Education*

B.M., M.A. University of Massachusetts, Amherst

Timothy Atherton, Lecturer, *Trombone, Low Brass*

B.M., University of Massachusetts

Scott Bailey, Lecturer, *Accompanying*

B.M., State University of New York at Potsdam; M.M., University of Massachusetts

Felicia Barber, Assistant Professor, *Choral Studies, Music Education*

B.M., Oral Roberts University; M.M., Mansfield University; Ph.D., Florida State University

Scott Blanchard, Lecturer, *Theory and Composition*

B.A., Westfield State College; M.M., Bowling Green State University

Michael C. Brignolo, Lecturer, *Clarinet*

B.M., University of Massachusetts; M.M. University of Massachusetts

Mary Brown Bonacci, Associate Professor, *Voice*

B.M., M.M., Emporia State University; D.M.A., University of Kansas

Ellen Cogen, Lecturer, *Voice, Jazz Studies*

B.M., University of Massachusetts; M.M., New England Conservatory

Peter Coutsouridis, Assistant Professor, *Percussion*

B.M., Hartt College of Music-University of Hartford; M.M., Central Washington University;

D.M.A., Eastman School of Music

Jessica Foskitt, Lecturer, *Violin*

B.M., Texas Christian University, M.M., Hartt School of Music – University of Hartford

Thomas Gannon, Lecturer, *Horn*

B.M.Ed, Hartt College of Music-University of Hartford

Galina Gertsenzon, Assistant Professor, *Piano*

Diploma, Piatigorsky Music School-USSR; B.M., Baku College of Music-USSR; M.M., Gorky State Conservatory-USSR

Rachel Gibson, Associate Professor, *Music Education*

B.A. Boston University; M.A. Columbia University; Ph.D. University of Washington

Deborah Gilwood, Lecturer, *Piano*

B.F.A., State University of New York at Purchase; M.M., State University of New York at Stony Brook

Melissa Goldsmith, Lecturer, *Music History*

B.A., M.A. Smith College; MLIS Louisiana State University; Ph.D Louisiana State University

Rachel Juszcak, Lecturer, *Bassoon*

B.M., Butler University; M.M., Boston University

Karen LaVoie, Professor, Acting Chair, Fall 2016; *Trumpet, Conducting*,

B.S., University of Southern Maine; M.M., Western Michigan University;

D.M.A., University of Iowa

Sonya R. Lawson, Associate Professor, *Viola, Music History*

B.M., University of Memphis; M.M., University of Minnesota; Ph.D., University of Oregon

Joseph LaCreta, Lecturer, *Jazz Guitar*

B.M., M.M., University of Massachusetts Amherst

Theodore Levine, Lecturer, *Saxophone*

B.A., Westfield State College

Jeffrey Lynch, Lecturer, *Sound Recording Technology*

B.A., Westfield State College

John Mason, Lecturer, *Guitar*

B.A., Middlebury College

Edward Orgill, Assistant Professor, *Saxophone, Jazz Studies*

B.A., Eastern Washington University; M.M., University of Oregon; D.A., University of Northern Colorado

Lynn Paulella-Beard, Lecturer, *Voice, Musical Theatre*

B.M., Western Connecticut State University; M.A., New York University

Wayne Roberts, Lecturer, *Jazz Studies*

B.M., New England Conservatory of Music; M.M., The Juilliard School

Elaine Saloio, Lecturer, *Flute*

B.M., Boston Conservatory of Music; M.M., New England Conservatory of Music

Jason Schwartz, Lecturer, *Music Theory and Composition*

B.A., Westfield State University; M.M., The Hartt School of Music - University of Hartford

Allan Taylor, Lecturer, *Organ, Music Theory*

B.A., Trinity College; M.A., Smith College

Ellen Gilson Voth, Lecturer, *Composition*

B.M., Wheaton College; M.M., Westminster College of Rider University; D.M.A.,

The Hartt School of Music – University of Hartford

Adrienne Wade, Lecturer, *Cello*

B.M., University of Denver

Stephen Wade, Lecturer, *Oboe*

B.M., University of Lowell College of Music, M.M., New England Conservatory

PROFESSORS EMERITI

Floyd Corson, Professor Emeritus, *Music Education*

A.B. Boston University; M.M.Ed., Boston University

Peter J. Demos, Professor Emeritus, *Clarinet*

B.M., Michigan State University; M.M., Western Michigan University; A.Mus.D., University of Michigan

Catherine A. Dower, Professor Emerita, *Music History*

B.A., Hamlin University; M.M., Smith College; Ph.D., Catholic University of America

Theodore C. Davidovich, Professor, *Choral Activities*

A.A., Diablo Valley College; B.A., San Jose State University; M.M. New England Conservatory of Music; D.M.A., Stanford University

Daniel J. Koury, Professor Emeritus, *Music History*

B.M., M.M., Ph.D., Boston University

George L. Rogers, Professor, *Music Education*

B.S., Ohio State University; M.M., Ed., Indiana University; D.Mus.Ed., Indiana University

Health and Safety Statement

Westfield State University
Department of Music

The Department of Music at Westfield State University, as required by the National Association of Schools of Music, is obligated to inform students and faculty of health and safety issues, hazards, and procedures inherent in practice, performance, teaching, and listening both in general and as applicable to their specific specializations. This includes but is not limited to information regarding hearing, vocal and musculoskeletal health, injury prevention, and the use, proper handling, and operation of potentially dangerous materials, equipment, and technology.

The Department of Music continues to develop policies, protocols, and operational procedures to guard against injury and illness in the study and practice of music, as well as to raise the awareness among students and faculty of the connections between musicians' health, the suitability and safety of equipment and technology, and the acoustic and other health-related conditions in the University's practice, rehearsal, and performance facilities.

It is important to note that health and safety depends largely on personal decisions made by informed individuals. Each student is personally responsible for avoiding risk and preventing injuries to themselves.

Noise-Related Hearing Loss. Hearing health is essential to your lifelong success as a musician. Your hearing can be permanently damaged by loud sounds, including music. Technically, this is called Noise-Induced Hearing Loss (NIHL). Such danger is constant.

The closer you are to the source of a loud sound, the greater the risk of damage to your hearing mechanisms. Sounds over 85 dB in intensity (your typical vacuum cleaner) pose great risk to your hearing. Risk of hearing loss is based upon a combination of loudness intensity and duration.

Recommended maximum daily exposure times to sounds over 85 dB are as follows:

- 85 dB (vacuum cleaner, MP3 player at 1/3 volume) – 8 hours
- 90 dB (hair dryer) – 2 hours
- 94 dB (MP3 player at ½ volume) – 1 hour
- 100 dB (lawnmower, MP3 player at full volume) – 15 minutes
- 110 dB (power tools, rock concert) – 2 minutes
- 120 dB (jet engine at takeoff) without ear protection, damage is immediate

Certain behaviors (controlling volume levels in practice and rehearsal, avoiding noisy environments, turning down the volume, and wearing ear protection) reduce your risk of hearing loss. Be mindful of those MP3 ear buds as these pose a significant danger to hearing health (see chart above).

Day-to-day decisions can impact your hearing health, both now and in the future. Since sound exposure occurs both in and out of school, you also need to learn more and take care of your own hearing health on a daily, even hourly basis. The routine use of ear protection is paramount to protecting your hearing health.

Instrumentalists. There are many potential injuries that are related to playing an instrument, most of which are caused by overuse, repetitive strain, poor posture and improper positioning of the body, arms, legs, hands, fingers, etc. It is very important to consult a doctor if you are experiencing aches and pains or if you feel you're in danger of serious injury. Listed below are some of the most common injuries experienced by instrumentalists:

- Carpal Tunnel Syndrome: characterized by a tingling sensation or numbness of the thumb, index and middle finger.
- Tendinitis: inflammation or irritation of the tendons due to overuse or wrong posture/position.
- Bursitis: inflammation or irritation of tendons, muscles or skin.
- Quervain's Tenosynovitis: characterized by pain on the inside of the wrist and forearm.
- Thoracic Outlet Syndrome: may be either neurological or vascular; characterized by pain, swelling or puffiness

in the arms and hands, neck and shoulder pains, muscle weakness, difficulty gripping objects, muscle cramps and tingling or numbness in the neck and shoulders.

- Cubital Tunnel Syndrome: pain in the upper extremity such as the arm and elbow.

Observe the following

- Always warm up carefully and with patience.
- Take short breaks throughout your practice and rehearsal sessions to relax and stretch.
- Routinely evaluate your technique and pay attention to your body.
- Routinely evaluate your other activities (such as computer usage, etc.).

Instrument Hygiene. Sharing of instruments is routine in music schools, where students practice and perform on borrowed instruments throughout the year. Certain basic considerations and recommendations for standard operating procedures regarding shared instruments are as follows:

- All students should have their own instrument if possible.
- All students should have their own mouthpiece if possible.
- All students and faculty sharing reed instruments **MUST** have their own individual reeds. Reeds should **NEVER** be shared.
- If instruments must be shared in class, alcohol wipes or disinfectant solution should be available for use among different people. Each user must understand that regular cleaning of these musical instruments is required in order to practice proper hygiene.

Singers. In order to maintain a healthy voice, you must maintain a healthy body. Get regular exercise - yoga, swimming, walking, and biking are excellent activities for vocalists. Hydration is very important: it is recommended that singers consume 100 ounces of water daily, and avoid alcohol, caffeine, and soft drinks.

Avoid illness! Wash your hands regularly, limit contact with surfaces in public whenever possible, disinfect your hands after sneezing, coughing, or touching surfaces that might collect germs.

Warm up the body prior to singing with special attention to release for head and neck, jaw, tongue and face muscles. Train your voice to meet the workload your singing demands. Develop stamina through regular vocal strength and endurance training guide by your instructor.

Prevent vocal abuse:

- Avoid smoking of any kind. Super heated chemically charged smoke passes directly over the vocal folds.
- Avoid excessive loud talking, harsh laughter, yelling and noisy environments.
- Avoid cold medications containing pseudoephedrine as it can contribute to dehydration. NSAID pain relievers pose potential problems for singers, as does alcohol consumption, especially red wine.
- Avoid overuse: practice in short, efficient sessions. If you feel your voice is tired, STOP SINGING and rest for today. If you “mark” your rehearsals when ill, you can be more certain you will be able to sing well for the performance.
- Stop singing before you tire. Good, efficient habits are reinforced in this way.

For excellent information on voice disorder prevention, visit the following link:

http://www.voicefoundation.org/index.php?option=com_content&view=article&id=106%3Avoice-disorder-prevention&catid=47%3Avoice-problems&Itemid=49

Like many health-related issues, prevention is much easier and less expensive than cures. Take time to read available information concerning injuries associated with your rt.

Resources. Students will find the following books helpful:

- Conable, Barbara. *What Every Musicians Needs to Know About the Body* (GIA Publications, 2000)
- Klickstein, Gerald. *The Musician's Way: A Guide to Practice, Performance, and Wellness* (Oxford, 2009)
- Norris, Richard N. *The Musician's Survival Manual*

Policies and Procedures

RECITAL ATTENDANCE AND PERFORMANCE (MUSC 0279)

All music majors are required to complete with a passing grade six semesters of MUSC0279, Recital Attendance and Performance. Students are required to perform in a solo capacity at least once each year in a public departmental recital. Music minors may perform in a departmental recital at the discretion of the applied instructor. Each student registered for this class must be a stagehand or usher for one music department performance per semester. Attendance in MUSC 0279 is REQUIRED (students allowed only one absence per semester).

Spring 2018: Performances for this class are on Mondays at 12:35pm.

STUDIO CLASS ATTENDANCE POLICY

Studio class is part of your lesson grade and is not associated with the recital attendance class. Every student taking lessons must attend studio class and participate regularly. **You are allowed 1 absence.** Every class that you miss after 1 will decrease your semester grade by half a grade. For example, if you had an “A” and miss 2 classes, your grade drops to an “A-“, 3 classes missed = “B+”, etc. If you show up for class more than 5 minutes late, or leave early, it will be counted as an absence.

JURY, RECITALS, AND PERFORMANCE ATTIRE

Department Recitals, evening concerts, and juries are all important performances and your attire should reflect the professionalism with which you perform.

*** Please remember that any student, major or minor, who takes an applied music lesson must play a jury at the end of the semester.**

ENSEMBLE REQUIREMENTS (7 credits)

Music Majors must enroll in **Eight** semesters (Music Minors require **Four**) of one of the following ensembles, as assigned by the department, to run concurrently with eight (four) semesters of applied lessons:

- MUSC 0141 University Chorus
- MUSC 0143 Wind Symphony
- CCGS Orchestra

(Note: All music majors must enroll in University Chorus for a minimum of two semesters.)

Music Majors must enroll in **Six** semesters of a second ensemble from the following list, to run concurrently with six semesters of applied lessons:

- MUSC 0140 Chorale
- MUSC 0141 University Chorus
- MUSC 0143 Wind Symphony
- MUSC 0145 Jazz Big Band
- MUSC 0146 Jazz Vocal Ensemble
- MUSC 0240 Classical Guitar Quartet or Trio
- MUSC 0240 Opera/Music Theatre Workshop
- MUSC 0240 Chamber Ensemble
- MUSC 0240 Percussion Ensemble
- MUSC 0240 Piano Ensemble
- MUSC 0240 String Ensemble
- MUSC 0269 Small Jazz Ensemble

The Music Department also offers elective ensembles on a regular basis.

These ensembles include, but are not limited to: Clarinet Ensemble, Flute Ensemble, Jazz Quartet, Low Brass Ensemble, Saxophone Quartet, Trumpet Ensemble, Woodwind Quintet, and various mixed chamber ensembles.

All pianists with a major emphasis in piano are required to enroll in MUSC 0240, Piano Ensemble, each semester they are enrolled in applied piano lessons. Music minors with an emphasis in piano may qualify to enroll in MUSC 0240 at the discretion of the applied instructor.

All instrumental music students are encouraged to have a minimum of three chamber ensemble experiences (standard repertoire) in varied formats throughout the course of completing their program requirements (each approved by the academic advisor and the applied music instructor).

Music Education students are encouraged, but not required, to participate in ensembles during the semester of their practicum.

SEMESTER JURIES

Semester Juries will be evaluated by a jury panel comprised of the major instructor and other music faculty, using established grading criteria which are listed below.

Each student must provide copies of the music, a repertoire list, and a Jury Evaluation sheet for each member of the jury panel.

The *Jury* grade is calculated by averaging all of the grades submitted by the panel. The *Semester* grade, which is heavily influenced by the jury grade, will be determined by the instructor. The applied instructor must issue a semester grade that is within one letter grade higher or lower than the jury grade.

Juniors and Seniors who are Performance and Jazz Concentration majors are exempt from Juries during the semester in which the Junior or Senior Recital* is presented. The Recital grade replaces the Jury grade in such instances.

*Please see College Catalog.

Grading for each Applied Music Level will be based on the following criteria:

1. Student's **improvement** over the course of the semester in compliance with the appropriate levels (I-VIII).
2. The quality of the student's **preparation** for lessons, departmental recitals, studio class seminars, and juries. It should be evident that the student will have practiced and worked to apply the concepts and issues previously discussed.
3. The quality of the student's **performance** in lessons, studio class, departmental recitals, and juries.
4. The **attitude** and the quality of the student's **participation**, both musical and verbal, in lessons and studio class seminars.
5. **Attendance** at lessons, studio class seminars, and juries. Every student taking lessons must attend studio class and participate regularly. **You are allowed 1 absence.** Every class that you miss after 1 will decrease your semester grade by half a grade. For example, if you had an "A" and miss 2 classes, your grade drops to an "A-", 3 classes missed = "B+", etc. If you show up for class more than 5 minutes late, or leave early, it will be counted as an absence.
6. **Promptness and preparedness** for lessons, studio class seminars and juries; being on time with all the materials needed (music, pencil, instrument).

VOICE JURIES

All voice students receive exposure to technique, musicianship, and repertoire during each semester of study. Juries are opportunities for the student to be evaluated by the entire voice faculty and to receive feedback. Each semester of applied voice will include **at least 6 pieces of repertoire** studied for freshman and minors, with additional repertoire for majors and performance majors. *Study* indicates exposure, understanding and preparation of a selection without the continued refinement and memorization required for performance. *Preparation* for performance entails memorization, and thorough study and coaching with the instructor; as well as rehearsal collaboration with a pianist and the instructor.

All Students: Levels I - VIII:

- Study 6 or more selections of appropriate literature each semester
- Prepare the required number of selections for jury (see table below) with your instructor and collaborative pianist.
- Vocal music performances other than chamber music are to be memorized.
- Auditors will choose selections to be heard. If more than one piece is to be heard, performer may choose initial selection.

Voice Jury Requirements:

Degree	Jury Requirement	Literature Requirements
Minors	Jury is required	Prepare 3 pieces Perform 1
Secondary instrument	Jury is required	Prepare 3 pieces Perform 2
Education and Composition Majors	Jury is required	Prepare 5 pieces Perform 2
Performance Major	Jury is required*	Prepare 5 pieces Perform 2

*Except semesters in which a Junior or Senior Recital is performed

CHECKLIST FOR MUSIC EDUCATION CONCENTRATION

(see the Music Education Concentration Handbook for further details)

First Year

_____ MTEL: Communications and Literacy Test after successful completion of English Composition I and II

_____ Scan (as .pdf) MTEL results (Communications and Literacy Test) and send to Coordinator of Music Education

Second Year

_____ Music Education Entrance Jury (second semester)

Third Year

_____ Music MTEL after successful completion of:
- Music Curriculum and Instruction
- Music History 1 and 2 or Music History Review

_____ Scan (as .pdf) MTEL results (Music Subtest) and send to Coordinator of Music Education

_____ Consider practicum placements while completing field observations

Fourth Year: First semester

_____ Meet with Coordinator of Music Education for advising to discuss practicum placements

Fourth Year: Second semester (or semester prior to the student teaching practicum)

_____ Meet with Coordinator of Music Education within first two weeks of semester

_____ Align yourself with two supervising practitioners (teachers)

_____ Music Education Exit Jury

_____ Apply for Student Teaching by the due date

ADVISING

Advisors are not *just* there to meet with once a semester to figure out your classes. They should be the person that you go to most frequently to talk about curriculum, plans for the future, questions about scheduling, etc.

Watch your email for announcements about advising and read the course offering bulletin for when your week for advising occurs. You must sign up for an advising time with your advisor. If you do not show up at your time, then you will not be advised until after all the freshman, which means you probably won't get many, if any, of the core liberal arts classes you want. If you cannot make posted times for advising, contact your advisor immediately to work out a time.

RECITAL POSTERS

All recital posters must be approved by the chair before they are posted.

EMAIL

Check your WSU email account regularly. That is the only email address the department will use to communicate with you. Remember that it is extremely important to maintain professionalism when writing e-mails to faculty, staff, and school teachers. Take the time to write thoughtful and appropriate e-mails.

LOCKERS

Every music student may have a locker. The university provides the locks. Locker assignments and locks may be made in the departmental office for a refundable \$10.00 deposit. The deposit will NOT be refunded if the student fails to clean out the locker or loses the lock.

PRACTICE ROOMS

Practice rooms are available to students on a first-come-first-served basis, and are only available to music majors and minors. If any student asks you for entry, please send them to the music office for appropriate permission. Please do not leave your instruments or personal belongings in that practice room to "reserve" it. No food or drink is allowed in the practice rooms at any time (except for water), and of course never put any personal items (other than music) on the pianos.

REHEARSAL ROOMS

Please note that Catherine Dower Center rooms 120, 127, 134 and 249 are rehearsal rooms as well as studio rooms. No food or drink (other than bottles water) is allowed in these rooms, and again, please do not leave your personal belongings in these rooms.

FACULTY MAILSLOTS

Mailslots for the Music Faculty are located in Dower 101 (the Music Department office).

DOWER MAIN OFFICE 101

This is a shared office space for Karen Ducharme, Music Department Administrative Assistant and Callie Hutchinson, Art/Theatre Administrative Assistant. The office hours are 8:00am-4:00pm and the office will be locked from 12:00pm-1:00pm for lunch. Please be considerate to the work environment when you are in the office.

ACCOMPANYING AT WESTFIELD STATE UNIVERSITY

Scott Bailey, staff coach/accompanist

Westfield State University provides a full-time coach/accompanist for all of the departmental accompanying needs. Applied area instructors are encouraged to have students sign up for regular ½ hour time slots to meet with Mr. Bailey to rehearse for juries, junior/senior performance recitals, departmental recitals, or studio class. If you sign up for a recurring weekly time and fail to show up twice without notifying Mr. Bailey in advance, you will lose your regular time for the semester. Mr. Bailey also takes on the responsibilities of accompanying the University Chorale, University Chorus, and Music Theater Workshop.

Priority:

The goal in terms of scheduling is to provide adequate time to each student as warranted by their degree programs, their instrument, and the amount that the student is expected to perform. In terms of preference, the following priority scale will be in effect:

- Those who are preparing for a Departmental Recital
- Those who are preparing for a studio class performance
- Those who are preparing for a junior or senior performance recital
- Performance Majors
- Voice Lessons/Instrumental Lessons
- Individual Vocal Coachings
- Individual Instrumental Coachings (majors and minors)

Studio Class:

Mr. Bailey is available for all M/W 12:30 – 1:30 studio classes. For voice studio split classes, he will play for whichever studio class is in Dever. Applied instructors are encouraged to have students work with Mr. Bailey prior to studio class and to have him perform with students in the class.

Recitals and juries:

Mr. Bailey will play for your junior or senior performance degree recitals. Non-degree recitals (elective recitals for non-performance majors) are **not** covered by the staff accompanist's job responsibilities. These recitals are not part of the general curriculum for non-performance majors and therefore do not apply to Mr. Bailey's work load. If you elect to do a recital which requires accompaniment, you are responsible for finding and compensating an accompanist (student or otherwise). Mr. Bailey is available to coach students preparing a recital along with student pianists on accompanying repertoire or chamber music, but is not responsible for playing or performing the repertoire outside of a jury, studio class, or departmental recital.

Mr. Bailey IS responsible for playing for your jury at the end of the semester as needed, for any departmental recital in which you perform, or for performance in your studio class.

Etiquette:

Students and instructors should be aware that proper notice should be given to the accompanist in order to allow substantial time for practice and preparation. Music should be provided before a rehearsal, not AT the rehearsal. For a studio or departmental recital performance, music should be provided no later than two weeks prior to the performance.

APPLIED MUSIC REQUIREMENTS (12 credits)

Music majors are required to complete eight semesters of applied lessons. Applied music study requires a jury examination every semester for music majors and for music minors, as well as for those students enrolled in a required secondary applied lesson. Students are required to perform regularly in studio classes.

Students who present a curricular recital are not required to present a jury during the semester of the recital. Non-degree recitals still require a jury at the end of the semester. All students who wish to present a recital (degree or elective) must pass a pre-recital hearing not less than three weeks prior to the recital (a minimum of three faculty members must be present at the hearing). **See Recital Guidelines and Forms for more information.**

(Note: Music Education students are exempt from their eighth semester of applied lessons and ensemble if enrolled in MUSC 0328 Practicum.)

APPLIED LEVELS AND COURSE NUMBERS

Students in the Music Minor Concentration will enroll in the following sequence of applied study:

MUSC 0170	APPLIED MUSIC MINOR I	(.5 CREDIT)
MUSC 0171	APPLIED MUSIC MINOR II	(.5 CREDIT)
MUSC 0172	APPLIED MUSIC MINOR III	(.5 CREDIT)
MUSC 0173	APPLIED MUSIC MINOR IV	(.5 CREDIT)
MUSC 0270	APPLIED MUSIC MINOR V	(.5 CREDIT)
MUSC 0271	APPLIED MUSIC MINOR VI	(.5 CREDIT)
MUSC 0272	APPLIED MUSIC MINOR VII	(.5 CREDIT)
MUSC 0273	APPLIED MUSIC MINOR VIII	(.5 CREDIT)

Students in the Music Major Concentration will enroll in the following sequence of applied study:

MUSC 0174	APPLIED MUSIC MAJOR I	(1 CREDIT)
MUSC 0175	APPLIED MUSIC MAJOR II	(1 CREDIT)
MUSC 0176	APPLIED MUSIC MAJOR III	(1 CREDIT)
MUSC 0177	APPLIED MUSIC MAJOR IV	(1 CREDIT)
MUSC 0274	APPLIED MUSIC MAJOR V	(2 CREDITS)
MUSC 0275	APPLIED MUSIC MAJOR VI	(2 CREDITS)
MUSC 0276	APPLIED MUSIC MAJOR VII	(2 CREDITS)
MUSC 0277	APPLIED MUSIC MAJOR VIII	(2 CREDITS)

Students in the Performance Concentration will enroll in the following sequence beginning with level V:

MUSC 0374	APPLIED MUSIC MAJOR V	(2 CREDITS)
MUSC 0375	APPLIED MUSIC MAJOR VI	(2 CREDITS)
MUSC 0376	APPLIED MUSIC MAJOR VII	(2 CREDITS)
MUSC 0377	APPLIED MUSIC MAJOR VIII	(2 CREDITS)

Students in the Composition Concentration will enroll in the following sequence of study beginning in the Sophomore year:

MUSC 0214	COMPOSITION I	(1 CREDIT)
MUSC 0215	COMPOSITION II	(1 CREDIT)
MUSC 0216	COMPOSITION III	(1 CREDIT)
MUSC 0314	ADVANCED COMPOSITION I	(1 CREDIT)
MUSC 0315	ADVANCED COMPOSITION II	(1 CREDIT)

JURY EVALUATION SHEET

Name: _____ **Semester: F/S 20** _____

Semester's Report for Applied Music Lessons

Applied Instructor: _____ **Instrument:** _____

- Make sure you attach a copy of your repertoire list to the jury sheet.
- Please bring the correct amount of jury sheets (one for each faculty member) to your jury.

Selections to be performed on this jury:

Technical Work Offered:

Title: _____ Composer: _____ (scales, etudes, etc.)

Title: _____ Composer: _____

Title: _____ Composer: _____

Title: _____ Composer: _____

Title: _____ Composer: _____

Adjudicator Comments:

Jury Faculty Signature: _____

Jury Grade: _____

For Performance qualifying juries, circle one: Accept / Decline

For audition into the major, circle one: Accept / Decline

Student's Signature: _____

(I have read and understood the comments.)

RECITAL INFORMATION

Catherine Dower Departmental Recitals will be held on Wednesdays at 5:00pm in Dever Stage, Parenzo Hall during the Fall 2017 semester. NEW for the Spring 2018 semester, the Recitals will be held on Mondays at 12:35pm. The performance dates will be indicated on the Course Syllabus. The Music Office must receive a completed Program Information Form, signed by their Applied Instructor, at least one week prior to the performance date.

DEPARTMENTAL RECITAL PROGRAM INFORMATION

Please hand this form in at least one week prior to your performance.

DATE OF DEPARTMENTAL RECITAL PERFORMANCE _____

NAME _____

INSTRUMENT _____

VOICE RANGE _____

Translations are due to Karen Ducharme as an attached Word Document 2 weeks prior to the recital.

YEAR OF GRADUATION _____

NAME OF COMPOSITION _____

HOW MANY MINUTES IS THIS COMPOSITION? _____

MOVEMENTS IN COMPOSITION _____

NAME OF COMPOSER _____

DATES OF COMPOSER _____

ACCOMPANIST _____

If you are performing with an ensemble, please list the performers on the other side of this form.

INSTRUCTORS' SIGNATURE _____ Date _____

STUDENT RECITALS: DEGREE AND NON-DEGREE

The first step in preparing for a degree or non-degree recital is to talk to Karen Ducharme in the music office to reserve a potential recital date. This must be done **prior to the start of the semester**. You **must** be enrolled in an applied lesson the semester of your recital.

Pre-Recital Hearing: All students wishing to give a degree or non-degree recital must pass a Pre-Recital Hearing not less than three weeks prior to the performance. **A minimum of three faculty members must be present at the hearing.**

At your Pre-Recital Hearing, the entire recital must be fully prepared and memorized (when appropriate). Students must also submit a typed program (composition title, movements, composers, dates, etc.) at this time, along with translations and program notes.

You and your applied instructor are responsible for scheduling the date and time of the pre-recital hearing, ensuring that appropriate faculty members are available. You must then finalize a room assignment with Karen Ducharme.

Following the Recital Hearing, the faculty will make recommendations based on your performance. Outcomes will include one of the following:

- approve of your recital (meaning that you are free to go ahead and give it)
- require that you postpone your recital (meaning that they feel you will be ready with more work; in this case, you will need to schedule a second Pre-Recital Hearing with the same material)
- require that you cancel your recital. “decline” (see form)

RECITAL APPLICATION

This application must be submitted within the first 2 weeks of the semester of your anticipated recital date.

Name _____ Instrument _____

Instructor _____ Instructor Signature _____ Date _____

Junior Recital _____ Senior Recital _____

Degree _____ Non-Degree _____ Course Number MUSC _____

Is this a shared recital? _____

Name of student sharing recital _____

Hearing Date _____

Room _____

Committee: I agree to attend the recital hearing.

Applied Teacher _____ Signature _____

2. _____ Signature _____

3. _____ Signature _____

4. _____ Signature _____

Accompanist _____ Signature _____

Collaborative Artists

1. _____ Signature _____

2. _____ Signature _____

3. _____ Signature _____

4. _____ Signature _____

Others (such as choir members) can be listed on the back with signatures.

Recital Date and Time _____

Performance Space Requested _____

Recital Date and Time Confirmation thru EMS Yes ___ No ___

Date _____

Karen Ducharme's signature _____

PRE-RECITAL HEARING FORM

Student Name _____ Indicate Instrument or Voice _____

Type of Recital: Non-Degree _____ Junior _____ Senior _____

Date of Hearing _____ Proposed Recital Date _____

Accompanist _____

Comments:

Applied Instructor _____

Committee Member _____

Committee Member _____

Committee Member _____

Circle One: Approve Decline Postpone

If Decline or Postpone was decided, please indicate piece(s) and reason(s) on the back of this form.

COMMON CORE REQUIREMENTS

	<u>Credits</u>	<u>Semester Taken</u>	<u>Grade</u>
HUMANITIES (18 credits, 6 from each area)			
English Composition (6 cr.)			
1. ENGL 0101 English Composition I	3.0	_____	_____
2. ENGL 0102 English Composition II	3.0	_____	_____
Literary and Philosophical Analysis (6 cr.)			
1.	3.0	_____	_____
2.	3.0	_____	_____
Appreciation of the Arts (6 cr.)			
1. MUSC 0103 Music Appreciation	3.0	_____	_____
2.	3.0	_____	_____
SOCIAL SCIENCE (12 credits, 3 must be US History)			
US History & Government (at least 3 cr.)			
1.	3.0	_____	_____
Social Understanding (9 cr. Maximum)			
1.	3.0	_____	_____
2.	3.0	_____	_____
3.	3.0	_____	_____
MATH/APPLIED ANALYTICAL (6 cr.)			
Traditional Mathematics			
1.	3.0	_____	_____
Traditional or Applied Analytical			
1.	3.0	_____	_____
SCIENCE SECTION (7 credits, 4 must be lab science)			
Laboratory Science			
1.	4.0	_____	_____
Lab or Allied Science			
1.	3.0	_____	_____
DIVERSITY (6 credits, 3 from each area)			
1. Global	3.0	_____	_____
2. US	3.0	_____	_____

GENERAL REQUIREMENTS/MUSIC MAJOR (54 credits)

		<u>Credits</u>	<u>Semester Taken</u>	<u>Grade</u>
MUSC 0111	Music Theory I	2.0	_____	_____
MUSC 0112	Music Theory II	2.0	_____	_____
MUSC 0211	Music Theory III	2.0	_____	_____
MUSC 0212	Music Theory IV	2.0	_____	_____
MUSC 0113	Sightsinging/Eartraining I	2.0	_____	_____
MUSC 0114	SS/ET II	2.0	_____	_____
MUSC 0213	SS/ET III	2.0	_____	_____
MUSC 0223	SS/ET IV	2.0	_____	_____
MUSC 0152	Class Piano I	.5	_____	_____
MUSC 0153	Class Piano II	.5	_____	_____
MUSC 0252	Class Piano III (or MUSC 0267- jazz)	.5	_____	_____
MUSC 0253	Class Piano IV (or MUSC 0268 - jazz)	.5	_____	_____
MUSC 0200	Music History I	3.0	_____	_____
MUSC 0201	Music History II	3.0	_____	_____
MUSC 0230	Basic Conducting	2.0	_____	_____

One of the following:

MUSC 0300	Music in the Mid. Ages and Renaissance	3.0	_____	_____
MUSC 0301	Music in the Baroque and Classical	3.0	_____	_____
MUSC 0302	Music in the Romantic Era	3.0	_____	_____
MUSC 0303	Music in the Twentieth Century	3.0	_____	_____
MUSC 0304	American Music	3.0	_____	_____
MUSC 0306	Advanced Jazz History	3.0	_____	_____

Additional Requirements (3.0 credits)

Vocal Students

MUSC 0130	Lyric Diction I	1.0	_____	_____
MUSC 0131	Lyric Diction II	1.0	_____	_____
MUSC 0174	Applied Piano I*	1.0	_____	_____

Instrumental Students

Non-ensemble music elective(s)				
_____	_____	_____	_____	_____

*upon completion of MUSC 0253 (Class Piano IV)

Note: All Music Majors must enroll in MUSC 0141 University Chorus for a minimum of 2 semesters

MUSC 0143	University Chorus	.5	_____	_____
MUSC 0143	University Chorus	.5	_____	_____

MUSC 0279	Recital Attendance	.5	_____	_____
MUSC 0279	Recital Attendance	.5	_____	_____
MUSC 0279	Recital Attendance	.5	_____	_____
MUSC 0279	Recital Attendance	.5	_____	_____
MUSC 0279	Recital Attendance	.5	_____	_____
MUSC 0279	Recital Attendance	.5	_____	_____

Large Ensemble (MUSC 0143/MUSC 0141/CCGS)

_____	.5	_____	_____
_____	.5	_____	_____
_____	.5	_____	_____
_____	.5	_____	_____
_____	.5	_____	_____
_____	.5	_____	_____
_____	.5	_____	_____
_____	.5	_____	_____
_____	.5	_____	_____

Second Ensemble (from approved list)

.5	_____	_____
.5	_____	_____
.5	_____	_____
.5	_____	_____
.5	_____	_____
.5	_____	_____

Note: The second ensemble runs concurrently with 6 semesters of applied lessons

Note: Eighth semester of large ensemble not required of music education concentration

Note: Piano majors must enroll in MUSC 0240 (Piano Ensemble) every semester enrolled in lessons

Elective Ensembles (optional)

_____	.5	_____	_____
_____	.5	_____	_____
_____	.5	_____	_____
_____	.5	_____	_____
_____	.5	_____	_____
_____	.5	_____	_____
_____	.5	_____	_____
_____	.5	_____	_____

Applied Lessons

1. MUSC	1.0	_____	_____	5. MUSC	2.0	_____	_____
2. MUSC	1.0	_____	_____	6. MUSC	2.0	_____	_____
3. MUSC	1.0	_____	_____	7. MUSC	2.0	_____	_____
4. MUSC	1.0	_____	_____	8. MUSC	2.0	_____	_____

Note: Music Ed. students are exempt from the 8th semester of applied lessons if enrolled in MUSC 0328 Practicum

Note: Music majors and minors enrolled in Applied Lessons must also concurrently register for MUSC 0280 Music Studio.

1. MUSC 0280 Music Studio	0.0	_____	_____
2. MUSC 0280 Music Studio	0.0	_____	_____
3. MUSC 0280 Music Studio	0.0	_____	_____
4. MUSC 0280 Music Studio	0.0	_____	_____
5. MUSC 0280 Music Studio	0.0	_____	_____
6. MUSC 0280 Music Studio	0.0	_____	_____
7. MUSC 0280 Music Studio	0.0	_____	_____
8. MUSC 0280 Music Studio	0.0	_____	_____

Student/Advisor Checklist

Name _____

COMPOSITION (18 credits)

Note: Admission is dependent upon completion of piano proficiency, MUSC 0214 (Comp I) w/a min. grade of B, and an acceptable portfolio. Students must maintain a 3.0 GPA in Theory and Composition coursework.

		<u>Credits</u>	<u>Semester Taken</u>	<u>Grade</u>
MUSC 0214	Music Composition I	1.0	_____	_____
MUSC 0215	Music Composition II	1.0	_____	_____
MUSC 0216	Music Composition III	1.0	_____	_____
MUSC 0314	Advanced Composition I	1.0	_____	_____
MUSC 0315	Advanced Composition II	1.0	_____	_____
MUSC 0217	Orchestration	2.0	_____	_____
Music Theory or Music History Electives		3.0	_____	_____
MUSC 0312	Form and Analysis	2.0	_____	_____
MUSC 0303	Music in the Twentieth Century	3.0	_____	_____
MUSC 0235	Music Technology	1.0	_____	_____
MUSC 0378	Senior Recital/Composition	0.0	_____	_____
One of the following courses:				
MUSC 0330	Choral Conducting			
	Or			
MUSC 0331	Instrumental Conducting	2.0	_____	_____

JAZZ STUDIES (18 credits)

Note: Jazz Studies Concentration may substitute MUSC 0267/0268 (Functional Jazz Piano I & II) for Class Piano II & IV

		<u>Credits</u>	<u>Semester Taken</u>	<u>Grade</u>
MUSC 0125	Jazz Performance Lab	1.0	_____	_____
MUSC 0235	Music Technology	1.0	_____	_____
MUSC 0264	Jazz Theory I	2.0	_____	_____
MUSC 0265	Jazz Theory II	2.0	_____	_____
MUSC 0282	Improvisation I	1.0	_____	_____
MUSC 0283	Improvisation II	1.0	_____	_____
MUSC 0362	Improvisation III	1.0	_____	_____
MUSC 0363	Improvisation IV	1.0	_____	_____
MUSC 0368	Improvisation V	1.0	_____	_____
MUSC 0360	Jazz Comp. and Arranging I	2.0	_____	_____
MUSC 0361	Jazz Comp. and Arranging II	2.0	_____	_____
MUSC 0306	Advanced Jazz History	3.0	_____	_____
Senior Recital		0.0	_____	_____

MUSIC EDUCATION (41.5-42 credits)

Note: Admission to the Music Education concentration is dependent on completion of the piano proficiency requirement and completion of an entrance jury examination.

Note: Admission and retention in the Music Education program is dependent on: an overall GPA of 2.8; a 2.8 GPA in Applied Music, and a 3.0 in pedagogy coursework (courses indicated by *)

Note: All Music Education students must pass a pre-practicum jury exam in the semester preceding the practicum.

Note: In order to be eligible for student teaching (practicum), a student must have completed all required course and field work, have an overall GPA of 2.8 (including transfer work), and have a passing grade in the appropriate MTEL (i.e., Communication and Literacy and subject matter tests)

Pedagogical Coursework	<u>Credits</u>	<u>Semester Taken</u>	<u>Grade</u>
*MUSC 0221 Introduction to Music Education	3.0	_____	_____
*MUSC 0322 Elementary Music Methods	3.0	_____	_____
*PSYC 0206 Educational Psychology	3.0	_____	_____
*EDUC 0221 Intro to Students w/Exceptional Learning Needs	3.0	_____	_____
EDUC 0363 Sheltered English Immersion	3.0	_____	_____

Required College Core Coursework

PSYC 0101 Intro to Psychology (Sociology Core)	3.0	_____	_____
EDUC 0380 Multicultural Education (US Diversity)	3.0	_____	_____

VOCAL TRACK:

MUSC 0312 Form and Analysis	2.0	_____	_____
MUSC 0330 Choral Conducting	2.0	_____	_____
MUSC 0319 Vocal Techniques and Pedagogy	3.0	_____	_____
*MUSC 0333 Choral Music Education	3.0	_____	_____
MUSC 0328 Practicum K-12	12.0	_____	_____

Instrument Classes:

1. MUSC	.5	_____	_____
2. MUSC	.5	_____	_____
3. MUSC	.5	_____	_____
4. MUSC	.5	_____	_____

INTRUMENTAL TRACK:

MUSC 0312 Form and Analysis	2.0	_____	_____
MUSC 0156 Voice Class	.5	_____	_____
MUSC 0331 Instrumental Conducting	2.0	_____	_____
*MUSC 0332 Instrumental Music Education	3.0	_____	_____
MUSC 0328 Practicum K-12	12.0	_____	_____

Instrument Classes:

1. MUSC	.5	_____	_____
2. MUSC	.5	_____	_____
3. MUSC	.5	_____	_____
4. MUSC	.5	_____	_____
5. MUSC	.5	_____	_____
6. MUSC	.5	_____	_____
7. MUSC	.5	_____	_____
8. MUSC	.5	_____	_____

MUSIC HISTORY (18 credits)

Note: Students enrolled in the Music History concentration must maintain a 3.0 GPA in all of their Music History Course work.

		<u>Credits</u>	<u>Semester Taken</u>	<u>Grade</u>
MUSC 0312	Form and Analysis	2.0	_____	_____
MUSC 0205	Intro to Music Scholarship	1.0	_____	_____
Three of the following courses: (9 credits)				
MUSC 0300	Music in the Mid. Ages and Renaissance	3.0	_____	_____
MUSC 0301	Music in the Baroque and Classical	3.0	_____	_____
MUSC 0302	Music in the Romantic Era	3.0	_____	_____
MUSC 0303	Music in the Twentieth Century	3.0	_____	_____
MUSC 0304	American Music	3.0	_____	_____
MUSC 0306	Advanced Jazz History	3.0	_____	_____

Note: Each of the required 300-level music history seminars listed are in addition to the seminar required of all music majors in the General Requirements

One of the following courses: (3 credits)

LFRE 0101	French I	3.0	_____	_____
LITA 0101	Italian I	3.0	_____	_____
LGER 0101	German I	3.0	_____	_____

One of the following courses: (3.0 credits)

MCES 0101	Intro to Multicultural and Ethnic Studies	3.0	_____	_____
SOCI 0200	Cultural Anthropology	3.0	_____	_____
ENGL 0240	Cultural Studies	3.0	_____	_____
ENGL 0276	Writing About the Arts	3.0	_____	_____
ENGL 0303	Persuasive Communication	3.0	_____	_____
ENGL 0347	Advanced Critical Writing	3.0	_____	_____
HIST 0209	19 th C Europe	3.0	_____	_____
HIST 0240	History of Russia II	3.0	_____	_____
HIST 0263	US Women's History	3.0	_____	_____
HIST 0264	African-American History	3.0	_____	_____
HIST 0277	Latin America Since 1800	3.0	_____	_____
PHIL 0217	Philosophy and Film	3.0	_____	_____

PERFORMANCE - INSTRUMENTAL (18 credits)

Note: Students must audition for admission into this concentration by passing a qualifying jury upon completion of MUSC 0175 Applied Lesson II. Performance students enroll in 300-level applied music lessons.

		<u>Credits</u>	<u>Semester Taken</u>	<u>Grade</u>
Choose two of the following courses under advisement (6)				
MUSC 0300	Music in the Mid. Ages and Renaissance	3.0	_____	_____
MUSC 0301	Music in the Baroque and Classical	3.0	_____	_____
MUSC 0302	Music in the Romantic Era	3.0	_____	_____
MUSC 0303	Music in the Twentieth-Century	3.0	_____	_____
MUSC 0304	American Music	3.0	_____	_____
MUSC 0306	Advanced Jazz History	2.0	_____	_____

Note: Each of the required 300-level music history seminars listed are in addition to the seminar required of all music majors in the General Requirements

MUSC 0312	Form and Analysis	2.0	_____	_____
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Choose one of the following courses: (3.0 credits)

LFRE 0101	French I	3.0	_____	_____
LITA 0101	Italian I	3.0	_____	_____
LGER 0101	German I	3.0	_____	_____

Music Theory and Composition Elective(s)		2.0	_____	_____
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One of the following courses: (2.0 credits)

MUSC 0330	Choral Conducting	2.0	_____	_____
MUSC 0331	Instrumental Conducting	2.0	_____	_____

Music Electives (3.0 Credits)		3.0	_____	_____
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MUSC 0288	Junior Recital/Performance	0.0	_____	_____
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MUSC 0388	Senior Recital/Performance	0.0	_____	_____
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PERFORMANCE - VOCAL (18 credits)

Note: Students must audition for admission into this concentration by passing a qualifying jury upon completion of MUSC 0175 Applied Lesson II. Performance students enroll in 300-level applied music lessons.

		<u>Credits</u>	<u>Semester Taken</u>	<u>Grade</u>
Choose one of the following courses under advisement (3)				
MUSC 0300	Music in the Mid. Ages and Renaissance	3.0	_____	_____
MUSC 0301	Music in the Baroque and Classical	3.0	_____	_____
MUSC 0302	Music in the Romantic Era	3.0	_____	_____
MUSC 0303	Music in the Twentieth-Century	3.0	_____	_____
MUSC 0304	American Music	3.0	_____	_____

Note: Each of the required 300-level music history seminars listed are in addition to the seminar required of all music majors in the General Requirements

MUSC 0312	Form and Analysis	2.0	_____	_____
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Choose one of the following courses: (3.0 credits)

LFRE 0101	French I	3.0	_____	_____
LITA 0101	Italian I	3.0	_____	_____
LGER 0101	German I	3.0	_____	_____

Choose one of the following courses: (3.0 credits)

LFRE 0102	French II	3.0	_____	_____
LITA 0102	Italian II	3.0	_____	_____
LGER 0102	German II	3.0	_____	_____

MUSC 0319	Vocal Technique and Pedagogy	3.0	_____	_____
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One of the following courses: (2.0 credits)

MUSC 0330	Choral Conducting	2.0	_____	_____
MUSC 0331	Instrumental Conducting	2.0	_____	_____

Music Electives (2.0 Credits)		2.0	_____	_____
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MUSC 0288	Junior Recital/Performance	0.0	_____	_____
MUSC 0388	Senior Recital/Performance	0.0	_____	_____

MUSIC MINOR (23 credits)

Note: Students may take a piano proficiency exam to wave class piano requirements.

	<u>Credits</u>	<u>Semester Taken</u>	<u>Grade</u>
MUSC 0111 Music Theory I	2.0	_____	_____
MUSC 0113 Sight Singing/Ear Training I	2.0	_____	_____
MUSC 0152 Class Piano I	.5	_____	_____
MUSC 0153 Class Piano II	.5	_____	_____
MUSC 0201 Music History II	3.0	_____	_____
MUSC 0170 Applied Music Minor I	.5	_____	_____
MUSC 0171 Applied Music Minor II	.5	_____	_____
MUSC 0172 Applied Music Minor III	.5	_____	_____
MUSC 0173 Applied Music Minor IV	.5	_____	_____
MUSC 0279 Recital Attend/Perform	.5	_____	_____
MUSC 0279 Recital Attend/Perform	.5	_____	_____
MUSC 0279 Recital Attend/Perform	.5	_____	_____
MUSC 0279 Recital Attend/Perform	.5	_____	_____

Large Ensemble (MUSC 0143/MUSC 0141/CCGS)

_____	.5	_____	_____
_____	.5	_____	_____
_____	.5	_____	_____
_____	.5	_____	_____

Electives – 9 credits from the following courses or other approved by the chair (9.0 credits)

MUSC 0104 World Music	3.0	_____	_____
MUSC 0160 History of Jazz	3.0	_____	_____
MUSC 0112 Music Theory II	2.0	_____	_____
MUSC 0114 SS/ET II	2.0	_____	_____
MUSC 0200 Music History I	3.0	_____	_____
MUSC 0230 Basic Conducting	2.0	_____	_____
Up to 2 additional ensembles	1.0	_____	_____

Rotation of Classes

The rotation of classes is subject to fluctuation based upon enrollment trends. While this rotation may be used for planning purposes, it is likely to change from time to time. Updates are forthcoming.

	(Credits)	Prerequisites
Fall, Odd Numbered Years		
MUSC 0154 Clarinet	(.5)	
MUSC 0155 Trumpet	(.5)	
MUSC 0158 'Cello	(.5)	
MUSC 0235 Music Technology	(1)	<i>MUSC 0110 Basic Music Theory or MUSC 0111 Music Theory I</i>
MUSC 0264 Jazz Theory I	(2)	<i>MUSC 0111 Music Theory I</i>
MUSC 0333 Choral Music Education	(3)	<i>MUSC 0221 Intro to Music Ed; MUSC 0230 Basic Conduct.</i>
MUSC 0267 Functional Jazz Piano I	(.5)	<i>MUSC 0152 Piano Class I; MUSC 0153 Piano Class II or permission of instructor</i>

Spring, Even Numbered Years

MUSC 0154 Oboe Class	(.5)	
MUSC 0155 Low Brass Class	(.5)	
MUSC 0205 Intro to Music Scholarship	(1)	
MUSC 0265 Jazz Theory II	(2.0)	<i>MUSC 0111 Music Theory I</i>
MUSC 0319 Vocal Techniques and Pedagogy	(3)	<i>MUSC 0171 Applied Minor II</i>
MUSC 0334 Jazz Pedagogy and Literature	(3)	<i>MUSC 0112 Music Theory II; MUSC 0230 Basic Conducting</i>
MUSC 0268 Functional Jazz Piano II	(.5)	
MUSC 0311 Advanced Music Theory	(3)	<i>MUSC 0212 Music Theory IV; MUSC 0312 Form and Analysis</i>

Fall, Even Numbered Years

MUSC 0154 Saxophone Class	(.5)	
MUSC 0155 Horn Class	(.5)	
MUSC 0158 Violin Class	(.5)	
MUSC 0332 Instrumental Music Education	(3)	<i>MUSC 0221 Intro to Music Ed; MUSC 0230 Basic Conducting</i>
MUSC 0360 Jazz Composition and Arranging I	(2)	<i>MUSC 0264 Jazz Theory I</i>
MUSC 0130 Lyric Diction I	(1)	

Spring, Odd Numbered Years

MUSC 0154 Flute Class	(.5)	
MUSC 0156 Voice Class	(.5)	
MUSC 0158 Guitar Class	(.5)	
MUSC 0217 Orchestration	(2)	<i>MUSC 0211 Music Theory III</i>
MUSC 0361 Jazz Composition and Arranging II	(2)	<i>MUSC 0264 Jazz Theory I</i>
MUSC 0131 Lyric Diction II	(1)	<i>MUSC 0130 Lyric Diction I</i>

Rotation of Music History Classes *prerequisite: MUSC 0200/MUSC 0210 Music History III*

F15	MUSC 0304 American Music
S16	MUSC 0302 Romantic Music
F16	MUSC 0306 Advanced Jazz History
S17	MUSC 0303 Music in the 20th century
F17	MUSC 0301 Baroque/Classical
S18	MUSC 0304 American Music
F18	MUSC 0302 Romantic Music
S19	MUSC 0303 Music in the 20th century (rev. 2/22/18)
F19	MUSC 0306 Advanced Jazz History (rev. 2/22/18)
S20	MUSC 0301 Baroque/Classical

CLASSES THAT OCCUR EVERY FALL

MUSC 0111 Music Theory I (2)
MUSC 0211 Music Theory III (2) *MUSC 0112 Music Theory II*
MUSC 0113 SS/ET I (2)
MUSC 0213 SS/ET III (2) *MUSC 0114 SS/ET II*
MUSC 0152 Class Piano I (.5)
MUSC 0252 Class Piano III (.5)
MUSC 0200 Music History I (3)
MUSC 0230 Basic Conducting (2) *MUSC 0112 Music Theory II*
MUSC 0221 Introduction to Music Education (3)
MUSC 0312 Form and Analysis (2) *MUSC 0221 Music Theory III*

CLASSES THAT OCCUR EVERY SPRING

MUSC 0112 Music Theory II (2) *MUSC 0111 Music Theory I*
MUSC 0212 Music Theory IV (2) *MUSC 0211 Music Theory III*
MUSC 0114 SS/ET II (2) *MUSC 0113 SS/ET I*
MUSC 0223 SS/ET IV (2) *MUSC 0213 SS/ET III*
MUSC 0153 Class Piano II (.5)
MUSC 0253 Class Piano IV (.5)
MUSC 0125 Jazz Performance Lab (1)
MUSC 0201 Music History II (3)
MUSC 0330 Choral Conducting (2) *MUSC 0201 Music History II; MUSC 0211 Music Theory III; MUSC 0230 Basic Conducting*
MUSC 0331 Instrumental Conducting (2) *MUSC 0201 Music History II; MUSC 0211 Music Theory III; MUSC 0230 Basic Conducting*
MUSC 0322 Elementary Music Methods (3) *MUSC 0221 Intro to Music Ed; PSYC 0101 Intro to Psychology*
MUSC 0157 Percussion Class (.5)

NON-ENSEMBLE MUSIC ELECTIVE CLASSES (need 6-8 students per class to run)

MUSC 0310 Counterpoint (3) *MUSC 0211 Music Theory III*
MUSC 0314 Advanced Composition I (1)
MUSC 0315 Advanced Composition II (1)
MUSC 0316 Advanced Composition III (1)

Repertoire Lists for Applied Music

The following repertoire lists represent the minimum requirements of material, both as to quantity and level of proficiency. Substitution of equivalent works is at the prerogative of each instructor, as is the choice of technical material. While these lists are arranged in more or less chronological order, the instructor may choose to present the material in any order, so long as each category is properly covered. Memorization for presentation in class, in public or for jury examination is at the discretion of the instructor.

FLUTE

All students are required to have a Metronome and Tuner. Sight-reading of various duets, such as Kuhlau, Mozart, Telemann, Hindemith are standard.

Level 1

- Etudes: Cavally, *Melodious and Progressive Studies*
Kohler, *25 Romantic Etudes*
Koehler Method, Book I
Peterson, *Elementary Method for Flute and Piccolo*
- Solos: “Everybody’s Favorite Flute Solos” Series #38
Bach-Barrere, *Arioso*
Lewallen, *Andantino*
Weinberger, *Sonatine*
Handel Sonatas
Bach, *Sonatas*
Godard, *Allegretto*
- Basics: 5 note scales with articulations (all keys), Long tone exercises with Tuner, Major Scales.

Level 2

- Etudes: Koehler, *Exercises Book I*
Cavally, *Melodious and Progressive Studies, Book I (Carl Fischer)*
- Solos: Scarlatti-Rufe, *B^b Sonata*
Gluck-Barrere, *Gavotte from “Armido” Zacherted*
Cavally, *24 Short Concert Pieces*
Handel, *Sonatas*
- Basics: All Major Scales, Tone Development, Five Note chromatics, chromatic scale 3 octaves, Double Tonguing.

Level 3

- Etudes: Carl Fischer, *Kohler Exercise Book II*
- Solos: Handel, *Sonatas*
Bach, *Sonatas*
Hindemith, *Sonata*
Godard, *Pieces*
CPE Bach, *A Minor Sonata*
Telemann, *Fantasias*
Everybody’s favorite series
Taffanel and Gaubert, *17 Exercises*
- Basics: Major and Minor Scales, Further Tone Development, Variations on major scales.

Level 4

- Etudes: Boehm, *24 Caprices, Op. 26*
Koehler, *35 Exercises*
- Solos: Gluck, *Orpheus*
Geahue, *Serenade*
Godard, *Legende Pastorale*
Pesard, *Andalouse*
C.P.E. Bach; *Sonata in C, Hamburg Sonata*
Mozart, *Andante & Rondo*
Telemann, *Suite in a minor*
Marcello, *B^b Major Sonata*
- Basics: All minor scales, Six Daily Exercises, M.A. Reichert

Level 5

- Etudes: Southern Music Co., *Preludes from Bach’s Works*
Karg-Elert *Caprices, Op. 107*
Altes, *26 Studies*,
Anderson Etudes
Berbiguer, *18 Etudes*
- Solos: Bach, *Sonatas 1, 2, 3(one book)*

Bach, *B minor Suite*
 Molique, *D minor Concerto*
 Mozart, *D Concerto*
 Quantz, *Concertino in G*
 Bolero, *Emilo Possard*
 Telemann, *Sonata in G*
 Scott, *Scotch Pastorale*
 Jeux, *Sonatine*
 George Hue, *Fantasia*
 Pierre, *Chanson et Badinerie*
 Blavet, *Sonatas*
 Bloch, *Suite Modale*
 Maquarre, *Daily Exercises*

Level 6

Etudes: Moyses, *Tone Development Through Interpretation*
 Anderson, *Etudes, Op. 15*
 Kuhlau, *6 Divertissements, Op. 68*
 Altes, *26 Studies*
 Anderson, *Op. 63*
 Berbiguer, *18 Etudes*
 Ed. Schott, *Bk. I*
 Solos: Mozart, *"C" Concerto*
 Langer, *Concerto*
 Honegger, *Dance of the Goat (Flute alone)*
 Chaminade, *Concertino*
 Louis Ganne, *Andante et Scherzo*
 Debussy, *Syrinx (Flute alone)*
 Charles Vidor Suite
 Martin, *Ballade*
 Kuhlau, *Grand Solo #2, Op. 57*
 Carl Reinecke, *Undine Sonata*
 Caplet, *Reverie and Petitevalse*
 Schubert, *Variations*

Level 7

Etudes: Andersen, *24 Technique Studies, Op. 63*
 Jean Jean, *16 Modern Studies*
 Moyse, *20 Exercises and Studies*
 Solos: Bach, *Sonatas 4, 5, 6 (one book)*
 Ibert, *Concerto*
 Faure, *Fantasia*
 Mozart, *Dor G Concerto*
 Bach, *Suite Varese, Density*
 Enesco, *Cantabile et Presto*
 Hindemith, *Sonata*
 Kent Kennon, *Night Soliloquy*
 Ibert, *"Piece" for Flute alone*
 Milhaud, *Sonatine*
 Guarnieri, *Sonatina*
 Pierre, *Octave Feroud (Flute alone) 1. Captive Shephard, 2. Jade, 3. Toan-Yan*
 Basics: Taffanel-Gaubert, *Daily Exercises*

Level 8

Etudes: Boehm, *Caprices*
 Karg-Elert, *Caprices*
 Moyse, *48 Virtuosity Studies*
 Andersen, *Virtuosity Studies, Op. 60*
 Solos: Taffanel, *Andante Pastorale et Scherzettino*
 Griffes, *Tone Poem*
 Ibert, *"Piece" for Flute Alone*

Gaubert, *Nocturne and Allegro Scherzo*
Mozart, *Concerto in G*
Bach, *Unaccompanied A minor Sonata*
Hongrouse Doppler, *Fantasie Pastoral*
Edgard Varese, *Destiny 21.5*
Devienne, *Concerto*
Poulenc, *Sonata*
Copeland, *Duo*
Basics: Marcel Moyse, *Technical Mastery for the Virtuoso Flutist*

OBOE

Level 1

Hovey, *Elementary Method*
Gekeler, *Practical Studies, Book I*
Bakaleinikoff, *Elegy*
Handel-Rothwell, *Air and Rondo*
Handel, *Sonata in G Minor*
Loiellet-Beon, *Sonata in G*
Major scales up to four sharps and four flats

Level 2

Fundamentals of reed making.
Voxman, *Advanced Method, Vol. I*
Barrett, *Complete Method*
Brod, *20 Etudes*
Guilhaud, *First Concertino*
Haudn, *Concerto in C*
Telmann, *Sonata in A minor*
All major scales, minors up to two sharps and two flats, harmonic and melodic

Level 3

Barrett, *Sixteen Grand Studies*
Sellner, *Progressive Etudes, Book II*
Prestini, *Raccolta di Studi*
Cimarosa-Benjamin, *Concerto for Oboe*
Handel, *Sonata in C minor*
Marcello, *Concerto in C minor*
Paladilhe, *Concertante*
All major and minor scales

Level 4

Ferling, *48 Famous Studies*
Sellner, *Progressive Etudes, Book II*
Voxman, *Selected Studies*
Arnold, *Sonatina*
Grovez, *Sarabande et Allegro*
Hindemith, *Sonata*
Vivaldi, *Sonata in C minor*

Level 5

Luft, *Etuden*
Capelle, *20 Grandes Studes*
Albinoni, *Concerto, Opus 9, No. 2*
Reizenstein, *Three Concert Pieces*
Saint-Saens, *Sonata*
Szalowski, *Sonatine*

Level 6

Ferling, *144 Preludes and Etudes*

Goossens, *Concerto*
Dutilleus, *Sonata*
Strauss, *Concerto*

Level 7

Gillet, *Advanced Etudes*
Loyons, *32 Etudes*
Martinu, *Concerto*
Poulenc, *Sonata*
Vaughn-Williams, *Concerto*

Level 8

Hugo, *Studies*
Bozza, *Fantaisie Pastorale*
Bowen, *Sonata*

CLARINET

Level 1

Demnitz, *fundamental Scale and Chord Studies*
Stubbins, *The Study of the Clarinet*
Klose, *Method Part I and II*
Pares, *Scale Studies*,
Rose, *32 Studies*
Stubbins *Recital Literature Vol I-V*
Jeajeau *20 Etudes*
Langenus, *Method Part I and II*
Rose, *40 Studies Book I*
Major Scales, four sharps and four flats
Opperman, *Daily Studies*
Wanhal, *Sonata*

Level 2

Weber, *Variations*
Langenus, *Scale Waltz*
Voxman, *Concert and Contest Collection*
Mendelssohn, *Sonata*
Gretchaninoff, *Suite Kminiature*
Clerisse, *Promenade*
Stubbins *Recital Literature, Vol I – V*

Level 3

Baermann, *Third Division*
Rose, *40 Studies, Book II*
Rose, *32 Studies*
Lefebvre, *Sonata No. 5*
Barat, *chant Slave*
Desportes, *Trois Petits Contes*
Stubbins *Recital Literature, Vo. I – V*
Rabaud, *Solo de Concours*
Messenger, *Solo de Concours*

Level 4

Jeanjean, *20 Etudes, Book III*
Coquard, *Melodie and Scherzetto*
Weber, *Concertino*
Longo, *Suite*
Schumann, *Fantasy Pieces*
Saint-Saens, *Sonata*
Stubbins *Recital Literature, Vol. I – V*

Level 5

Perier, *Studies for Interpretation Book I and II*
Jeanjean, *Progressive and Melodic Studies Book III*
Kropesch, *416 Progressive Daily Studies, Book I and II*
Cavallini, *30 Caprices*
Stubbins *Recital Literature, Vol. I – V*
Mozart, *Concerto*

Level 6

Rose, *20 Grand Etudes after Rode*
Bonade, *Orchestral Studies*
Bitsch, *Douse Etudes de Rythme*
Weber, *First Concerto*
K. Stamitz, *Concerto No. 3*
Hindemith, *Sonata*
Stubbins *Recital Literature, Vol. I – V*
Hoyer, *Sonata*

Level 7

Stark, *24 Grand Virtuoso Studies*
Jeanjean, *Eighteen Studies*
McGinnis, *Orchestral Studies Books I – IV*
Dubois, *12 Etudes*
Perier, *20 Etudes de Virtuosite*
Voxman, *Classical Studies*
Copland, *Concerto*
Brahms, *Sonatas, Opus 120, Nos. I and II*
Weber, *Grand Duo Concertante*
Stubbins *Recital Literature Vol. I – V. Debussy, Premiere Rhapsody*
Poulenc, *Sonata*

Level 8

Weber, *Second Concerto*
Caplet, *Improvisations*
Milhaud, *Sonatine*
Marty, *Fantasie*
Stravinsky, *Three Pieces*
Stubbins *Recital Literature Vol. I – V.*
Nielsen, *Concerto*
Hindemith, *Concerto*
Bozza, *Concerto*
Tomasi, *Concerto*
Martinu, *Sonatine*
Jettel, *Books I and II The Accomplished Clarinetist*

BASSOON

Level 1

Weissenborn, *Practical Method*
Pares, *Scale Studies*
Weissenborn, *Arioso and Humoresque*
Weinberger, *Sonatina*
Major scales up to four sharp and four flats

Level 2

Weissenborn, *Studies, Book I*
Almenrader, *Scale Studies*
Bakaleinikoff, *March Eccentric, Ballad and Humoresque*
Graf zu Erbach, *Six Duos*

Ibert, *Carignane*
All major scales, minors up to two sharps, two flats, harmonic and melodic

Level 3

Weissenborn, *Studies, Book II*
Telemann, *Concerto in F minor*
Milde, *Scale Studies*
Phillips, *Concert Piece*
Telemann, *Six Sonatas for Two Bassoons*
All major and minor scales

Level 4

Milde, *Concert Studies, Book I*
Oubradous, *Daily Scales and Exercises, Book I*
Galliard, *Six Sonatas*
Pierne, *Solo de Concert*
Satzenhofer, *24 Duets*

Level 5

Milde, *Concert Studies, Book II*
Oubradous, *Daily Scales and Exercises, Book II*
Weber, *Concerto in F*
Hindemith, *Sonata*
Bach, *Six Cello Suites*
Stadio Orchestra Excerpts, *Difficult Passages and Solos*
Mozart, *Concerto in B flat*

Level 6

Oubradous, *Technical and Melodious Complemental Exercises, Book II*
Jancourt, *26 Melodic Studies*
Apostel, *Sonatine*

Level 7

Stadio Orchestra Excerpts
Piard, *16 Characteristics Studies*
Oubradous, *Preludes and Studies*
Strauss, *Orchestral Studies*
Etlar, *Sonata*
Nine Pieces compiled by Oubradous

Level 8

Wagner, *Orchestral Studies*
Gambaro, *18 Studies*
Bozza, *Etudes*
Saint-Saens, *Sonata*
Vivaldi, *Concerto in A minor*
Mozart, *Sonata for Bassoon and Cello*

SAXOPHONE

Level 1

Scales: 4 sharps & 4 flats
Methods: Teal, *The Art of Saxophone Playing, The Saxophonist's Workbook*
Klose, *25 Daily Exercises for Saxophone*
Rubank *Advanced Method Vol. I*
Solos: Handel, *Sonata No. 3*
Vivaldi, *Sonata G minor*
Galliard, *Sonata No. 4*
Selections From Leduc Pub.
Cantilena, *Benson*

Bozzci, *Aria*
Ward, *An abstract*
Purcell, *Two Bourrees*

Level 2

Scales: All major, minors, 3 flats & 3 sharps
Methods: Bona, *Complete method for Rhythmical Articulation*
Rubank, *Advanced Mehtod Vol. II*
Rascher, *Top Tones for Saxophone*
J. L. Small, *27 Melodious & Rhythmical Exercises for Saxophone*
Solos: Fasch, *Sonata*
Bach, *Sonata E Major*
Handel, *Sonata No. 13*
Selections from Leduc Publ.
J. Rueff, *Chanson et Passeped*
Benson, *Farewell*

Level 3

Scales: All Majors & Minors
Methods: Berbiquier, *18 Exercises*
Voxman, *Selected Studies*
Solos: Eccles, *Sonata*
Fiocco, *Allegro*
M. Whitney, *Easy Concerto Selection*
Leduc Publ.

Level 4

Scales: Diminished Scales, Whole tone
Methods: Terschak, *Exercises Journaliers*
Gates, *Odd Meter Etudes & Duets*
Solos: Leduc Publ.
Concerto Selection
Bach, *Unacc. Cello Sonatas*

Level 5

Methods: Soussman, *30 Grand Exercises Book I*
Schmidt, *10 Contemporary Etudes*
Solos: *Concerto Selection, A minor Unacc.*
Bach, *Flute Sonata*
Hartley, *Petite Suite*

Level 6

Methods: Soussman, *30 Grand Exercises Book 2*
Karg Elert, *25 Caprices und Sonata(2 books)*
Solos: Maurice, *Tableua de Provence*
Benson, *Aeolian Song*
Bozza, *Pulcinella*

Level 7

Methods: Bozza, *Twelve Etudes Caprices*
Solos: Glasovnov, *Concerto*
Britten, *Six Metamophoses*
Hartley, *Concerto*
Pascal, *Sonatina*
Creston, *Sonata*
Heiden, *Sonata*
Orchestral Excerpts

Level 8

Methods: Bozza, *Caprices*
Solos: Ibert, *Concertino de Camera*

Bonneau, *Caprice en Forme Valse*
Hartley, *Duo*

HORN

Level 1

Kopprasch Etudes - Book I: Etudes 1 - 10
Voxman "Selected Duets" Volume 1 - pp. 3-25
Major Scales: C, F, Bb, Eb, Ab, G, D, A, and E
Mozart: Horn Concerto No. 1, 1st Movement
Franz Strauss: Horn Concerto, 1st Movement
Selected Sightreading

Level 2

Kopprasch Etudes - Book I: Etudes 11-20
Voxman "Selected Duets" Volume 1 - pp. 26-50
Major Scales: Db, G, Cb, B, F#, C#
Franz Strauss: Horn Concerto, 2nd & 3rd Movements
Selected Sightreading

Level 3

Kopprasch Etudes - Book I: Etudes 21-30
Voxman "Selected Duets" Volume 1 - pp. 50-75
Minor Scales: a, d, g, c, f, e, b, f#, c#
Mozart: Horn Concerto No. 3, 1st Movement
Selected Sightreading

Level 4

Kopprasch Etudes - Book I: Etudes 31 - 40
Voxman "Selected Duets" Volume 2 - pp. 1 - 25
Minor Scales: bb, eb, ab, g#, d#, a#
Mozart: Horn Concerto No. 3, 2nd & 3rd Movements
Selected Sightreading

Level 5

Kopprasch Etudes - Book I: Etudes 41 - 50
Voxman "Selected Duets" Volume 2 - pp. 26 - 50
Beethoven, Sonata for Horn, 1st movement
Introduction to Transposition: Eb and D Horn
Selected Sightreading

Level 6

Kopprasch Etudes - Book I: Etudes 51 - 60
Voxman "Selected Duets" Volume 2 - pp. 51 - 75
Beethoven, Sonata for Horn, 2nd & 3rd Movements
Transposition: C and E Horn
Selected Sightreading

Level 7

Selected Kopprasch Etudes Transposed for Eb and D Horn
Richard Strauss: Horn Concerto No. 1: 1st Movement

Level 8

Richard Strauss: Horn Concerto No. 1: 2nd & 3rd Movements
Selected Sightreading

TRUMPET

Level 1

Fundamentals of tone production, embouchure development, major/minor scales up to four sharps and four flats; Arbans, Schlossberg *Daily Drills*, Clarke *Technical Studies*, Hering *32 Etudes*, Colin *Lip Flexibilities, Bk. I*; Solo and/or Etudes.

Level 2

Extension of range, tone production. All major/minor scales from memory. Single, double, and triple articulation. Arbans, Schlossberg, Clarke, Hering, Colin. Concone *Lyrical Studies*. Solo and/or Etudes; Musicale performance.

Level 3

Extended range work. Bass clef reading. Continuation of multiple tonguing. More work in Colin. Stamp *Warm-ups Studies* (embouchure/pitch development), Staigers *Flexibility Studies and Technical Drills Part I*, Schlossberg, Clarke, Rochut *Melodious Etudes for Trombone, Bk I* (bass clef), Wurm *40 Studies*. Solos and Etudes. Musicale Performance.

Level 4

Continuation of range, flexibility and tonguing. Staigers, Clarke, Rochut, Wurm. Sight reading studies. Solos and Etudes. Musicale performance.

Level 5

Transposition studies; Concone Lyrical studies (transposition), Borgdoni *24 Vocalises*, Rochut, Chunn *A Trumpeter's Daily Routine* (range extension); Wurm, Brandt *32 Etudes for the Orchestral Trumpeter*, solos and etudes. Performance.

Level 6

Transposition studies, range extension, Wurm, Brandt, Charlier. *36 Etudes Transcendentales*, Rochut, Different Keyed Trumpet repertoire. Solos and Etudes. Performance.

Level 7

Brandt, Charlier, Rochut, advanced etudes (Bitsch, Vizutti, Little), advanced solo and orchestral literature. Complete sonatas and concertos (all movements). Performance.

Level 8

Continuation of advanced etude study. Complete sonatas and concertos. Continued work on different keyed trumpets (C, D/Eb, Piccolo). Performance.

Major repertoire include but not limited to, the following: Arutunian *Concerto*, Balay *Andante and Allegro*, Ropartz *Andante and Allegro*, Clarke cornet solos, Corelli Sonata VIII, Fitzgerald *Scherzo and Finale*, Goedicke *Concert Etude*, Hartley *Sonatina*, Haydn *Concerto*, Hindemith *Sonata*, Hovanness *Prayer of Saint Gregory*, Hummel *Concerto*, Kennan *Sonata*, Neruda *Concerto*, Peeters *Sonata*, Persichetti *The Hollow Men*, Stevens *Sonata*, Torelli *Concerto*, Tull *8 Profiles for Solo Trumpet*, Presser *Suite*, Purcell *Sonata in D*, Vivaldi *Concerto for two trumpets*, Bozza *Caprice*, Copland *Quiet City*, Ketting *Intrada for solo trumpet*,. Honegger *Intrada*

LOW BRASS

Level 1

Studies: Remington: Warm-Up Studies
All Major Scales
Bordner: Practical Studies Bk 2
Getchell: Practical Studies Bk 2
Fink: Studies in Legato
Snidero: Easy Jazz Conception
Voxman: Duets Bk 1

Level 2

Studies continued:
Bordogni/Rochut: Melodius Etudes Bk 1
Tyrrell: 40 Progressive Studies
All Minor Scales
Voxman: Duets Bk 2
Solo examples:
Telemann: Sonata in f minor

Barat: Andante et Allegro
Ropartz: Andante et Allegro
Bach/Bell: Air and Bouree
Wekselblatt: First Solos for the Tuba Player

Level 3

Studies continued:
Arban-Mantia: Method for Trombone and Baritone
Blazevich: Studies (in Clefs)
Schlossberg: Daily Drills and Technical Studies
Snidero: Jazz Conception

Solo examples:
Blazevich: Concert Piece No. 5
Rimsky-Korsakoff: Concerto
Galliard: Sonatas
Hutchinson: Sonata
Haddad: Suite
Capuzzi: Andante et Rondo

Level 4

Studies continued:
Koprasch: Selected Studies
Blume: 36 Studies or Studies (with F attachment)
Snedecor: Lyric Etudes
Bach: Cello Suites

Solo examples:
David: Concertino
Saint-Saens: Cavatine
Guilmant: Morceau Symphonique
Hartley: Suite for Unaccompanied Tuba
Beethoven: Variations on a Theme by Handel

Level 5

Studies continued:
Bordogni/Rochut: Melodius Etudes Bk 2
Gallay: 30 Studies
Uber: Concert Etudes
Gale: 24 Jazz Etudes

Solo examples:
Serocki: Sonatina
Marcello: Sonata in a minor
Nelhybel: Suite for Tuba and Piano
Berghmans: La Femme A Barbe
Beverdors: Sonata

Level 6

Studies continued:
Blazevich: Sequences
Bitsch: 15 Etudes de Rythme
Telemann: Canonic Sonatas
Gale: Jazz Duets

Solo examples:
Grondahl: Concerto
Jacob: Concerto
Hindemith: Sonata
Wagenseil: Concerto
Gregson: Concerto
Bozza: Ballade or Concertino
Vaughan Williams: Concerto or 6 Studies in English Folk Song

Level 7

Studies continued:

Brown: Orchestra Excerpts Bk 1-10
Stoeneberg: Orchestertudien Bk 1-8
Recital preparation:

Level 8

Studies continued:
Recital preparation:

EUPHONIUM

Levels 1 and 2

Scales: Pares, Whistler Scales
Methods: Arban, Belger or Shapiro, complete methods, learn bass clef if necessary
Etudes: Cimera, *55 Phrasing Studies*
Ostrander, *Shifting Meter Studies*
Blazhevich, *26 Sequences*
LaFosse, *School of Sightreading, Book I*
Solos: Ostrander, *Concert Album*
Smith, *Solos for the Trombone Player*
Phillips, *8 Bel Canto Songs*
Saint-Saens, *Cavatine, Op. 144*
Ropartz, *Andante et Allegro*
Rimsky-Korsakov, *Concerto*
Bruckner, *Ave Maria*
Tuthill, *Concerto*
Whear Sonata
Senaille-Catalinet, *Introduction and Allegro Spiritoso*

Levels 3 and 4

Scales: Continue Pares, Whistler scales
Methods: Continue Arban, Belger or Shapiro
Etudes: Continue unfinished material and include: LaFosse, *School of Sightreading Books 2 and 3*
Blazhevich, Clef Studies, Schlossberg, *Daily Drills and Technical Studies (for trumpet in treble clef)*, Charlier, *32 Etudes de Perfectionnement*
Solos: Galliard, *Sonatas, Vol I and II (edited by K. Brown)*
Bach, LaFosse, *Suites for Cello*
Selected Vivaldi
Corelli and Marcello sonatas and concertos
Bozza, *Ballade*
Faure, *Après un rêve*
David, *Gibson Concertino Op. 4*
Baret, *Andante et Allegro*
Childs, *Sonata*
McKay, *Sonata*
Hindemith, *Sonata*
Roy, *Sonata*

Levels 5 and 6

Scales: All major and minor in 16th at d = mm104
Methods: Continue if necessary with Arban, Belger or Shapiro
Etudes: Continue unfinished materials and include LaFosse, *School of Sightreading, Book IV*, Slama, *66 Etudes*, Kopprasch, *60 Selected Studies, Book I (in bass clef)*
Solos: Perform at least a half hour junior recital
Hovhanness, *Concerto No. 3 (for baritone and orchestra)*
Ulrich, *Sonata*
Boccalari, *Fantasia de Concerto*
Spillman, *2 Songs*
Serocki, *Concerto*
Stevens, *Sonata*
McCarty, *Sonata*

Guilmant, *Morcau Symphonique*
Muller, *Melodium, Chorale Variations and Fugue*
Creston, *Fantasy, Op. 42*

Levels 7 and 8

Scales: All major and minor scales in 16th at d = mm120
Special Study: a few weeks of study, if needed, with an F attachment trombone
Etudes: Continue unfinished material and include: Kopprasch, *60 selected Studies, Book II*
LaFosse, *School of Sightreading, Book V*, Bernard, *12 pieces Melodiques*
Solos: Perform a one hour senior recital which can be chosen from new or old solo repertoire.

TUBA

Levels 1 and 2

Scales: Major and minor arpeggios, memorized. Play in quarter notes, mm 120
Methods: Eby, *Eby's Scientific Method for Bbflat Bass, Sousaphone, Eflat Tuba and Complete Course of Scale, Studies for Eflat Bass or F Bass*
Etudes: Cimera, *73 Advanced Tuba Studies*
Bell, *Daily Routine for the Tuba*
Kopprasch, *Sechzig Ausgewahlto Etüden für Tuba, Hoft I*
Solos: To be chosen from Nos. 1 and 2 level solos

Levels 3 and 4

Scales: Arpeggios, chord studies, various scale articulations
Methods: Continue with Eby and Paresl Schlossberg, *Daily Drills and Technical Studies for Tuba*
Etudes: Ostrander, *Shifting Meter Studies for Bass Trombone or Tuba*
Kopprasch, *Sechzig Ausgewahlto Etüden für Tuba, Hoft II*
Solos: To be chosen from Nos. 2 and possibly 3 level solos

Levels 5 and 6

Scales: All keys, eighth notes, mm 120 = d
Methods: Arbans *Famous Method for Slide and Valve Trombone and Baritone*
discontinue Eby and continue with Pares and Schlossberg
Etudes: Blazeovich, *70 Studies for Bbflat Tuba, Vols, I and II*
Bona, *Complete Method for Rhythmical Articulation*
Solos: To be selected from levels No 2,3,and 4.

Levels 7 and 8

Scales: Arpeggios, full range scales, varied articulation
Methods: Continue Arban, Schlossberg, Pares
Christensen, *Tuba Skole (for the study of F and Eflat Tuba)*
Study of Orchestra literature
Etudes: Continue Bona
Slama, *66 Etudes in all major and minor keys for slid and valve trombone, tuba, bassoon and string bass*
Bernard, *Etudes and Exercises, 335 Selected Melodious Progressive and Technical Studies for French Horn*, compiled and revised by Max P. Pottag and Albert J. Anrand, Books I and II
Solos: To be selected from levels No. 3, 4, and possibly 5

PERCUSSION

All percussionists will be required to gain proficiency in three areas:

Snare drum/Multiple percussion
Keyboard percussion
Timpani

Juries:

Freshmen will be required to perform both snare drum and keyboard percussion solos on each jury.

After freshman year, students will choose from two out of three areas for each jury.

After freshman year, all three areas must be covered by the end of each academic year. i.e. Fall semester jury [multi percussion (1) plus timpani (2)], and Spring semester jury [keyboard (3) and timpani].

Methods and Literature:

Level 1

Snare drum: Stone – Stick Control
Whaley – Musical Studies for the Intermediate Snare Drummer
Keyboard Percussion: Peters – Fundamental Method for Mallets (Vol. 1)
MacMillan – Masterpieces for Marimba

Level 2

Snare drum: Stone – Stick Control
Whaley – Musical Studies for the Intermediate Snare Drummer
Benson – Three Dances
Keyboard Percussion: Peters – Fundamental Method for Mallets (Vol. 1)
MacMillan – Masterpieces for Marimba

Level 3

Snare Drum: Lepak – 50 Contemporary Etudes or Cirone – Portraits in Rhythm
Multi-percussion: Kraft – Morris Dance
Keyboard Percussion: Zivkovic – Funny Marimba (Book 1)
Stevens – Method of Movement
Timpani: Friese/Lepak – Timpani Method
Peters – Rondino

Level 4

Snare Drum: Lepak or Cirone
Multi-percussion: Kraft – French Suite
Keyboard Percussion: Tanner – Sonata
Glennie – 3 Chorales
Zivkovic – Funny Marimba (Book 1)
Timpani: Friese/Lepak – Timpani Method
Whaley – Scherzo for Timpani or Statement for Timpani

Level 5

Snare Drum: Lepak or Cirone
Multi-percussion: Kraft – English Suite
Keyboard Percussion: Lipner–Vibes Real Book or Metzger – Art of Improvisation
Peters – Yellow After the Rain
Brahms – Hungarian Dance No. 5
Timpani: Friese/Lepak – Timpani Method
Muczynski – 3 Designs for Timpani

Level 6

Snare Drum: Lepak or Cirone
Multi-percussion: Burritt–Sticks of Eloquence
Keyboard percussion: Lipner–Vibes Real Brook or Metzger–Art of Improvisation
Musser – Etudes
Gipson – Monograph IV

Timpani: Friese/Lepak – Timpani Method
Beck – Sonata

Level 7

Snare Drum: Lepak or Cirone
Multi-percussion: Tagawa – Inspirations Diabolique
Keyboard percussion: Creston – Concertino
Lepak – Suite for Solo Vibraphone
Timpani: Lepak – 32 Solos
Beck – 3 Episodes

Level 8

Snare Drum: Lepak or Cirone
Multi-percussion: Feldman – King of Denmark
Keyboard percussion: Elster – Four Pieces for Marimba
Stout – Mexican Dances
Timpani: Kraft – Images
Carter – Eight Pieces

GUITAR

Level 1

Scales: Major Scales (m.m. 60)
Giuliani 1–30
Aaron Shearer, *Book I*
Sanz, *Five Dances*
De Visee, *Minuet in D*
Bouree
Minuet in E minor
Purcell Minuet
Sor Studies IV

Level 2

Scales: Major Scales (m.m. 80)
Giuliani 31–60
Sanz, *Five Dances*
De Visee, *Minuet in D minor*
Bach, *Prelude in D minor*
Carcassi Studies 1–2
Sarabande
Sor Studies 1, 2, 3, 5

Level 3

Scales: Major Scales (m.m. 90)
Giuliani 61–90
Mihan, *Six Pavannes*
Spanish Ballard
Zipoli, *Little Fugue*
Sor Studies 9–10

Level 4

Scales: Major scales (m.m. 100)
Giuliani 91–110
Villa Lobos Preludes I, III, IV
Chilsotti, *Six Lute Pieces*
Sor Studies 9–10

Level 5

Scales: Major and Minor scales (m.m. 100)
Aguado Studies 1–2
English Suite
Villa Lobos Preludes II and III
Weiss, *Fantasie*

Level 6		<p>Vivaldi, <i>Concerto in D major</i> Bach, <i>Bouree</i> Albeniz, <i>Layenda Preludio</i></p>
	Scales:	<p>Major scales (m.m. 120) <i>Aguado Studies 3 – 7</i> <i>Slur and Scale Study</i> Moreno Torroba, <i>Suite Costellana</i> Turina, <i>Fandanguillo, Rofaga</i> Villa Lobos, <i>Bachianas No. 5 for Guitar and Soprano Voice</i> Weiss, <i>Suite No. 16 in D</i> <i>Dodgson Book I</i> Ravel, <i>Pavanne (Pour une Infante Defunto) trans. for two guitars</i></p>
Level 7		
	Scales:	<p>Major and minor scales (m.m. 120) <i>Aguado Studies 8 – 11</i> <i>Prelude, Third Cello Suite</i> <i>Albade</i> <i>Courante</i> <i>Sarabande</i> <i>Bouree V and Vi</i> Bach, <i>Gigue</i> Poccherini, <i>Intro and Fandango</i> <i>Dodgson Book I</i></p>
Level 8		
	Scales:	<p>Major and minor scales (m.m. 120) <i>Aguado Studies</i> <i>Dodgson Book II</i> Tedesco, <i>Concerto in D</i> Orbon, <i>Preludio y Danza</i> Frank Martin, <i>Quatre Pieces Breves pour la Guiture</i> Bach, <i>Lute Suites 1 – 4</i> Brittain <i>Folk Songs for High Voice and Guitar</i> <i>Webern op. 18</i> <i>Drei Leider for Guitar, E^b clar, voice</i> Tausman, <i>Courtina</i> Henze, <i>Drei Tentos</i></p>

VIOLIN

Level 1		<p>Selected two and three octave scales Kreutzer Studies, #1 - #6 Handel, <i>Sonata (Selected)</i> Vivaldi, <i>Concerto in G</i></p>
Level 2		<p>Selected two and three octave scales Kreutzer Studies, #7 - #12 Viotti, <i>Concerto #23</i></p>
Level 3		<p>Selected two and three octave scales Selected scales in thirds, sixths, octaves Kreutzer Studies, #13 - #19 Bach, <i>Sonata #2</i> Rode, <i>Concerto #7</i></p>

Level 4

Complete two and three octave scales
Selected scales in thirds, sixths, octaves
Kreutzer Studies, #20 - #25
Begin Fiorillo Studies
Tartini, Sonata
DeBeriot, Concerto #9

Level 5

Selected scales in thirds, sixths, octaves
Kreutzer Studies, #26 - #32
Fiorillo Studies
Mozart, Sonata #1
Kreutzer, Concerto #19

Level 6

Complete scales in thirds, sixths, octaves
Kreutzer Studies, #33 - #38
Fiorillo Studies
Mozart, G minor Concerto
Beethoven, Sonata

Level 7

Selected scales in tenths
Fiorillo Studies
Selected Rode Etudes
Bach, Sonata
Viotti, Concerto #22

Level 8

Selected scales in tenths
Fiorillo Studies
Selected Rode Etudes
Beethoven, Sonata
Bach, D minor Concerto

VIOLA

Level 1

Selected Flesch scales in 3 octaves
Mazas Studies Transcribed for Viola
Telemann, Concerto in G Major

Level 2

Selected Flesch scales in 3 octaves
Complete Mazas Studies
Handel, Concerto in B minor

Level 3

Flesch scales in 3 octaves
Selected Kreutzer Studies Transcribed for Viola
Hoffmeister, Concerto

Level 4

Flesch scales in 3 octaves
Selected Kreutzer Studies Transcribed for Viola
Milhaud, Sonata #1

Level 5

Selected Scales in thirds and sixths
Complete Kreutzer Etudes
Schumann, *Marchenbuilder*

Level 6

Selected Scales in thirds and sixths
Fiorillo Etudes
Shulman, *Theme and Variations*

Level 7

Scales in thirds, sixths and octaves
Fiorello Etudes
Reger, Suite #1 for Solo Viola

Level 8

Scales in thirds, sixths and octaves
Rode, Caprices (Selected)
Mozart, *Sinfonia Concertante*
Bach, Partita #6

VIOLONCELLO

Levels 1 & 2

Selected major and minor scales and arpeggios in 3 octaves
Bach, Suite #1 in G major
Bach, Arioso
Marcello, Sonatas
Mendelssohn, Songs Without Words
Saint-Saens, *The Swan*
Squire, *Danse Rustique*
Squire, *Bouree*
Vivaldi, Sonatas (esp. 3, 5, 6)

Levels 3 & 4

Selected major and minor scales and arpeggios in 3 and 4 octaves
Bloch, *Prayer*
Corelli, *Sonata*
Eccles, *Sonata*
Faure, *Elegy*
Granados, *Intermezzo*
Rachmaninoff, *Vocalise*
Saint-Saens, *Allegro Appassionato*
Squire, *Tarantella*

Levels 5 & 6

Selected major and minor scales and arpeggios in 3 and 4 octaves
Bach, Suite #2 (d minor)
Bach, Suite #3 (C major)
Bach, Sonata #1 for Viola da Gamba
Brahms, Sonata in e minor
Bruch, *Kol Nidrei*
Sammartini, Sonata
Schumann, *Fantasiestuke*

Levels 7 & 8

Major and minor scales and arpeggios in 3 and 4 octaves
Beethoven, Sonata in F
Beethoven, Sonata in G minor
Boccherini/Grutzmacher, Concerto in Bb major
DeFalla, *Suite Populaire Espagnole*

DeFalla, *Ritual Fire Dance*
Dvorak, *Rondo*
Haydn, Concerto in C Major
Haydn, *Divertimento*
Lalo, Concerto

CONTRABASS

Level 1

Selected Scales in 1 and 2 octaves
Simandl, New Method for Double Bass: Book I (Part 1)
3 and 4 part chords
Coolman, "The Bottom Line"
Melodies/Singing Solos/Transcribing (All Levels)

Level 2

Simandl, New Method for Double Bass: Book I (Part 2)
All 4 part chords
Simandl, 30 Etudes

Level 3

Simandl, New Method for Double Bass: Book II (Thumb Position)
Zimmerman, *Orchestral Excerpts (Volume 1 - Continue through all levels)*
H. Miller, *Bebop Bass*" (transcribed bass lines)
J. Stinnet, *"The Music of Paul Chambers"* (transcribed solos)
Chord Extensions (9th, 11th, 13th)

Level 4

Simandl, New Method for Double Bass: Book II
Hrabe, *86 Etudes for Double Bass*
Vivaldi, *Sonata #2 in F*
Coolman, *"The Bass Tradition"*

Level 5

Eccles, *Sonata in G Minor*
Bach, *Violoncello Suites (Bass transcriptions)*
Puerto/Vergara, *"The True Cuban Bass"*
Charlie Parker Omnibook

Level 6

Dragonetti, *Concerto in A*
Simandl, *24 Studies (Volume 1)*
Zimmerman, *"Classical and Modern Duets"*
Puerto/Vergara, *"The True Cuban Bass"*
Charlie Parker Omnibook

Level 7

Bruch, *Kol Nidre*

Level 8

Koussevitsky, *Concerto Op. 3*

PIANO

Piano Jury Requirements for Scales and Arpeggios

Non-Performance Concentrators:

Level 1

Major scales up to and including four sharps and four flats, four octaves (8th notes at quarter = approx. 70)

Level 2

All major scales, four octaves (8th notes at quarter = approx. 80)

Level 3

All major scales. Minor scales up to and including four sharps and four flats, four octaves (8th notes at quarter = approx. 90)

Level 4

All major and minor scales, four octaves (8th notes at quarter = approx. 100)

Level 5-6

All Major and Minor Scales, four octaves (8th notes at quarter = approx. 110)
All Major and Minor Arpeggios, four octaves

Level 7-8

All Major and Minor Scales, four octaves (8th notes at quarter = approx. 130)
All Major and Minor Arpeggios, four octaves

Performance Concentrators

Level 5-6

All Major and Minor Scales, four octaves (16th notes at quarter = approx. 70)
All Major and Minor Arpeggios, four octaves
All Major and Minor Scales in 10ths, four octaves

Level 7-8

All Major and Minor Scales (16th notes at quarter = approx. 90)
All Major and Minor Arpeggios, four octaves
All Major and Minor Scales in 10ths and 6ths, four octaves

Minors

Levels 1-2

Major Scales up to four sharps and four flats, four octaves (no tempo specification)

Levels 3-4

All Major and Minor Scales, four octaves (no tempo specification)

Piano Jury Requirements for Solo Pieces

Music Education, History, Composition, General Music Concentrators:

- Three solo selections, memorize one
OR
Two solo selections, memorize both
- Sightreading

Performance

- 12-15 minutes of music, memorize all
- Sightreading

Vocal Majors taking one semester of piano

- One solo selection
- Accompany a vocal repertoire selection (sung by another student, no memorization.)
- Major Scales up to four sharps and four flats.
- I-IV-I-V7-I chords – all maj./min. keys.
- Sight Reading
- Vocal Warm-up exercises.
- Harmonize a simple melody from a folk or patriotic song

Minors

- Two solo selections, memorize one
- Sight Reading.

SAMPLE PIANO REPERTOIRE LIST

**Teacher will use discretion based on student progress and ability, making sure that different stylistic periods are covered. This list provides only a small representative sample of the vast repertoire choices.*

Level 1–2

Baroque: Bach – *Little Preludes*

Classical: Beethoven, Mozart, Kuhlau, Clementi *Sonatinas*; Burgmuller *Op. 100*

Romantic: Schumann *Album for the Young*; Grieg *Lyric Pieces*; Schubert *waltzes*; Mendelssohn *Songs Without Words*; Tchaikovsky *Album for the Young*

20th Century (including Impressionists): Bartok *Bagatelles, Mikrokosmos*; Satie *Gymnopedies*; Kabalevsky *Sonatina, Preludes*

Level 3-4

Baroque: Bach *Inventions*

Classical: Mozart, Haydn easier *sonatas*; Beethoven *Op. 49, No. 1, No. 2*, Mozart, *Fantasies*; Mozart, Beethoven *Variations*

Romantic: Chopin *Preludes*; Grieg *Peer Gynt Suite*

20th Century (including Impressionists): Bartok *Romanian (Rumanian) Dances*; Prokofiev *Visions Fugitives*; Poulenc *Villageoises, Intermezzos*; Copland *The Cat and Mouse*

Contemporary: Tan Dun *8 Memories in Water Colors*, Rahbee *Modern Miniatures for Piano Solo*;
Zaimont *A Calendar Set*

Level 5-6

Baroque: Bach *Preludes and Fugues*; Scarlatti *Sonatas*

Classical: Haydn, Mozart, Beethoven *Sonatas*

Romantic: Chopin *Nocturnes, Waltzes*; Schubert *Impromptus, Moment Musicale*

Schumann *Waldscenen, Phantasiestucke*; Brahms *Intermezzos, Waltzes*; Beach *Barcarolle, Dreaming*

20th Century (including Impressionists): Debussy *Children's Corner Suite, Arabesques, Suite Bergamasque, Nocturne*; Gershwin *Preludes*; Ravel *Valses Nobles et Sentimentales*;
Barber *Excursions*; Ginastera *Danzas Argentinas*

Level 7-8

Baroque: Bach *Preludes and Fugues*; Bach *Suites*

Classical: Haydn, Mozart, Beethoven *Sonatas*

Romantic: Brahms *Op. 118 or 119, Intermezzos*; Schumann *Faschingswank aus Wien, Chopin Ballades, Scherzos, Liszt Etudes, Années de Pelerinage*

20th Century (including Impressionists): Rachmaninoff *Preludes*; Scriabin *Etudes*; Ravel *Sonatine*; Bolcom *Rags*; Bartok *Suite*; Shostakovich *Preludes*; Bartok *Allegro Barbaro*; Ives *Sonatas*; MacDowell *12 Virtuoso Studies*; Debussy *L'Isle Joyeaux*;