

Young Harris College
Department of Music

Music Student Handbook
2026-2027

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ABOUT THE DEPARTMENT OF MUSIC

Introduction

This document has been prepared by the music faculty and is designed to provide assistance and guidance to the music student throughout his/her tenure at Young Harris College.

While many requirements and regulations concerning the College and student life are published online in the *College Catalog* and the *Guide to Student Life*, the *Music Student Handbook* includes Department of Music regulations, schedules and documents with which music majors must become familiar and use while at Young Harris College.

Please acquaint yourself with all of the college's publications for students. They exist to help ensure that you have the best possible educational experience at YHC.

Accreditation

Young Harris College is an accredited institutional member of the National Association of Schools of Music.

Department of Music Statement of Purpose

The mission of the music unit is to train disciplined, well-rounded, and creative musicians/scholars within a liberal arts context and to enhance the cultural life of the College and the southern Appalachian region.

Department of Music Goals and Objectives

Goal 1

Facilitate student appreciation of the aesthetic dimension of human expression.

Objectives

- Provide opportunities for students to engage in applied music study.
- Provide opportunities for student performances through student recitals, optional sophomore recitals, senior recitals, student ensembles, and musical theatre productions.
- Provide opportunities for students to attend concerts and recitals performed by professional musicians.
- Provide opportunities for students to engage in the study of music theory, aural skills, music history, world music, conducting, creative musicianship, and discipline specific music literature and pedagogy.
- Provide opportunities for students to attend music seminars (lecture-workshops) intended to augment the student learning experience.
- Provide an opportunity for students to study or engage in an artistic discipline other than music.

Goal 2

Maintain and enhance programs, services, and facilities that support the goals of the music student and that enrich the cultural life of the College and southern Appalachian region.

Objectives

- Department of Music faculty members will meet several times each semester to develop and monitor departmental policies, goals, objectives and budgets; oversee and coordinate the various components of the Department and its degree programs; and to discuss matters of concern to the Department.
- Department of Music faculty members will help in the planning, publicizing, and implementation of an annual series of fine arts events that include performances by music students, music faculty members, and guest artists.

Goal 3

To apprise music faculty, staff, and students of issues concerning health and safety related to the field of music so that they as individuals can make informed decisions as to how to maintain their own health and safety while engaged in music activities.

Objectives

- The Department of Music will communicate issues dealing with health and safety in the music field with faculty and staff, music and musical theatre majors, and non-majors participating in music ensembles.

Music Degree Mission Statements and Learning Outcomes

Bachelor of Music Education Degree

(See the *Teacher Preparation Program Handbook*)

Bachelor of Arts in Music Degree

The mission of the Bachelor of Arts in Music Degree is to train musician/scholars who are able to engage in a variety of professional musical environments and, if desired, are able to advance successfully into graduate programs in music.

The student pursuing the Bachelor of Arts in Music Degree shall:

- Demonstrate appropriate skill in the principal performance area.
- Demonstrate the ability to approach musical literature, understand its cultural context, and communicate about it thoughtfully.
- Demonstrate the ability to engage in close analysis of music literature.
- Demonstrate appropriate skill in the utilization of technology related to the field of music.
- Demonstrate the ability to enter the workforce or graduate study in Music.

ENTRANCE AUDITION, DIAGNOSTIC TEST, AND MUSIC SCHOLARSHIPS

Entrance Audition

Prospective music majors are required to audition for the music faculty. The purpose of this audition is not only to demonstrate the student's level of performance skill, but also to acquaint the music faculty with the student's potential and needs so that the student may be more effectively advised.

Audition Requirements for Music Degree Programs

Brass and Woodwind auditions must include at least two solo works written for the specific instrument. One work may be an etude or study. The other work should be a solo, sonata, or concerto, which specifically demonstrates contrasting styles -- a faster, articulate section and a slower, lyrical section. Major scales and a chromatic scale are also expected.

Percussion auditions include demonstrations on as many of the following instruments as possible:

1. Snare Drum - demonstrate knowledge of rudiments (please perform them in the All-State style "slow-fast-slow"), orchestral rolls and ornaments, and one prepared piece in either the marching or orchestral style (one piece in both styles would be even better)
2. Keyboard - demonstration of sight-reading ability; major and minor scales (as many as you know, played in the All-State style), one prepared piece, demonstration of 4-mallet techniques (optional)
3. Timpani – demonstration of tuning ability, sight reading ability, one prepared piece. No electronic tuning devices are allowed during the timpani audition; a tuning fork and a keyboard instrument will be provided.
4. Drum Set - demonstration of basic swing, rock and Latin styles, chart reading, lead sheet reading.

The student should demonstrate proficiency in at least two of these instruments and is encouraged to perform on as many instruments as he or she is comfortable.

Piano students should be prepared to present two contrasting compositions. Pianists are also expected to sight-read.

String auditions must include at least two solo works written for the specific instrument. One work may be an etude or study. The other work should be a solo, sonata, or concerto, which specifically demonstrates contrasting styles – a faster, articulate section and a slower, lyrical section.

Voice students should be prepared to sing two contrasting selections from the classical or Golden-Age musical theatre repertoire; memorization and one foreign language is strongly encouraged. Young Harris College will provide a staff pianist for the audition.

Ensemble Scholarship Audition Requirements for Students not in a Music Degree Program

Choral ensemble auditions require one selection that can be from the categories for voice students found above but also can be a hymn or a solo part from previous choral repertoire sung by the student. Memorization is encouraged but not required.

Instrumental ensemble auditions require one work with contrasting sections or two shorter contrasting works like the brass and woodwind category above. Scales as noted above should also be prepared. Percussionists should demonstrate proficiency on at least two of the instruments listed above and are encouraged to perform on as many instruments as he or she is comfortable. Shorter studies or etudes are acceptable instead of whole pieces for snare, keyboard, and timpani. If the keyboard is presented, scales as noted above should be prepared.

Audition Dates

Audition dates for prospective students wishing to enter music degree programs in the fall of 2027 are held throughout the 2026-2027 school year beginning in the fall. Students unable to audition on these dates may schedule an alternate audition date by contacting the Fine Arts Office at 800-241-3754 ext. 5182, or by e-mail at finearts@yhc.edu.

Scholarship Application

Prospective music majors and must submit a completed Music Audition and Scholarship Application to audition for a music program. The URL for the application is below.

<http://discover.yhc.edu/musicscholarship/inquiryform>

Diagnostic Test

Prospective music majors and minors will take a diagnostic test by which the music faculty will assess their music theory and aural skills background. Test scores will help determine student placement in the Basic Skills for Music Theory class that is taught concurrently with MUSI 1141 Music Theory and MUSI 1142 Music Theory

Transfer Students

The transfer student in music will audition for entrance into the department. At this audition, the music faculty will determine a student's degree eligibility and level of entrance.

AP Credit

AP credit in music theory and aural skills is awarded according to nonaural and aural subscores, respectively:

Nonaural subscore of 4: credit for MUSI 1141, placement in MUSI 1143

Aural subscore of 4: credit for MUSI 1142, placement in MUSI 1144

Nonaural subscore of 5: credit for MUSI 1141 and 1143, placement in MUSI 2241

Aural subscore of 5: credit for MUSI 1142 and 1144, placement in MUSI 2242

Music Scholarships

Music scholarship money is available to students in music degree programs. In addition, some scholarship monies are allotted to students in other degree programs for their contributions to the band and choral activities of the College.

Music scholarship decisions for students entering the Department of Music shall be based on a required performance audition that is evaluated by the music faculty members. Particularly for students in music degrees, the following additional information will also be considered: previous record of academic work, standardized achievement scores, sight-reading ability, theory placement, and keyboard skills.

Music scholarships are awarded for succeeding semesters if the conditions for renewal are met.

Endowed Music and Musical Theatre Scholarships and Awards

The William H. and Mary Ann Fox Music Scholarship: This scholarship was established by the faculty and staff of Young Harris College to honor Professors Bill and Mary Ann Fox, who served on the music faculty for a combined 79 years. The Fox Scholarship is awarded to an outstanding music or musical theatre major.

The Lynn Fowler Music Scholarship: This scholarship is an endowed scholarship established by students of Young Harris College in memory of Lynn Fowler, a YHC alumna. The Fowler Scholarship is awarded to an outstanding music or musical theatre major.

The Edwin Gerschefski Piano Scholarship: This scholarship honors the memory of pianist, pedagogue, and administrator Edwin Gerschefski and was established by family, students, colleagues, and friends of Mr. Gerschefski. This scholarship is awarded to an outstanding music major whose primary instrument is the piano.

The Pro Musica Camerata Scholarship: This scholarship is awarded to an outstanding music or musical theatre major. The recipient is determined by the music and theatre faculty.

CNAfME Award: This award is given to a Music Education Major that has exhibited excellence in pre-service teaching and professional disposition. This individual also exemplifies the work ethic and passion needed to contribute successfully to the field of music education.

Ronnie Milsap Scholarship: This scholarship is awarded to outstanding rising junior and senior students majoring in the study of music who have demonstrated excellence in musical skills, performance and ability.

GENERAL INFORMATION

Department of Music Facilities

The Department of Music facilities are located on the lower level of the Charles Clegg Fine Arts Building and in the Teresa S. Kelley Band Building. Four Wenger practice rooms also are located on the third floor of Enotah Hall. The department uses Glenn~McGinnis Hall, the Choral Rehearsal Room (104 in the Clegg Building), and the Susan B. Harris Chapel as performance venues.

The Fine Arts Office (Room 109) on the lower level of the Clegg Building houses a student lounge and a computer lab with six computers. The fine arts administrative assistant, Ms. Vicki Henderson also is in this space.

Classrooms

- Ceiling projectors should be turned off after being used in a class or study session.
- Music stands supplied for use in a classroom need to remain in that classroom. Please let Mr. Bauman know if additional stands are needed in any room.
- Personal practice should take place in practice rooms from 8:00am-11:00pm. Classrooms may be used after hours.
- Let Mr. Bauman know if additional chairs are needed in any room.

Practice Rooms

Nine practice rooms are located on the lower level of the Clegg Building and are available for use. They are open each day of the week from 8:00am-11:00pm. Four practice rooms in Enotah Hall are open 24 hours and are accessed only by card key.

The following regulations are important for the effective use of the practice rooms:

- Piano benches are not to be moved from one practice room to another.
- The music stands designated for each practice room are not to be moved from one room to another.
- Personal belongings (including instruments, music, and books) are not to be left in practices rooms, classrooms, or music library.
- No food and drinks are permitted in the practice rooms.
- The window in Practice Room 110-E of the Clegg Building should remain closed at all times, except in case of an emergency.

Students who do not live in Enotah Hall and have been approved by the Department of Music will be provided with access from 10:00 a.m. to midnight to the exterior doors of Enotah Hall and to the practice rooms on the third floor of Enotah Hall. Students using their access privileges for any reason other than use of the practice rooms will have their

access revoked. Staff or faculty in the Department of Music will submit student names to the Director of Residence Life. The Director of Residence Life will grant access to the students and communicate expectations to each student via email.

Lockers

Instrument and book lockers are found in the east and west hallways of the lower level of the Clegg Fine Arts Building and additional instrument lockers are located in the Teresa S. Kelly Band Building. Students in music degree programs may reserve the use of a locker through the Fine Arts Administrative Assistant. For locker spaces in Kelley, please see Dr. Hayes Bunch, Director of Bands. Only combination locks are to be used on lockers, and the combination of each lock must be registered with the Fine Arts Administrative Assistant. Any lock not registered with the Fine Arts Administrative Assistant will be removed with bolt cutters.

Locker Guidelines

- Keep lockers locked at all times.
- Do not remove locks.
- Do not move locks to other lockers.
- Do not store food or drinks in lockers.
- See Ms. Henderson if you need to change lockers or need an additional one.

Computer Printers

Student lab computers in the Fine Arts Office print to printers in the Miller Library located in the Rollins Campus Center.

Music Student Organizations

NafME Collegiate Chapter – Membership in National Association for Music Education

Collegiate affords students an opportunity for professional orientation and development while still in school, and enables students to gain an understanding of:

- the basic truths and principles that underlie the role of music in human life;
- the philosophy and function of the music education profession;
- the professional interests of members involved in the local, state, division, and national levels;
- the music industry's role in support of music education; and
- the knowledge and practices of the professional music educator as facilitated through chapter activity.

Advisor: Dr. Sanderson

MTNA Collegiate Chapter – Music Teachers National Association collegiate chapters provide educational, musical, social and professional experiences that augment the student's formal course of study, acquaint students with professional opportunities and career options in the field of music, and develop professional leadership skills. Advisor: Staff

Mu Phi Epsilon – A coeducational, professional music fraternity whose purpose is the advancement of music in America and throughout the world, the promotion of musicianship and scholarship, loyalty to the Alma Mater, and the development of a true bond of friendship. Advisor: Dr. Knepp

Performance Attendance

Student attendance at all music events is checked by the music faculty. The attendance record is used to determine a grade of "P" (Pass) or "NP" (Not Pass) for the Performance Attendance non-credit course. All music majors enroll in Performance Attendance each semester, and student grades are based on the number of required performances attended. Students must attend 10 or more of the music programs provided through the Department of Music and the Arts and Assemblies Committee to earn a grade of satisfactory. These offerings include ensemble performances, student recitals, sophomore recitals, senior recitals, faculty recitals, musical theatre productions, music seminars, and other approved music events, both on- and off-campus. Students cannot receive credit for ensemble performances in which they participate and can receive credit for a Student Recital in which they perform only if they are present for the entire recital.

Music Seminars

Music seminars are lecture-workshops or masterclasses intended to augment the student learning experience.

Student Assessment of Services

Young Harris College is interested in continuous growth and development. Toward that end, periodically through the academic year, students are asked to provide information regarding the quality of services provided through the Department of Music and the College as a whole. The information gathered through student assessment of services is utilized by the Department of Music and the College to develop short-term and long-term plans and projections. Assessment, planning, and projection development exist for the betterment of the Department of Music and the College.

Health and Safety

It is the intent of the Department of Music to promote a culture of health and safety that encourages faculty, staff, and students to proactively address issues related to

- The practice and performance of applied instruments
- Hearing loss
- Teaching
- The safe use of equipment and technology
- Health-related conditions in practice, rehearsal, and performance facilities.

Faculty, staff, and students therefore are encouraged to promptly communicate accidents, incidents, and hazards that may negatively impact health and safety to the Department of Music Chair.

Health and safety issues related to the practice and performance of applied instruments and teaching are addressed in applied lessons, pedagogy classes, and music education methods courses.

The issue of hearing loss is addressed in the Introduction to Music Study class, in ensembles and applied lessons, and in annual emails to students, faculty, and staff.

As a matter of course, students should always abide by the following measures to ensure the health and safety of all who use the Department of Music facilities.

- Hallways and access doorways should always be kept clear of music cases or bags.
- Instruments, books, and book bags should be stored in lockers or in student living quarters.
- Instrument practice and performance should take place within approved rooms or performance venues, never in hallways, stairwells, or other public spaces unless specifically sanctioned by the department.
- Media with audio should be played through headphones in public spaces of the music facilities, never over speakers on laptops, cell phones or other electronic equipment.
- Moving furniture and equipment should be avoided unless under the supervision of a staff or faculty member.
- With the exception of students working as stage managers, students should never move pianos.

Return Policy

Students issued department-owned instruments, or keys for work-study must return those items at the end of the semester or academic year. Failure to do so may result in holds being placed on transcripts and on the student's business office account.

APPLIED MUSIC AND ENSEMBLES

Applied Music Lessons

Applied music lessons are offered in the areas of guitar, organ, percussion, piano, voice, and wind instruments. The applied course numbers and the abbreviations used for each instrument in applied course names are found below and in the *College Catalog*.

The ensemble requirement for instrumental majors is Concert Band. The ensemble requirement for voice majors is Concert Choir. Exceptions will be made at the discretion of the Director of Bands and the Director of Choral Activities.

Types of applied lessons.

Applied Major Lesson – a variable credit class, either one- or two-credit hours, which is a requirement for the study of the major instrument for music and musical theatre degrees. Students whose degree program requires one-credit hour applied lesson have the option of taking two-credit hour lessons if applied faculty loads permit.

Applied Secondary Lesson – a one-credit hour class that is a requirement for the study of the secondary instrument in music and musical theatre degree programs.

Applied Non-major Lesson – a one-credit hour class that is for applied study by students not in a music or musical theatre degree program.

The course numbers below are for major instruments for music majors and minors.

Freshman -	MUSI 1521__	(First semester of study)
Freshman -	MUSI 1522__	(Second semester of study)
Sophomore -	MUSI 2521__	(Repeat once for credit)
Junior -	MUSI 3521__	(Repeat once for credit)
Senior -	MUSI 4521__	(Repeat once for credit)

Secondary and non-major lessons have one course number each and can be repeated for credit up to seven times.

Secondary -	MUSI 1511__
Non-major -	MUSI 1501__

Instrument abbreviations for applied lessons:

Bassoon – BN	Flute – FL	Percussion – PER	Tuba – TUB
Cello – CEL	French horn – FH	Piano – PA	Violin – VIO
Clarinet – CL	Guitar – GTR	Saxophone – SX	Viola – VLA
Double Bass – DB	Oboe – OB	Trombone – TBN	Voice – VCE
Euphonium – EU	Organ – OR	Trumpet – TRP	Voice - VT

A two-credit hour lesson entails 50 minutes of instruction and a minimum of six hours of practice per week; a one-credit hour lesson entails 25 minutes of instruction and a minimum of three hours of practice per week.

For applied music study, an applied lesson fee of \$220 per credit hour of study is charged to the student's account for the 2026-27 academic year.

Students must legally obtain all music assigned for applied lesson study. Photocopies made to avoid purchase of copyrighted music are illegal and are not tolerated by the department.

Applied music is an academic course, and the deadlines for making changes are the same as all other courses.

Instrumental Music

Each instrumental teacher will assign materials appropriate to the student's needs. These materials will include scales and arpeggios, technical and lyrical etudes, exercises, and standard solo repertoire. Through the materials assigned, each teacher is devoted to developing beautiful tone quality, clear and varied articulations, accurate rhythms, standard tempos and concepts of phrasing in each student's playing. Students are expected to practice daily on all materials (not just solo repertoire). Instrumental Ensemble rehearsals do not meet this daily practice requirement. However, it is expected that the student will bring to each ensemble the skills he/she is learning in the applied lesson. Ensemble music assignments that challenge students should be addressed with their applied teacher.

Major Instrument – The teacher will assign scales, exercises or etudes and standard solo repertoire. All materials given must be practiced to attain accuracy, ease and clarity. Accompanied works must be rehearsed with the pianist.

Secondary Instrument

Music majors and minors who study a major instrument other than piano will study piano as the secondary instrument. Class Piano is offered at the freshman and sophomore levels for these students.

Piano majors will choose a secondary instrument other than piano to study. This secondary instrument study will be accomplished through class or applied study, and the student will be expected to perform appropriate solo literature at their experience level.

Performance on a secondary instrument other than piano on Student Recital is left to the discretion of the applied instructor. Students studying a secondary instrument other than piano are required to jury at the end of the second and fourth semesters of study.

Assignment of Applied Voice Professor

All voice students have the opportunity to request their applied professor. The Director of Vocal and Choral Studies assigns students to their preferred professor when possible; however, if that professor should have a full load, the student will be assigned to another professor. If the student has no preference, a teacher will be assigned.

A change of applied professor is possible only at the end of a semester and students are encouraged to change studios only at the end of an academic year. To change to another professor, the student should make a request in writing to Mr. Jeff Bauman, the Director of Vocal and Choral Studies.

Change of Major Instrument or Music Degree Program

The appropriate music faculty must approve all changes of major instrument or music degree programs. In cases where performance standards differ, an audition before the appropriate faculty may be necessary. A change of major instrument or music degree program may affect a student's music scholarship and/or anticipated date of graduation.

Staff Collaborative Pianists

Music majors and minors registered for applied voice and wind instruments may be required to rehearse with a staff collaborative pianist weekly or several times each semester, at the discretion of the applied instructor.

Music majors and minors whose major or primary instruments are voice or wind instruments are assigned a staff pianist each semester of applied study. Music majors and minors whose secondary instruments are either voice or wind instruments are assigned a staff pianist the second and fourth semester of applied study, when they are required to jury. Students taking non-major lessons are not eligible to work with a staff pianist.

Rehearsing with a staff pianist is a privilege. Students should come to the rehearsal warmed up and ready to perform. Furthermore, the function of these sessions is to build ensemble; students must know their music in advance. If a student does not know his/her repertoire, the rehearsal time will be forfeit and the applied professor will be notified.

Guidelines for Working with a Collaborative Pianist

1. You must contact your assigned pianist by the end of the first week of the semester. Your pianist must have your contact information in order to determine scheduling.
2. Music/Scores must be distributed to your pianist at least three weeks prior to your first scheduled rehearsal. Delay in providing scores will result in postponement of your first rehearsal. Be sure the student's and pianist's names are on the score.

3. Cancellations and Absences – A 24-hour notice must be given for all cancellations. Failure to miss a scheduled rehearsal without prior notification will result in the loss of that rehearsal time for the semester. Students are granted two hours and forty minutes of rehearsal each semester with their assigned pianist. Rescheduling and/or make-up rehearsals are done at the discretion of the pianist.
4. Performances – Consult your pianist BEFORE scheduling a performance on a jury, or recital.
5. Sophomore and Senior Recitals – Students registered for a sophomore or senior recital will receive additional rehearsal time for that semester. The amount of additional time is determined by the applied instructor but cannot exceed a total of five hours and twenty minutes.
6. Competitions and Recordings are NOT included in your regularly assigned hours. Communicate with your pianist regarding their personal policies.

Student Collaborative Pianists

Junior and senior piano majors interested in pursuing a master's degree in collaborative piano may get the documentation of performances needed for admission to that degree program by performing publicly with music students in recitals and/or ensemble performances. Arrangements for these activities will be coordinated by the piano instructor or the piano student with an applied studio instructor or ensemble director.

Studio Class

Studio classes are held at the discretion of the applied instructors. These labs have two primary functions:

1. provides applied students opportunities to perform for each other in preparation for recital and jury performances
2. provides a situation in which the applied instructor(s) can teach material best suited to a classroom environment

Students are expected to bring the music studied in their applied lessons to each studio class.

Applied Skills Exam

Each music major enrolls in first-semester freshman level lessons for their major instrument at the beginning of the first semester of study. First semester freshman applied students must pass an applied skills exam at the end of that semester on their

major instrument to move to the next level of instruction (second-semester freshman). Any student who fails the skills exam must repeat the first semester of freshman applied music instruction until the barrier is passed.

Inability to pass the applied skills exam does not mean that a student will fail or make a low grade for the applied lesson course. A student may make an "A" for the applied lesson final grade based on the number of hours practiced per week and the improvements made on their instrument throughout the semester, yet still not meet the requirements for passing the applied skills exam.

The skills exam requirements for each instrument are determined by the applied instructors and approved by the music faculty. Please see your applied instructor for the skills exam requirements of your applied major instrument.

Applied Music Examinations (Juries)

Music majors must perform an applied music examination, or jury, for the music faculty at the end of each semester. Students who take applied lessons for a secondary instrument must be heard by the music faculty at the end of the second and fourth semesters of study.

The schedule of applied exams will be posted outside the Fine Arts Office.

A student who is ill at the time of his/her scheduled examination must present a medical excuse to the student's applied music professor on the day of the examination. The student will be rescheduled to take the exam within a month of the original date unless prolonged medical treatment is required. Any student who does not appear for his/her applied examination at the scheduled time and presents no medical excuse on that day will receive a grade of "F" for the examination.

The student must present at the examination a completed repertoire sheet. The student is responsible for the accuracy of this sheet; however, it is recommended that the applied music professor check the document before the exam.

Music faculty members write comments on the performance of each student. The student will meet privately with his/her applied professor to receive and discuss these comments.

In the applied exam, the student receives grades from all professors present. The average of these grades may be raised or lowered one letter grade by the student's applied professor to determine the final term grade. The student may not record applied examinations.

Student Recital

An opportunity for students to perform for peers and to gain performance experience. Each music major is required to perform on their major instrument at least once a semester on Student Recital. (Students presenting sophomore or senior recitals may be exempt from this requirement for that semester, at the discretion of their applied professors.) Students are placed on Student Recitals by their applied professors and must submit a completed Student Recital Performance Form to Dr. Calloway in Clegg 107 no later than five days prior to the performance. The schedule for student recitals will be posted at the beginning of each academic year.

Student Recital Performance Forms – Forms detailing information about the performer, the music to be performed, and (if necessary) the collaborative pianist must be submitted to Dr. Calloway by the student no later than five days before an anticipated performance. Forms for recital performances, instrumental and vocal, are found below (pp. 24-25 below) and in the Fine Arts Office. The form is used for all recitals and must be signed by the student's applied instructor before submission to Dr. Calloway. Failure to submit a completed form or failure to submit a form on time may result in the student not performing on the anticipated date.

Sophomore and Senior Recitals

Degree Requirements – A senior recital is required to complete requirements toward the Bachelor of Arts in Music Degree and the Bachelor of Music Education Degree. A sophomore recital is optional for both degree programs (see **Sophomore Recital and Sophomore Extended Barrier Options** below). Sophomore recitals are a minimum of 15 minutes of solo repertoire and presented during the second year of study. Senior recitals are a minimum of 20 minutes of solo repertoire and presented during the fourth year of study. The dates for recitals and pre-hearings are scheduled in consultation with the student, pianist, applied teacher, and the music faculty.

Pre-Hearings – Sophomore and senior recitals will be heard by the applied music faculty no later than two weeks before the scheduled recital date. Music for the pre-hearing must be performance ready. The pre-hearing will be graded pass-fail, and the student will receive written comments from the faculty. If the student does not pass the pre-hearing, the recital date may be postponed, and the student repeat the pre-hearing. If the student passes the repeat pre-hearing, the recital date may be rescheduled. Proofs of the program for the event must be brought to the pre-hearing. Students submitting a poster should do so at this time as well.

Sophomore and Senior Recital Reservation Form – Submit this form (found in the Fine Arts Office) to schedule a sophomore or senior recital. It is due to Mr. Bauman during the first week of classes of the semester of the recital. Submit the form for a recital scheduled within the first six weeks of a semester before the end of the previous semester. Sophomore recitals should be scheduled with at least one partner from the

same studio whenever possible and with a partner from another studio if necessary. Exceptions to this rule must be approved by the applied teacher and the department chair.

Sophomore Recital and Sophomore Extended Barrier Options

Sophomore music majors in the fourth semester of applied study must present a Sophomore Recital and perform a Technical Jury *or* perform an Extended Barrier Jury to advance to junior-level applied lessons. Which option a student uses to advance to the junior level is left to the discretion of the student's applied instructor.

Option 1: Sophomore Recital – The student must pass both the recital pre-hearing and the technical jury to continue to junior level applied study. At least two weeks before presenting the recital, the student must perform and pass a sophomore recital pre-hearing. If the student

- A. Passes the pre-hearing, the student then
 - 1. Performs the sophomore recital
 - 2. Performs a technical jury at the end of the semester consisting of technical material (scales/etudes) and sight reading
- B. Fails the pre-hearing, the student then
 - 1. Retakes the pre-hearing, final attempt.* If the student
 - a. Passes the pre-hearing, the student then
 - i. Performs the sophomore recital
 - ii. Performs a technical jury at the end of the semester consisting of technical material (scales/etudes) and sight reading
 - b. Fails the pre-hearing final attempt, the student then
 - i. Does *not* perform the sophomore recital
 - ii. Perform extended barrier jury to replace sophomore recital. See Option 2.

*Applies to a single work or the entire recital repertoire.

Option 2: Extended Barrier Jury to replace Sophomore Recital – The student must pass the extended barrier jury consisting of “technical” material (scales/etudes), sight reading, and solo repertoire equivalent to sophomore recital material to continue to junior level applied study.

Recital Performance Attire

Students are held to professional standards regarding performance attire. Failure to dress appropriately for a recital performance may disqualify a student from performing.

Female attire:

Dress or skirt and blouse – loose fitting, high neckline, length at or below the knee.

Slacks and blouse – loose fitting blouse with a high neckline, ankle length slacks.

No jeans.

Shoes – flats, character shoes, or low-heel pumps. No flip-flops, stiletto heels, or tennis shoes.

Male attire:

Dress shirt and slacks. Sports coat and tie are optional. No short pants or jeans.

Shoes – dress or casual. Socks are required. No tennis shoes.

Voice students performing musical theatre selections may take some liberties with the above requirements. Attire in these cases must be approved by the applied instructor before the performance.

Music Minors

Music minors are expected to begin applied instrument study and participation in an appropriate ensemble the first semester of the freshman year and to continue in those courses throughout the first two years at Young Harris College.

While studying an applied instrument, music minors must meet the same requirements as music majors regarding the Applied Music Examinations explained above. Music minors are not required to take the Applied Skills Exam or the Sophomore Recital/Sophomore Extended Barrier. Also, music minors are not required to perform once a semester on Student Recital, but may do so at the discretion of the applied instructor.

Ensembles

The course numbers below are used for Department of Music ensembles. All ensembles are one credit hour courses that can be repeated seven times for credit. Ensembles can be taken for zero credit in certain instances and with the permission of a student's advisor. Please see your advisor or the Chair of the Department of Music for more information.

Concert Choir	MUSI 1135C
Concert Band	MUSI 1135CB
Chamber Choir	MUSI 1135CC
Ensemble Participation	MUSI 1135EP
Jazz Band	MUSI 1135JB
Piano Ensemble	MUSI 1135P

Chamber Choir – A performance class open to all students by auditions held in the spring semester. Chamber Choir includes three hours of rehearsal per week plus additional scheduled rehearsals and performances throughout the semester. The focus of this ensemble is to challenge advanced singers through choral literature written specifically

for small-group voicing, including madrigals, vocal jazz, contemporary a cappella, and chamber music from a variety of musical style periods. Chamber Choir satisfies the small ensemble requirement for Music Education Majors. Director: Mr. Bauman.

College Choir – A class/organization offering qualified students the opportunity to learn choral technique, vocal production, diction, and a variety of choral literature through rehearsals and performances. The rehearsal schedule includes three hours of rehearsal per week and additional rehearsals prior to performances. College Choir carries one hour of credit. Director: Mr. Bauman.

Concert Band – A class/organization offering qualified students the opportunity to explore concert band literature through rehearsals and performances. Eligibility for membership is determined by audition. The class schedule includes four hours of rehearsal per week. The class carries one hour of credit. Director: Dr. Hayes Bunch.

Jazz Band – A class/organization offering qualified students the opportunity to explore jazz band literature through rehearsals and performances. Eligibility for membership is determined by audition. The class schedule includes three hours of rehearsal per week. The class carries one hour of credit. Director: Dr. Hayes Bunch.

Brass Ensemble – Offered as needed by the music department, the brass ensemble rehearses two hours per week at a time arranged by the instructor and performs at special events throughout the semester. Director: Mr. David Arvold.

Woodwind Chamber Ensembles – (MUSI 1135EP) - Groups such as the Flute Choir, and Woodwind Quintet are provided as needed, offering qualified students the opportunity to appropriate literature through rehearsals and performances. Eligibility for membership is determined by audition. Director: Ms. Star.

Instrumental Ensemble Policies

School Owned Instruments – All school-owned instruments should be kept in a locker in Clegg, Kelley, or in a locked dorm room. They should not be left in an unlocked and/or unattended area (such as practice rooms, theory room, stage, audience area, etc.). Students who play school-owned instruments will be expected to return them at the end of the semester in the same condition as when they were issued. Students will be held accountable for any damage beyond ordinary wear and depreciation.

Student-Owned Instruments – All student-owned instruments should not be left in an unlocked and/or unattended area (such as practice rooms, theory room, stage etc.). All personally owned instruments are the responsibility of the student. YHC cannot be responsible for loss or theft. Consequently, it is advised that students keep personally owned instruments in their rooms when not in use.

Music Folders – All Concert Band and Jazz Band music should be kept in the folders that are provided. All music folders should be stored in the music cabinet in Kelley.

Percussion Practice – Percussion majors will make arrangements with the Director of Instrumental Music and the Department of Music Chair to have space allocated for percussion instrument storage and practice.

Chamber Music – At the discretion of the studio teachers and the Director of Instrumental Activities, chamber music groups are encouraged and will perform in appropriate venues.

Alternate Ensemble Policy for Music Education Majors

Music Education majors should enroll in an alternate ensemble at least two semesters during their course of study. For many students these ensembles will be the Jazz Band, Chamber Choir, or an instrumental ensemble. Students not meeting this requirement through these ensembles will do so through small vocal ensembles, brass quintets, woodwind quintets, and other instrumental ensembles that will be offered once a year as needed.

MUSIC FACULTY AND STAFF

Full-Time Music Faculty

Mr. David Arvold	Clegg 112A / Ext.5062 / daarvold@yhc.edu <i>Applied low brass, Purple Reign Pep Band, Brass Ensemble, Marching Band Techniques, Music Theory, Brass Class, Woodwind Class</i>
Mr. Jeffrey Bauman	Clegg 102 / Ext. 5155 / jbauman@yhc.edu <i>Applied Voice, Concert Choir, Chamber Choir, Conducting, Musical Theatre, Department of Music Chair</i>
Dr. Hayes Bunch	Teresa S. Kelly Band Building / Ext. 5244 / jhbunch@yhc.edu <i>Concert Band, Jazz Band, Percussion, Conducting, Music Technology</i>
Dr. Edwin Calloway	Clegg 107 / Ext. 5181 / ecalloway@yhc.edu <i>Applied Voice, Aural Skills, Musical Theatre</i>
Dr. Shelley Sanderson	Clegg 105 / Ext. 5236 / smsanderson@yhc.edu <i>Music Education, Applied Voice, Music Education Coordinator, Musical Theatre</i>

Adjunct Music Faculty

Dr. Keith DeFoor	Pruitt-Barrett 101 / Ext. 5156 / kdefoor@yhc.edu <i>Applied Organ</i>
Dr. Stan Flanders	478-998-2991 / hsflanders@yhc.edu <i>Applied Saxophone, Applied Clarinet</i>
Mr. Terry Hooper	706-781-9492 / rthooper@yhc.edu <i>Applied Voice</i>
Dr. Richard Knepp	Clegg 112C / Ext. 5128 / rknepp@yhc.edu <i>Applied Guitar, Music History, History of Rock Music</i>
Mr. Nolan Walker	nwalker@yhc.edu <i>Applied Trumpet</i>
Mr. Tim Skinner	561-951-2097 / jtiskinner@yhc.edu <i>Strings Class</i>

Ms. Cheryl Star 706-455-0936 / cmstar@yhc.edu
Applied Flute, Woodwind Ensemble

Ms. Christina Toole Clegg 114 / Ext. 5183/ ctoole@yhc.edu
Applied Piano, Class Piano

Staff

Ms. Vicki Henderson 706-379-5182, vahenderson@yhc.edu
Fine Arts Administrative Assistant

Ms. Anita Guss 706-994-9477 (cell), 706-896-1685 (home) / maguss@yhc.edu
Part-time Staff Pianist

Ms. Suzanne West 828-557-7926 / musicmidget@icloud.com
Part-time Staff Pianist

Young Harris College Applied Music Examination Sheet

Term _____

Name _____ Instrument _____

Level _____ Professor _____

Average number of practice hours per week _____

Please list your jury repertoire.

Composer

Composition

_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

Please list any technical studies/exercises you are prepared to present.

List other repertoire and technical works/skills you have studied this semester in your applied lessons. Indicate works you have memorized.

Professors in attendance: _____

Average jury grade: _____

Student Recital Performance Form -- **INSTRUMENTALISTS**

For Friday Student Recitals:

This form is due to Dr. Calloway (Clegg 107) **no later than 5 pm on the Monday prior to your performance.** The form must be complete and signed by your applied instructor. Late submission or an incomplete form will result in the student not being allowed to perform on the Student Recital.

For Sophomore & Senior Recitals:

Please use one page per piece. For degree recitals this form is due to Dr. Calloway (Clegg 107) **one week before the recital date.** Please list your degree program here (such as BA in Music or BME): _____ Please list the venue for your sophomore/senior recital (such as Chapel or Clegg 104): _____

Date of performance: _____

Please list below the information for your performance ***as it should appear on the program.***

Student's name: _____

Student's instrument: _____

Pianist's name: _____

Composer's full name: _____

Composer's dates (birth year – death year): _____

Arranger's full name (only list an arranger if one is credited on the score):

Complete title of the piece: _____

Movement # and title of the movement, if applicable:

_____ Title: _____

Applied Instructor's Name (printed): _____

Applied Instructor's Signature: _____

Student Recital Performance Form -- **VOCALISTS**

For Friday Student Recitals:

This form is due to Dr. Calloway (Clegg 107) **no later than 5 pm on the Monday prior to your performance.** The form must be complete and signed by your applied instructor. Late submission or an incomplete form will result in the student not being allowed to perform on the Student Recital.

For Sophomore & Senior Recitals:

Please use one page per piece. For degree recitals this form is due to Dr. Calloway (Clegg 107) **one week before the recital date.** Please list your degree program here (such as BA in Music or BME): _____ Please list the venue for your sophomore/senior recital (such as Chapel or Clegg 104): _____

Date of performance: _____

Please list below the information for your performance ***as it should appear on the program.***

Student's name: _____

Student's voice type: _____

Pianist's name: _____

Composer's full name: _____

Composer's dates (birth year – death year): _____

Arranger's full name (only list an arranger if one is credited on the score):

Complete title of the song: _____

If the song is from a larger work, please list that work here.

Applied Instructor's Name (printed): _____

Applied Instructor's Signature: _____

Young Harris College Sophomore and Senior Recital Reservation Form

Name: _____ Date _____

Instrument: _____ Applied Instructor _____

Check the type of recital: ☐ Sophomore ☐ Senior

Date of the recital _____ Time _____

Check the venue for the recital: ☐ Chapel ☐ Clegg 104 ☐ Glenn~McGinnis Hall

Other: _____

Date of the pre-hearing _____ Time _____

Check the pre-hearing venue: ☐ Chapel ☐ Clegg 104 ☐ Glenn~McGinnis Hall

Other: _____

This recital is being performed jointly with _____

Signature of applied instructor

Signature of pianist (if needed for the recital)

Students submit this form to Mr. Bauman (Clegg 102) during the **first week of classes** of the semester of the recital. Submit forms for recitals scheduled within the first six weeks of a semester before the end of the previous semester.

Sophomore recitals should be joint recitals of two to three students performing on the same event.

Senior recitals should be joint recitals of two students performing on the same event. Students and/or their applied instructors are responsible for arranging for the appropriate number of students to perform on a joint recital. **List the other student(s) scheduled on the joint recital in the appropriate space above.** Requests for solo recitals may be granted by the Department of Music faculty when deemed appropriate.

Applied instructors are responsible for ensuring that at least three music faculty members are present for the pre-hearing performance. **Students** will provide each music faculty member at the pre-hearing with a draft of the recital program.

To ensure that a recital program is available at the recital performance, students submit the final proof of the program to Vicki Henderson (Clegg 109A) no later than **one week before the recital date**.

To schedule a recital in Glenn~McGinnis Hall please submit the Glenn~McGinnis Hall Worksheet found in the Fine Arts Office (Clegg 109).

Rotation Schedules for Music Courses (subject to change)

Music Courses in both the Bachelor of Arts in Music and the Bachelor of Music Education Degree Programs

MUSI 1101P - Class Piano	Fall Only	Yearly
MUSI 1102P - Class Piano II	Spring Only	Yearly
MUSI 1141 - Music Theory	Fall Only	Yearly
MUSI 1142 - Aural Skills	Fall Only	Yearly
MUSI 1143 - Music Theory II	Spring Only	Yearly
MUSI 1144 - Aural Skills II	Spring Only	Yearly
MUSI 2201P - Class Piano III	Fall Only	Yearly
MUSI 2202P - Class Piano IV	Spring Only	Yearly
MUSI 2241 - Music Theory III	Fall Only	Yearly
MUSI 2242 - Aural Skills III	Fall Only	Yearly
MUSI 2243 - Music Theory IV	Spring Only	Yearly
MUSI 2244 - Aural Skills IV	Spring Only	Yearly
MUSI 3301 - Music History	Fall Only	Yearly
MUSI 3302 - Music History II	Spring Only	Yearly
MUSI 3305 - Intro. to World Music	Fall Only	Yearly
MUSI 3320 - Conducting	Fall Only	Yearly
MUSI 4403 - Diction for the Singer	Fall Only	Yearly
MUSI 4420 - Advanced Conducting	Spring Only	Yearly
MUSI 4460VOI - Pedagogy Voice	Spring Only	Yearly

BA-Specific Courses

MUSI 2261 - Intro. to Music Technology	Spring Only	Yearly
MUSI 4402 - Accompanying	Spring Only	2027, 2029
MUSI 4450VOI - Literature Voice	Fall Only	2027, 2029
MUSI 4455BR - Brass Lit. and Ped.	Spring Only	2026, 2028
MUSI 4455OR - Organ Lit. and Ped.	Fall Only	2026, 2028
MUSI 4455PA - Piano Lit. and Ped.	Spring Only	2027, 2029
MUSI 4455PER - Percussion Lit. and Ped.	Fall Only	2026, 2028
MUSI 4455WW - Woodwind Lit. and Ped.	Fall Only	2026, 2028

BME-Specific Courses

MUSI 2261 - Intro. to Music Technology	Fall Only	Yearly
MUSI 2270 - Intro. to Music Education	Spring Only	Yearly
MUSI 2271 - Brass Class	Fall Only	Yearly
MUSI 2272 - Percussion Class	Fall Only	Yearly
MUSI 2273 - Strings Class	Spring Only	Yearly
MUSI 2274 - Voice Class	Fall Only	Yearly
MUSI 2275 - Woodwind Class	Spring Only	Yearly
MUSI 3371 - Elementary Music Methods	Fall Only	Yearly
MUSI 3372 - Secondary Music Methods	Spring Only	Yearly
MUSI 4442 - Choral Arranging	Fall Only	Yearly
MUSI 4443 - Instrumental Arranging	Fall Only	Yearly
MUSI 4471 - Marching Band Techniques	Fall Only	Yearly

ACADEMIC PROGRAM INFORMATION / MUSIC DEGREE PROGRAMS

Completion Requirements for Baccalaureate Degrees

Each baccalaureate degree requires a minimum of 120 semester hours. A baccalaureate degree program requires at least 30 hours of courses in the major, at least 21 hours of upper division courses in the major field, and at least 36 hours of upper division work overall.

To earn a baccalaureate degree, a student: (1) must complete a prescribed degree program with at least a 2.0 grade point average in courses presented for graduation, (2) must not be on academic probation at the time of graduation, (3) must have no more than 18 semester hours of “D” grade credit, (4) must complete the final 30 semester hours of the degree program at the college, (5) must file a formal application for graduation with the Registrar’s Office no later than the first class day of the semester in which the student intends to graduate. The minimum time in which to complete a baccalaureate degree is three years; the maximum time is eight years.

A student who is within six credits of baccalaureate degree completion may participate in the graduation ceremony. Credits to be applied toward a baccalaureate degree following the graduation ceremony must be earned at Young Harris College.

In addition to the above academic requirements, a student must be in good standing pursuant to College policies at the time of degree completion.

Any student who is within six credits of baccalaureate degree completion may participate in the graduation ceremony. Credits to be applied toward a baccalaureate degree following the graduation ceremony must be earned at Young Harris College.

Continuation in a Program of Study

Bachelor of Arts Degree – The student must pass all music courses with a grade of C- or higher to continue in the degree program.

Bachelor of Music Education Degree
(See the *Teacher Preparation Program Handbook*)

Theatre Production Participation

Music majors with a cumulative grade point average of 3.0 or higher are allowed to participate in one college-sponsored theatre production per semester. Students wishing to participate in more than one production will need the permission of the music department chair.

Incompletes

Students who wish to receive a grade of incomplete in a course must obtain an Incomplete Petition Form from the Registrar and have it signed by the appropriate professor and their academic advisor.

Professors may give an incomplete only in cases where (1) the student has documented a serious reason for not completing the course and (2) the student has already completed at least 75% of the work for the course. Within these parameters, the decision of whether or not to grant an incomplete is at the discretion of the professor, and subject to approval by the Dean of the Division in which the course is offered.

If the grade of “I” is not removed by mid-term of the following term, it is recorded as an ‘F.’

Incompletes from fall semester must be completed by midterm of spring semester. Incompletes from spring semester must be completed by midterm of summer semester or the first week of fall semester. However, if any of the incomplete grades are in a course that is a prerequisite to the course being taken the next semester, the incomplete grade must be completed the first week of that semester.

Further details concerning the College’s policy for incompletes are found in the College Catalog under the Academic Policies section.

Bachelor of Arts in Music

Core Curriculum (31 hrs.)

FOUNDATIONAL SKILLS

(18 Hours)

Mountain Lions **(3 hours)**

- MNLN 1000 – Intro. college success 3 hours

Communicate Effectively **(9 hours)**

- ENGL 1101 – Composition I (Persuasive Writing) 3 hours
- ENGL 1102 – Composition and Literature (Analytical Writing) 3 hours
- COMM 1000 – Introduction to Human Communication 3 hours
- OR**
- COMM 1100 – Introduction to Public Speaking 3 hours

Quantitative Analysis **(3 hours)**

- MATH 1101 – College Algebra 3 hours
- MATH 1113 – Precalculus 3 hours
- MATH 2201 – Calculus I 3 hours

History and Constitution **(3 hours)**

- HIST 2111 – American History I 3 hours
- HIST 2112 – American History II 3 hours
- POLI 1100 – American Government 3 hours

EXPLORING THE LIBERAL ARTS

(13 hours)

Natural Sciences **(4 hours)**

- ASTR 1105 – Introduction to the Solar System 4 hours
- ASTR 1106 – Beyond the Solar System 4 hours
- BIOL 1103 – Elements of Biology 4 hours
- BIOL 1104 – Organismal Biology 4 hours
- BIOL 1105 – Human Biology (pending approval) 4 hours
- BIOL 1107 – Introductory Biology I 4 hours
- CHEM 1050 – Chemistry & Society 4 hours
- CHEM 1211 – General Chemistry I 4 hours
- PHYS 1111 – College Physics I 4 hours
- PHYS 2111 – University Physics I 4 hours
- PSCG 1107 – Physical Geography I 4 hours
- PSCG 1108 – Physical Geography II 4 hours

Humanities**(3 hours)**

- CRWT 2601 – Creative Writing across the Genres 3 hours
- ENGL 2110 – Survey of British Literature to 1700 3 hours
- ENGL 2120 – Survey of British Literature since 1700 3 hours
- ENGL 2210 – Survey of American Literature to 1865 3 hours
- ENGL 2220 – Survey of American Literature since 1865 3 hours
- ENGL 2310 – Survey of World Literature through Renaissance 3 hours
- ENGL 2320 – Survey of World Literature since the Enlightenment 3 hours
- HIST 1111 – World Civilization I 3 hours
- HIST 1112 – World Civilization II 3 hours
- PHIL 1100 – Intro. to Philosophy 3 hours
- PHIL 1200 – Ethics and Authenticity 3 hours
- PHIL 1300 – Logic and Critical Thinking 3 hours
- PHIL 2100 – Ancient Philosophy 3 hours
- PHIL 2101 – Medieval Philosophy 3 hours
- PHIL 2110 – Modern Philosophy 3 hours
- PHIL 2111 – Contemporary Philosophy 3 hours
- RELI 1200 – World Religions 3 hours

Fine Arts**(3 hours)**

- ARTS 1100 – Art Appreciation 3 hours
- ARTS 1110 – History and Criticism of Art I 3 hours
- ARTS 1111 – History and Criticism of Art II 3 hours
- ARTS 1113 - Introduction to Global Christian Art 3 hours
- MUSI 1100 – Music Appreciation 3 hours
- THEA 1100 – Theatre Appreciation 3 hours
- THEA 2101 – Dramatic Literature 3 hours

Social & Behavioral Sciences**(3 hours)**

- COMM 2100H – Interpersonal Communication 3 hours
- COMM 2200H – Intercultural Communication 3 hours
- COMM 2300H – Language and Social Interactions 3 hours
- COMM 2800M – Introduction to Information Society 3 hours
- COMM 2810M – Introduction to Media Literacy 3 hours
- ECON 1000 – Fundamentals of Economics 3 hours
- ECON 1100 – Principles of Economics 3 hours
- MGNT 2100 – Fundamentals of Management 3 hours
- PSYC 1102 – Introduction to Psychology 3 hours
- SOCI 1120 – Introduction to Sociology 3 hours
- SPRS 2110 – Sport and Recreation in Society 3 hours
- WGSS 2100 – Introduction to Women, Gender, and Sexuality Studies 3 hours

Requirements for the Major (50 hrs.)

MUSI 1141	Music Theory	3
MUSI 1142	Aural Skills	1
MUSI 1143	Music Theory II	3
MUSI 1144	Aural Skills II	1
MUSI 2241	Music Theory III	3
MUSI 2242	Aural Skills III	1
MUSI 2243	Music Theory IV	3
MUSI 2244	Aural Skills IV	1
MUSI 1521	Applied Major Instrument	1
MUSI 1522	Applied Major Instrument	1
MUSI 2521	Applied Major Instrument (repeat once for credit)	1, 1
MUSI 3521	Applied Major Instrument (repeat once for credit)	1, 1
MUSI 4521	Applied Major Instrument (repeat once for credit)	1, 1
MUSI 1101	Class or Applied Secondary Instrument*	1
MUSI 1102	Class or Applied Secondary Instrument*	1
MUSI 2201	Class or Applied Secondary Instrument*	1
MUSI 2202	Class or Applied Secondary Instrument*	1
MUSI 1135	Ensemble (repeat seven times for credit)	8
MUSI 2261	Intro. to Music Technology	1
MUSI 3301	Music History	3
MUSI 3302	Music History II	3
MUSI 3305	Intro. to World Music	1
MUSI 3320	Conducting	2
MUSI 4990	Senior Recital	0
MUSI 1190	Performance Attendance (repeat seven times for credit)	0

Choose one of the following emphases:**Brass/Percussion/Woodwind Emphasis**

MUSI 4420	Advanced Conducting	2
MUSI 4443	Instrumental Arranging	1
MUSI 4455	Brass/Percussion/Woodwind Literature and Pedagogy	2

Piano/Organ Emphasis

MUSI 4402	Accompanying	2
MUSI 4442 or 4443	Choral or Instrumental Arranging	1
MUSI 4455	Piano/Organ Literature and Pedagogy	2

Voice Emphasis

MUSI 4403	Diction for the Singer	1
MUSI 4442	Choral Arranging	1
MUSI 4450VOI	Literature Voice	2
MUSI 4460VOI	Pedagogy Voice	1

Additional Requirements (26 hrs.)

General Electives**	26
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Total Hours Required for Graduation 120

*The secondary instrument for all but piano/organ majors is enrollment in four semesters of class piano. For piano/organ majors, the secondary instrument study is four semesters of class or applied study of any instrument other than piano and organ.

**The general electives requirement must be fulfilled with at least 23 hours of non-music courses.

Bachelor of Arts in Music – Brass/Percussion/Woodwind Course Offering Schedule

Freshman Year

ENGL 1101 English Composition (3)
MTLN 1000 Intro. to College Success (3)
MUSI 1000 Intro. to Music Studies (1)
MUSI 1141 Theory (3)
MUSI 1142 Aural Skills (1)
Applied Music: Major Instrument (1)
Applied Music: Secondary Instrument (1)
Ensemble (1)
Performance Attendance (0)

Fall Semester (14 hours)

ENGL 1102 English Composition II (3)
MATH 1101 Algebra (3)
General Elective (3)
MUSI 1143 Theory II (3)
MUSI 1144 Aural Skills II (1)
Applied Music: Major Instrument (1)
Applied Music: Secondary Instrument (1)
Ensemble (1)
Performance Attendance (0)

Spring Semester (16 hours)

Sophomore Year

Humanities (3)
Natural Sciences (4)
MUSI 2241 Theory III (3)
MUSI 2242 Aural Skills III (1)
Applied Music: Major Instrument (1)
Applied Music: Secondary Instrument (1)
Ensemble (1)
Performance Attendance (0)

Fall Semester (14 hours)

History and Constitution (3)
Social and Behavioral Sciences (3)
General Elective (3)
MUSI 2243 Theory IV (3)
MUSI 2244 Aural Skills IV (1)
Applied Music: Major Instrument (1)
Applied Music: Secondary Instrument (1)
Ensemble (1)
Performance Attendance (0)

Spring Semester (16 hours)

Junior Year

COMM 1000 or 1100 (3)
General Elective (3)
MUSI 3301 Music History I (3)
MUSI 3320 Conducting (2)
4000 Level Music Emphasis: Lit. and Ped.* (2)
Applied Music: Major Instrument (1)
Ensemble (1)
Performance Attendance (0)

Fall Semester (15 hours)

Fine Arts: ARTS 1100 or THEA 1100 (3)
General Elective (3)
General Elective (3)
MUSI 2261 Intro to Music Technology (1)
MUSI 3302 Music History II (3)
MUSI 4420 Advanced Conducting (2)
Applied Music: Major Instrument (1)
Ensemble (1)
Performance Attendance (0)

Spring Semester (17 hours)

Senior Year

General Elective (3)
General Elective (3)
General Elective (3)
General Elective (1)
MUSI 3305 Intro. to World Music (1)
MUSI 4443 Instrumental Arranging (1)
Applied Music: Major Instrument (1)
Ensemble (1)
Performance Attendance (0)

Fall Semester (14 hours)

General Elective (3)
General Elective (3)
General Elective (3)
General Elective (3)
MUSI 4990 Senior Recital (0)
Applied Music: Major Instrument (1)
Ensemble (1)
Performance Attendance (0)

Spring Semester (14 hours)

TOTAL HOURS = 120

**To be taken during either the junior or senior year. See the Rotation of Courses on page 27 above.*

Bachelor of Arts in Music – Piano/Organ

Course Offering Schedule

Freshman Year

ENGL 1101 English Composition (3)
 MTLN 1000 Intro. to College Success (3)
 MUSI 1000 Intro. to Music Studies (1)
 MUSI 1141 Theory (3)
 MUSI 1142 Aural Skills (1)
 Applied Music: Major Instrument (1)
 Applied Music: Secondary Instrument (1)
 Ensemble (1)
 Performance Attendance (0)

Fall Semester (14 hours)

ENGL 1102 English Composition II (3)
 MATH 1101 Algebra (3)
 General Elective (3)
 MUSI 1143 Theory II (3)
 MUSI 1144 Aural Skills II (1)
 Applied Music: Major Instrument (1)
 Applied Music: Secondary Instrument (1)
 Ensemble (1)
 Performance Attendance (0)

Spring Semester (16 hours)

Sophomore Year

Humanities (3)
 Natural Sciences (4)
 MUSI 2241 Theory III (3)
 MUSI 2242 Aural Skills III (1)
 Applied Music: Major Instrument (1)
 Applied Music: Secondary Instrument (1)
 Ensemble (1)
 Performance Attendance (0)

Fall Semester (14 hours)

History and Constitution (3)
 Social and Behavioral Sciences (3)
 General Elective (3)
 MUSI 2243 Theory IV (3)
 MUSI 2244 Aural Skills IV (1)
 Applied Music: Major Instrument (1)
 Applied Music: Secondary Instrument (1)
 Ensemble (1)
 Performance Attendance (0)

Spring Semester (16 hours)

Junior Year

COMM 1000 or 1100 (3)
 General Elective (3)
 MUSI 3301 Music History I (3)
 MUSI 3320 Conducting (2)
 4000 Level Music Emphasis: Lit. and Ped.* (2)
 Applied Music: Major Instrument (1)
 Ensemble (1)
 Performance Attendance (0)

Fall Semester (15 hours)

Fine Arts: ARTS 1100 or THEA 1100 (3)
 General Elective (3)
 General Elective (3)
 MUSI 2261 Intro to Music Technology (1)
 MUSI 3302 Music History II (3)
 MUSI 4402 Collaborative Piano (2)
 Applied Music: Major Instrument (1)
 Ensemble (1)
 Performance Attendance (0)

Spring Semester (17 hours)

Senior Year

General Elective (3)
 General Elective (3)
 General Elective (3)
 General Elective (1)
 MUSI 3305 Intro. to World Music (1)
 Choral or Instrumental Arranging (1)
 Applied Music: Major Instrument (1)
 Ensemble (1)
 Performance Attendance (0)

Fall Semester (14 hours)

General Elective (3)
 General Elective (3)
 General Elective (3)
 General Elective (3)
 MUSI 4990 Senior Recital (0)
 Applied Music: Major Instrument (1)
 Ensemble (1)
 Performance Attendance (0)

Spring Semester (14 hours)

TOTAL HOURS = 120

* To be taken during either the junior or senior year. See the Rotation of Courses on page 27 above.

Bachelor of Arts in Music – Voice Course Offering Schedule

Freshman Year

ENGL 1101 English Composition (3)
MTLN 1000 Intro. to College Success (3)
MUSI 1000 Intro. to Music Studies (1)
MUSI 1141 Theory (3)
MUSI 1142 Aural Skills (1)
Applied Music: Major Instrument (1)
Applied Music: Secondary Instrument (1)
Ensemble (1)
Performance Attendance (0)

Fall Semester (14 hours)

ENGL 1102 English Composition II (3)
MATH 1101 Algebra (3)
General Elective (3)
MUSI 1143 Theory II (3)
MUSI 1144 Aural Skills II (1)
Applied Music: Major Instrument (1)
Applied Music: Secondary Instrument (1)
Ensemble (1)
Performance Attendance (0)

Spring Semester (16 hours)

Sophomore Year

Humanities (3)
Natural Sciences (4)
MUSI 2241 Theory III (3)
MUSI 2242 Aural Skills III (1)
MUSI 4403 Diction for the Singer (1)
Applied Music: Major Instrument (1)
Applied Music: Secondary Instrument (1)
Ensemble (1)
Performance Attendance (0)

Fall Semester (15 hours)

History and Constitution (3)
Social and Behavioral Sciences (3)
General Elective (3)
MUSI 2243 Theory IV (3)
MUSI 2244 Aural Skills IV (1)
Applied Music: Major Instrument (1)
Applied Music: Secondary Instrument (1)
Ensemble (1)
Performance Attendance (0)

Spring Semester (16 hours)

Junior Year

COMM 1000 or 1100 (3)
General Elective (3)
MUSI 3301 Music History I (3)
MUSI 3320 Conducting (2)
MUSI 4450VOI Literature Voice* (2)
Applied Music: Major Instrument (1)
Ensemble (1)
Performance Attendance (0)

Fall Semester (15 hours)

Fine Arts: ARTS 1100 or THEA 1100 (3)
General Elective (3)
General Elective (3)
MUSI 2261 Intro to Music Technology (1)
MUSI 3302 Music History II (3)
MUSI 4460VOI - Pedagogy Voice (1)
Applied Music: Major Instrument (1)
Ensemble (1)
Performance Attendance (0)

Spring Semester (16 hours)

Senior Year

General Elective (3)
General Elective (3)
General Elective (3)
General Elective (1)
MUSI 3305 Intro. to World Music (1)
MUSI 4442 Choral Arranging (1)
Applied Music: Major Instrument (1)
Ensemble (1)
Performance Attendance (0)

Fall Semester (14 hours)

General Elective (3)
General Elective (3)
General Elective (3)
General Elective (3)
MUSI 4990 Senior Recital (0)
Applied Music: Major Instrument (1)
Ensemble (1)
Performance Attendance (0)

Spring Semester (14 hours)

TOTAL HOURS = 120

** To be taken during either the junior or senior year. See the Rotation of Courses on page 27 above.*

Bachelor of Music Education Degree Choral Emphasis

Core Curriculum (31 hrs.) see pages 30-31 above

Requirements for the Major (89 hrs.)

EDUC 2220	Exceptional Learners	3
EDUC 3230	Learning and the Learner	3
MUSI 1000	Introduction to Music Studies	1
MUSI 1141	Music Theory	3
MUSI 1142	Aural Skills	1
MUSI 1143	Music Theory II	3
MUSI 1144	Aural Skills II	1
MUSI 2241	Music Theory III	3
MUSI 2242	Aural Skills III	1
MUSI 2243	Music Theory IV	3
MUSI 2244	Aural Skills IV	1
MUSI 1521	Applied Major Instrument	2
MUSI 1522	Applied Major Instrument	2
MUSI 2521	Applied Major Instrument (repeat once for credit)	2, 2
MUSI 3521	Applied Major Instrument (repeat once for credit)	2, 2
MUSI 4521	Applied Major Instrument	2
MUSI 1101	Class or Applied Secondary Instrument*	1
MUSI 1102	Class or Applied Secondary Instrument*	1
MUSI 2201	Class or Applied Secondary Instrument*	1
MUSI 2202	Class or Applied Secondary Instrument*	1
MUSI 1135	Ensemble (repeat four times for credit)	6
MUSI 1135	Chamber Ensemble (repeat once for credit)	2
MUSI 1190	Performance Attendance (repeat six times for credit)	0
MUSI 2261	Introduction to Music Technology	1
MUSI 2270	Introduction to Music Education	3
MUSI 2271	Brass Class	1
MUSI 2272	Percussion Class	1
MUSI 2273	Strings Class	1
MUSI 2275	Woodwind Class	1
MUSI 3301	Music History	3
MUSI 3302	Music History II	3
MUSI 3305	Introduction to World Music	1
MUSI 3320	Conducting	2
MUSI 3371	Elementary Music Methods	3
MUSI 3372	Secondary Music Methods	3
MUSI 4403	Diction for the Singer	1
MUSI 4420	Advanced Conducting	2
MUSI 4442	Choral Arranging	1
MUSI 4460VOI	Pedagogy Voice	1
MUSI 4479	Student Teaching	12
MUSI 4990	Senior Recital	0

Total Hours Required for Graduation **120**

*The secondary instrument for all but piano/organ majors is enrollment in four semesters of class piano. For piano/organ majors, the secondary instrument study is four semesters of class or applied study of any instrument other than their major instrument

Bachelor of Music Education – Choral Emphasis Course Offering Schedule

Freshman Year

ENGL 1101 English Composition (3)
MTLN 1000 Intro. College Success (3)
MUSI 1000 Intro. to Music Studies (1)
MUSI 1141 Theory (3)
MUSI 1142 Aural Skills (1)
Applied Music: Major Instrument (2)
Applied Music: Secondary Instrument (1)
Ensemble (1)
Performance Attendance (0)

Fall Semester (15 hours)

ENGL 1102 English Composition II (3)
Fine Arts: ARTS 1100 or THEA 1100 (3)
MUSI 1143 Theory II (3)
MUSI 1144 Aural Skills II (1)
MUSI 2270 Intro to Music Education (3)
Applied Music: Major Instrument (2)
Applied Music: Secondary Instrument (1)
Ensemble (1)
Performance Attendance (0)

Spring Semester (17 hours)

Sophomore Year

EDUC 3230 - Learning and the Learner (3)
Natural Sciences (4)
MUSI 2241 Theory III (3)
MUSI 2242 Aural Skills III (1)
MUSI 2271 Brass Class (1)
MUSI 4403 Diction (1)
Applied Music: Major Instrument (2)
Applied Music: Secondary Instrument (1)
Ensemble (1)
Performance Attendance (0)

Fall Semester (17 hours)

EDUC 2220 Exceptional Learners (3)
MATH 1101 Algebra or higher (3)
MUSI 2243 Theory IV (3)
MUSI 2244 Aural Skills IV (1)
MUSI 2275 Woodwind Class (1)
Applied Music: Major Instrument (2)
Applied Music: Secondary Instrument (1)
Ensemble (1)
Performance Attendance (0)

Spring Semester (15 hours)

Junior Year

Humanities (3)
MUSI 2261 Intro to Music Technology (1)
MUSI 2272 Percussion Class (1)
MUSI 3301 Music History (3)
MUSI 3320 Conducting (2)
MUSI 3371 Elementary Music Methods (3)
Applied Music: Major Instrument (2)
Ensemble (1)
Performance Attendance (0)

Fall Semester (16 hours)

COMM 1000 or 1100 (3)
MUSI 2273 Strings Class (1)
MUSI 3302 Music History II (3)
MUSI 3372 Secondary Music Methods (3)
MUSI 4420 Advanced Conducting (2)
MUSI 4460VOI Pedagogy Voice (1)
Applied Music: Major Instrument (2)
Chamber Ensemble (1)
Performance Attendance (0)

Spring Semester (16 hours)

Senior Year

History and Constitution (3)
Social & Behavioral Sciences (3)
MUSI 3305 Intro to World Music (1)
MUSI 4443 Choral Arranging (1)
MUSI 4990 Senior Recital (0)
Applied Music: Major Instrument (2)
Chamber Ensemble (1)
Ensemble (1)
Performance Attendance (0)

Fall Semester (12 hours)

MUSI 4479 Student Teaching (12)

Spring Semester (12 hours)

TOTAL HOURS = 120

Bachelor of Music Education Degree Instrumental Emphasis

Core Curriculum (31 hrs.) see pages 30-31 above

Requirements for the Major (89 hrs.)

EDUC 2220	Exceptional Learners	3
EDUC 3230	Learning and the Learner	3
MUSI 1000	Introduction to Music Studies	1
MUSI 1141	Music Theory	3
MUSI 1142	Aural Skills	1
MUSI 1143	Music Theory II	3
MUSI 1144	Aural Skills II	1
MUSI 2241	Music Theory III	3
MUSI 2242	Aural Skills III	1
MUSI 2243	Music Theory IV	3
MUSI 2244	Aural Skills IV	1
MUSI 1521__	Applied Major Instrument	2
MUSI 1522__	Applied Major Instrument	2
MUSI 2521__	Applied Major Instrument (repeat once for credit)	2, 2
MUSI 3521__	Applied Major Instrument (repeat once for credit)	2, 2
MUSI 4521__	Applied Major Instrument	2
MUSI 1101__	Class or Applied Secondary Instrument*	1
MUSI 1102__	Class or Applied Secondary Instrument*	1
MUSI 2201__	Class or Applied Secondary Instrument*	1
MUSI 2202__	Class or Applied Secondary Instrument*	1
MUSI 1135__	Ensemble (repeat four times for credit)	6
MUSI 1135__	Chamber Ensemble (repeat once for credit)	2
MUSI 1190__	Performance Attendance (repeat six times for credit)	0
MUSI 2261	Introduction to Music Technology	1
MUSI 2270	Introduction to Music Education	3
MUSI 2271	Brass Class	1
MUSI 2272	Percussion Class	1
MUSI 2273	Strings Class	1
MUSI 2274	Voice Class	1
MUSI 2275	Woodwind Class	1
MUSI 3301	Music History	3
MUSI 3302	Music History II	3
MUSI 3305	Introduction to World Music	1
MUSI 3320	Conducting	2
MUSI 3371	Elementary Music Methods	3
MUSI 3372	Secondary Music Methods	3
MUSI 4420	Advanced Conducting	2
MUSI 4443	Instrumental Arranging	1
MUSI 4471	Marching Band Techniques	1
MUSI 4479	Student Teaching	12
MUSI 4990	Senior Recital	0

Total Hours Required for Graduation

120

*The secondary instrument for all but piano/organ majors is enrollment in four semesters of class piano. For piano/organ majors, the secondary instrument study is four semesters of class or applied study of any instrument other than their major instrument.

Bachelor of Music Education – Instrumental Emphasis Course Offering Schedule

Freshman Year

ENGL 1101 English Composition (3)
MTLN 1000 Intro. College Success (3)
MUSI 1000 Intro. to Music Studies (1)
MUSI 1141 Theory (3)
MUSI 1142 Aural Skills (1)
Applied Music: Major Instrument (2)
Applied Music: Secondary Instrument (1)
Ensemble (1)
Performance Attendance (0)

Fall Semester (15 hours)

ENGL 1102 English Composition II (3)
Fine Arts: ARTS 1100 or THEA 1100 (3)
MUSI 1143 Theory II (3)
MUSI 1144 Aural Skills II (1)
MUSI 2270 Intro to Music Education (3)
Applied Music: Major Instrument (2)
Applied Music: Secondary Instrument (1)
Ensemble (1)
Performance Attendance (0)

Spring Semester (17 hours)

Sophomore Year

EDUC 3230 - Learning and the Learner (3)
Natural Sciences (4)
MUSI 2241 Theory III (3)
MUSI 2242 Aural Skills III (1)
MUSI 2271 Brass Class (1)
MUSI 2274 Voice Class (1)
Applied Music: Major Instrument (2)
Applied Music: Secondary Instrument (1)
Ensemble (1)
Performance Attendance (0)

Fall Semester (17 hours)

EDUC 2220 Exceptional Learners (3)
MATH 1101 Algebra or higher (3)
MUSI 2243 Theory IV (3)
MUSI 2244 Aural Skills IV (1)
MUSI 2275 Woodwind Class (1)
Applied Music: Major Instrument (2)
Applied Music: Secondary Instrument (1)
Ensemble (1)
Performance Attendance (0)

Spring Semester (15 hours)

Junior Year

Humanities (3)
MUSI 2261 Intro to Music Technology (1)
MUSI 2272 Percussion Class (1)
MUSI 3301 Music History (3)
MUSI 3320 Conducting (2)
MUSI 3371 Elementary Music Methods (3)
Applied Music: Major Instrument (2)
Ensemble (1)
Performance Attendance (0)

Fall Semester (16 hours)

COMM 1000 or 1100 (3)
MUSI 2273 Strings Class (1)
MUSI 3302 Music History II (3)
MUSI 3372 Secondary Music Methods (3)
MUSI 4420 Advanced Conducting (2)
Applied Music: Major Instrument (2)
Chamber Ensemble (1)
Performance Attendance (0)

Spring Semester (15 hours)

Senior Year

History and Constitution (3)
Social & Behavioral Sciences (3)
MUSI 3305 Intro to World Music (1)
MUSI 4443 Choral Arranging (1)
MUSI 4471 Marching Band Techniques (1)
MUSI 4990 Senior Recital (0)
Applied Music: Major Instrument (2)
Chamber Ensemble (1)
Ensemble (1)
Performance Attendance (0)

Fall Semester (13 hours)

MUSI 4479 Student Teaching (12)

Spring Semester (12 hours)

TOTAL HOURS = 120

Music Minor

Requirements (18 semester hours)

MUSI 1141	Music Theory	3
MUSI 1143	Music Theory II	3
MUSI 1142	Aural Skills	1
MUSI 1144	Aural Skills II	1
MUSI 1521-____	Applied Major Instrument	1
MUSI 1522-____	Applied Major Instrument	1
MUSI 2521-____	Applied Major Instrument (repeat for credit)	1, 1
MUSI 1101-____	Class or Applied Secondary Instrument*	1
MUSI 1102-____	Class or Applied Secondary Instrument*	1
MUSI 1135-____	Ensemble (repeat three times for credit)	4

*The secondary instrument for all but piano/organ majors is enrollment in four semesters of class piano. For piano/organ majors, the secondary instrument study is four semesters of class or applied study of any instrument other than their major instrument.

Young Harris College
Music Department

Appendix A:

Applied Examination
and Repertoire
Requirements
2026-2027

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Bassoon Examination Requirements

First Year

Applied Skills Exam

Semester 1 – Chromatic scale; 6 major scales; (Sightreading, every term)

Semester 2 – the remaining 6 major scales

Technique: double tonguing, single tonguing, vibrato, long tones, tenor clef, uneven scale work

Pieces:

Vivaldi- e or a minor *

Mozart-Concerto*

Weber-Concerto*

TBD with individual student (please see attached repertoire list for suggestions)

*must start at least one of these

Sight Reading: Solos and Duets

Second Year

Semester 1 - 6 natural minor scales

Semester 2- the remaining 6 natural minor scales

Technique: double tonguing, single tonguing, vibrato, long tones, tenor clef, uneven scale/interval work

Pieces:

Vivaldi- e or a minor *

Mozart-Concerto*

Weber-Concerto*

TBD with individual student (please see attached repertoire list for suggestions)

*must start at least one of these

Sight Reading: Solos and Duets

Second Semester

Option 1 – Sophomore Recital (a minimum of 15 minutes) and Technical Jury

The student must register for recital credit and pass a pre-hearing 2 weeks before the recital in which music is performance ready. Minimum of three musical styles*

Option 2 – Extended Barrier Jury (see *Student Handbook*)

Third Year

Semester 1 - all harmonic minor scales

Semester 2 - all melodic minor scales

Technique: double tonguing, single tonguing, vibrato, long tones, uneven scale/interval work

*Orchestral Excerpts:**

Beethoven- Symphony No. 4

Berlioz- Symphonie Fantastique

Mozart- Marriage of Figaro

Ravel- Bolero

Ravel- Piano Concerto in G

Rimsky-Korsakov- Scheherazade

Stravinsky- Rite of Spring

Tchaikovsky- Symphony No. 4, 5,6

*TBD based on needs of student. Those not covered on list third year will be covered fourth year.

Pieces:

Vivaldi- e or a minor *

Mozart-Concerto*

Weber-Concerto*

TBD with individual student (please see attached repertoire list for suggestions)

*must start at least one of these

Sight Reading: Solos and Duets

Fourth Year

all scales called for at random

Technique: double tonguing, single tonguing, vibrato, long tones, uneven scale/interval work

Orchestral Excerpts:

Beethoven- Symphony No. 4

Berlioz- Symphonie Fantastique

Mozart- Marriage of Figaro

Ravel- Bolero

Ravel- Piano Concerto in G

Rimsky-Korsakov- Scheherazade

Stravinsky- Rite of Spring

Tchaikovsky- Symphony No. 4, 5,6

Pieces:

Vivaldi- e or a minor *

Mozart-Concerto*

Weber-Concerto*

Weber- Hungarian Rondo

TBD with individual student (please see attached repertoire list for suggestions)

Saint-Saens- Sonata (required)

*must start at least one of these if haven't already

Sight Reading: Solos and Duets

Bassoon Repertoire Requirements

Composer	Work
Aitken, Hugh	Montages for Solo Bassoon
Arnold, Malcolm	Fantasy
Bach, J.S.	Partita BWV1013
Bach, J.S.	Sonata for Viola da Gamba in g
Boismortier, Joseph	Sonata in e
Boutry, Roger	Interference
Couperin, Francois	Konzert No. 8 in G
Danzi, Franz	Concerto in F
Davis, William	Sonata
Dubois, Pierre-Max	Sonatine
Dutilleux, Henri	Sarabande et Cortege
Fasch, Johan	Sonata in C
Ficher, Jacabo	Sonata
Gubaidulina, Sofia	Duo Sonata
Hindemith, Paul	Sonata
Hummel, Johann	Concerto
Jolivet, Andr�	Concerto
Mignone, Fransico	Sixteen Waltzes for Solo Bassoon
Mozart, W.A.	Concerto in Bb
Orban, Gyorgy	Sonata
Osborne, Wilson	Rhapsody
Persichetti, Vincent	Parable
Saint-Saens, Camille	Sonate
Schumann, Robert	Fantasistucke, Op. 73
Schumann, Robert	Three Romances
Tansman, Alexandre	Suite
Telemann, G.P.	Sonata in F
Villa-Lobos, Heitor	Ciranda Das Sete Notas
Vivaldi, Antonio	Concerto in a
Vivaldi, Antonio	Concerto in e
Weber, C.M.	Andante and Hungarian Rondo
Weber, C.M.	Concerto in F
Williams, John	Five Sacred Trees
Yun, Isang	Monolog

Clarinet Examination Requirements

Semester I

Applied Skills Exam

Semester 1 – Chromatic scale; 6 major scales; (Sightreading, every term)

Flexibility/technical studies (such as Stievenard, Baermann, Opperman or Klosé)

4 etudes (Demnitz level or above)

2 solos (or movements) of contrasting style from Level I or higher (see repertoire list)

Chamber music (clarinet duets, trios, choir, etc.)

Sight reading

Semester II

Semester 2 – the remaining 6 major scales

Flexibility/technical studies (such as Stievenard, Baermann, Opperman or Klosé)

4 etudes (Demnitz level or above, including at least one Rose etude)

2 solos (or movements) of contrasting style from Level I or higher (see repertoire list)

Chamber music (clarinet duets, trios, choir, etc.)

Sight reading

Semester III

Semester 1 - 6 natural minor scales

Major 3rds & Melodic minor 3rds through 3 sharps/flats (Baermann)

Flexibility/technical studies (such as Stievenard, Baermann, Opperman or Klosé)

4 or more etudes (at least 2 will be Rose level or above)

2 solos (or movements) of contrasting style and at least one of these from Level II or higher (see repertoire list)

Chamber music (clarinet duets, trios, choir, etc.)

Sight reading

Semester IV

Semester 2- the remaining 6 natural minor scales

Option 1 – Sophomore Recital (a minimum of 15 minutes) and Technical Jury

The student must register for recital credit and pass a pre-hearing 2 weeks before the recital in which music is performance ready. Minimum of three musical styles*

Option 2 – Extended Barrier Jury (see *Student Handbook*)

Flexibility/technical studies (such as Stievenard, Baermann, Opperman or Klosé)

Finish Major 3rds & Melodic minor 3rds (Baermann)

2 or more etudes (depending on the needs of the student)

3 solos (or movements) of contrasting style from Level II or higher (see repertoire list)

Chamber music (clarinet duets, trios, choir, etc.)

Sight reading

Semester V

all harmonic minor scales
Flexibility/technical studies (such as Baermann, Opperman or Kroepsch)
4 etudes (Rose level or above) and/or a variety of orchestral excerpts (depending on the needs of the student)
3 solos (or movements) of contrasting style from Level II or higher (see repertoire list)
Chamber music (clarinet duets, trios, choir, etc.)
Sight reading

Semester VI

Semester 2 - all melodic minor scales
Flexibility/technical studies (such as Baermann, Opperman or Kroepsch)
4 etudes (Rose level or above; from at least 2 separate collections) and/or a variety of orchestral excerpts (depending on the needs of the student)
3 solos (or movements) of contrasting style from Level II or higher (see repertoire list)
Chamber music (clarinet duets, trios, choir, etc.)
Sight reading

Semester VII

all scales called for at random
Flexibility/technical studies (such as Baermann, Opperman or Kroepsch)
4 etudes (Rose level or above; from at least 2 separate collections) and/or a variety of orchestral excerpts (depending on the needs of the student)
Solo repertoire to prepare for senior recital and including at least one piece from Level III or higher (see repertoire list)
Chamber music (clarinet duets, trios, choir, etc.)
Sight reading

Semester VIII

all scales called for at random
Flexibility/technical studies (such as Baermann, Opperman or Kroepsch)
Etudes and/or orchestral excerpts as needed
Solo repertoire for senior recital and including at least one piece from Level III or higher (see repertoire list)
Chamber music (clarinet duets, trios, choir, etc.)
Sight reading

*Before graduation students will learn solo repertoire ranging from Baroque to Modern. These pieces will include Mozart, Weber, Brahms and at least one unaccompanied work (or comparable literature).

Clarinet Repertoire Requirements*

Level I

Baermann, Carl	Etude No. 3
Dittersdorf, Karl von	Scherzo
Finzi, Gerald	Five Bagatelles
Gliere, R.	Chanson
Jacob, Gordon	Five Pieces for solo clarinet (unaccompanied)
Koepke, Paul	Scherzo in C Minor
Miskow, Sextus	Allegretto Fantasia
Pierné, G.	Piece in G Minor
Stocks, H.C.L.	Wessex Pastorale
Tartini, Giuseppe	Concertino (transcription)
Vaughan Williams, Ralph	Six Studies in English Folksong
Wanhal, Johann	Rondo Allegretto
Bach, Johann Sebastian	Siciliano (transcription)

Level II

Arnold, Malcolm	Sonatina
Babin, Victor	Hillandale Waltzes
Baermann, Heinrich	Adagio from Clarinet Quintet
Berr, Friedrich	Instruktive Variationen
Bernstein, Leonard	Sonata
Cavallini, Ernesto	Adagio e taranella
Crusell, Bernhard	Concerto Op. 5
Crusell, Bernhard	Introduction et air suedois varie
Danzi, Franz	Sonate
Felice, Frank	Fifteen Pieces about Kim Ellis
Frackenpohl, Arthur	Suite for Solo Clarinet (unaccompanied)
Harvey, Paul	Three Etudes on Themes of Gershwin (unaccompanied)
Hindemith, Paul	Sonate (difficult to put with piano)
Krommer, Franz	Concerto in Eb
Lutoslawski, Witold	Dance Preludes
Milhaud, Darius	Duo Concertant
Osborne, Willson	Rhapsody (unaccompanied)
Rachmaninoff, Sergei	Vocalise (transcription)
Rozsa, Miklos	Sonatina (unaccompanied)
Saint-Saëns	Sonata
Schumann, Robert	Drei Romanzen (transcription)
Schumann, Robert	Fantasiestücke
Stamitz, Carl	Concerto No. 3
Stamitz, Johann	Concerto in Bb
Weber, Carl Maria von	Concertino
Weber, Carl Maria von	Silvana Variations
Widor, Ch. M.	Introduction et Rondo
Williams, John	Viktor's Tale (Clarinet and wind band)

Level III

Brahms, Johannes	Sonata No. 1
Brahms, Johannes	Sonata No. 2
Karg-Elert, Sigfrid	Sonate, Op. 110 (unaccompanied)
Larson, Libby	Dancing Solo (unaccompanied)
Mozart, Wolfgang Amadeus	Concerto (on A or Bb clarinet)
Persichetti, Vincent	Parable XIII (unaccompanied)
Poulenc, Francis	Sonata
Prokofieff, Sergei	Sonata (transcription)
Rossini, Giacomo	Introduction, Theme and Variations
Spohr, Ludwig	Concerto No. 1
Spohr, Ludwig	Concerto No. 2
Stravinsky, Igor	Three Pieces (unaccompanied)
Sutermeister, Heinrich	Capriccio (unaccompanied)
Weber, Carl Maria von	Concerto No. 1
Weber, Carl Maria von	Concerto No. 2
Weber, Carl Maria von	Grand Duo Concertant

Level IV

Copland, Aaron	Concerto
Debussy, Claude	Premiere Rhapsody
Muczynski, Robert	Time Pieces
Nielsen, Carl	Concerto
Weber, Carl Maria von	Quintet (clarinet and piano arr.)

*Please refer to the **Clarinet Examination Requirements** above on pp. 28 and 29 to determine which level(s) of repertoire are required for each semester of study.

Euphonium Examination Requirements

Semester I

Applied Skills Exam: repertoire - two (2) concert pieces (solos) and/or two (2) etudes or studies

Semester 1 – Chromatic scale; 6 major scales; (Sightreading, every term)

Sight reading

Semester II

Repertoire - two (2) concert pieces (solos) and/or two (2) etudes or studies

Semester 2 – the remaining 6 major scales

Sight reading

Semester III

Repertoire - two (2) concert pieces (solos) and/or two (2) etudes or studies

6 natural minor scales

Sight reading

Semester IV

The remaining 6 natural minor scales

Option 1 – Sophomore Recital (a minimum of 15 minutes) and Technical Jury

The student must register for recital credit and pass a pre-hearing 2 weeks before the recital in which music is performance ready. Minimum of three musical styles*

Option 2 – Extended Barrier Jury (see *Student Handbook*)

Semester V

All harmonic minor scales

Repertoire to include technical studies, flexibility studies, major and minor scales at the discretion of the instructor, and solo literature

Sight reading

Semester VI

All melodic minor scales

Repertoire to include technical studies, flexibility studies, major and minor scales at the discretion of the instructor, and solo literature. Solo literature will include at least two contrasting movements from a major sonata or concerto.

Sight reading

Semester VII

All scales called for at random

Increased exposure to advanced brass solo literature in preparation for recital. Solo literature will include sonatas and concertos from varied historical periods.

Music Education Degree candidates will present a Senior Recital (see Semester VIII)

Sight reading

Semester VIII

All scales called for at random

Pre-hearing at least two weeks prior to recital*

Senior Recital (a minimum of 20 minutes)

Minimum of three musical styles

Repertoire to include at least one complete Sonata or Concerto of three or four contrasting movements, and one self-taught piece of music

*Music for the pre-hearing must be performance ready.

Euphonium Repertoire Requirements

Freshman Year

Barat – Andante et Allegro
Barat, J.E. – Introduction and Dance
Clarke, H.L. – Maid of the Mist
Clinard, F. – Sonata for Unaccompanied Euphonium
Guilmant, A. – Morceau Symphonique
Rachmaninoff/Smith – Vocalise
Ropartz, J.B. – Andante & Allegro
Telemann – Sonata in F minor

Sophomore Year

Arban, J.B. – Fantasie Brillante
Capuzzi, A. – Andante & Rondo
Clarke: From the oars of the Mighty Pacific
Handel, G. – Concerto for Oboe
Mozart – Concerto in B-flat
Puccini, G. – Nesun Dorma
Sparke, P. – Concerto

Junior Year

Arban, J.B. – Carnival of Venice
Bach, J.C. – Concerto
Bach, J.S. – Suite for Cello
Corwell, N. – Aboriginal Voices
Corwell, N. – Simyeh
George – Sonata for Baritone Horn;
Jacob, G. – Fantasia
Nelhybel, V. – Euphonium Concerto
White – Sonata for Trombone

Senior Year

Curnow, J. – Symphonic Variants
Ellerby – Concerto
Gillingham – Blue Lake Fantasy
Horovitz, J. – Euphonium Concerto
Ponchielli, A. – Euphonium Concerto
Ritter George, T. – Sonata for Baritone
Sparke – Pantomime
Stevens, J. – Soliloquies
Sparke – Concerto Orchestral excerpts

Flute Examination Requirements

Semester I

Applied Skills Exam

- Semester 1 – Chromatic scale; 6 major scales; (Sightreading, every term)
- Memorized chromatic scale, 3 octaves
- Technical studies (such as Maquarre, *Daily Exercises for Flute*)
- 4 or more etudes (level of Cavally, *Melodious & Progressive Studies, Vol. 1*, Andersen, *24 Progressive Studies, op. 33*, or above)
- 2 solos (or movements) of contrasting style from Level 1 or higher (see repertoire list)
- Chamber music (duets, trios, choir, etc.)
- Sight Reading

Semester II

- the remaining 6 major scales
- Technical studies (such as Maquarre, *Daily Exercises for Flute*)
- 4 or more etudes (level of Cavally, *Melodious & Progressive Studies, Vol. 1*, Andersen, *24 Progressive Studies, op. 33*, or above)
- 2 solos (or movements) of contrasting style from Level 1 or higher (see repertoire list)
- Chamber music (duets, trios, choir, etc.)
- Sight Reading

Semester III

- 6 natural minor scales
- Technical studies (such as Baker, *Daily Exercises* or Reichert, *7 Daily Exercises*)
- 4 or more etudes (level of Altes, *24 Progressive Studies*, Andersen, *24 Studies, op. 21 in all major and minor keys*, or higher)
- 2 solos (or movements) of contrasting style and at least one of these from Level 2 or higher (see repertoire list)
- Chamber music (duets, trios, choir, etc.)
- Sight Reading

Semester IV

- Option 1 – Sophomore Recital (a minimum of 15 minutes) and Technical Jury
The student must register for recital credit and pass a pre-hearing 2 weeks before the recital in which the music is performance ready. Minimum of three musical styles*
- Option 2 – Extended Barrier Jury (see *Student Handbook*)
- the remaining 6 natural minor scales
- Technical studies (such as Baker, *Daily Exercises* or Reichert, *7 Daily Exercises*)
- 4 or more etudes (level of Altes, *24 Progressive Studies*, Andersen *24 Studies, op. 21 in all major and minor keys*, or higher)
- 2 solos (or movements) of contrasting style and at least one of these from Level 2 or higher (see repertoire list)
- Chamber music (duets, trios, choir, etc.)
- Sight Reading

Semester V

- all harmonic minor scales
- Orchestral excerpts

- Technical studies (such as Bona, *Rhythmical Articulation* and Taffanel/Gaubert, *17 Grand Exercices Journaliers de Mechanisme*)
- 4 or more etudes (such as Cavally, *Melodious & Progressive Studies, Book 2*, Köhler, *Studies for Flute, op. 33, Book 2*, or higher)
- 3 or more solos (movements) of contrasting style from Level 2 or higher (see repertoire list)
- Chamber music (duets, trios, choir, etc.)
- Sight Reading

Semester VI

- all melodic minor scales
- Orchestral excerpts
- Technical studies (such as Bona, *Rhythmical Articulation* and Taffanel/Gaubert, *17 Grand Exercices Journaliers de Mechanisme*)
- 4 or more etudes (such as Cavally, *Melodious & Progressive Studies, Book 2*, Köhler, *Studies for Flute, op. 33, Book 2*, or higher)
- 3 or more solos (movements) of contrasting style from Level 2 or higher (see repertoire list)
- Chamber music (duets, trios, choir, etc.)
- Sight Reading

Semester VII

BME senior recital (a minimum of 20 minutes): The student must register for recital credit and pass a pre-hearing (which is performance ready) 2 weeks before the recital.

- all scales called for at random
- Extended techniques (whistle tones, multiphonics, quarter tones, key vibrato, etc.)
- Technical studies (such as Filas, *Top Register Studies*, and Taffanel/Gaubert, *Method Complete de Flute*)
- 4 or more etudes (such as Karg-Elert, *30 Studies (Caprices), op. 107*, Berbiguier, *100 Exercises, Studies & Extracts*, or higher)
- Solo repertoire to prepare for senior recital, including at least one piece from Level 3 or higher (see repertoire list)
- Chamber music (duets, trios, choir, etc.)
- Sight Reading

Semester VIII

BA in Music senior recital (a minimum of 20 minutes): The student must register for recital credit and pass a pre-hearing (which is performance ready) 2 weeks before the recital.

- all scales called for at random
- Extended techniques (whistle tones, multiphonics, quarter tones, key vibrato, etc.)
- Technical studies (such as Filas, *Top Register Studies*, and Taffanel/Gaubert, *Method Complete de Flute*)
- 4 or more etudes (such as Karg-Elert, *30 Studies (Caprices), op. 107*, Berbiguier, *100 Exercises, Studies & Extracts*, or higher)
- Solo repertoire to prepare for senior recital, including at least one piece from Level 3 or higher (see repertoire list)
- Chamber music (duets, trios, choir, etc.)
- Sight Reading

* Before graduation, students will learn solo repertoire from the Baroque to Modern which must include at least one unaccompanied work.

Flute Technical and Repertoire Requirements

SEMESTER REQUIREMENTS

Memorized scales and arpeggios, technical studies, four etudes, 2 solos (or movements) of contrasting style, chamber music (duets, trios choir, etc.) and sight reading. Etudes and solos are to be chosen from the prescribed lists below.

FRESHMAN

Etudes: All major and natural minor scales and arpeggios
Cavally, *Melodious & Progressive Studies Book 1*
Andersen, *24 Progressive Studies Op. 33*
Garibaldi, *Thirty Easy and Progressive Studies*
Köhler, *Fifteen Studies for Flute, op. 33, Book 1*
Maquarre, *Daily Exercises for Flute*
Voxman, *Selected Studies*

Solos: Andersen, *6 Morceaux de Salon*
Bach, J.S., *Sonata in C Major*
Bozza, *Aria*
Debussy, *2nd Arabesque*
Gaubert, *Romance*
Gluck, *Minuet and Dance of the Blessed Spirits*
Handel, *Sonatas in A minor, F major and G minor*
Hüe, *Sérénade*
Ibert, *Histoires*
Loeillet, *Sonatas in G Major and A minor*
Mouquet, *La Flûte de Pan*
Mozart, *Andante in C major, K. 315*
Mozart, *Eine Kleine Nachtmusik*
Pepusch, *Sonata in F major*
Pessard, *Andalouse*
Popp, *Nightengale Serenade*
Quantz, *Concertos in G and D major*
Schumann, *3 Romances*
Telemann, *Sonatas in F major, G major and A minor*
Vivaldi, *Il Pastor Fido: Six Sonatas*

Selected Collections:

Cavally, *24 Short Concert Pieces*
Moyse, *Solos for the Flute Player*
Peck, *Solos for Flute: 36 Repertoire Pieces*

SOPHOMORE

Etudes: All harmonic and melodic minor scales and arpeggios
Altés, *26 Selected Studies*
Andersen, *24 Studies in all major and minor keys, op. 21*
Baker, *Daily Exercises*
Bona, *Rhythmical Articulation*
Cavally, *Melodious & Progressive Studies, Book 1 & 2*
Garibaldi, *Twenty Short Studies, op. 132*
Köhler, *Romantic Etudes for Flute*
Moyse, *24 Petite Études Mélodiques avec Variations*
Reichert, *7 Daily Exercises*

Solos: Bach, C.P.E., *Sonata in a minor for flute alone*
Bartok, *Suite Paysanne Hongroise*
Blavet, *Six Sonatas*
Bloch, *Suite Modale*
Bozza, *Soir dans les Montagnes*
Briccialdi/Wilkins, *Carnival of Venice*
Chopin, *Variations*
Debussy, *Syrinx for flute alone*
Donjon, *Offertoire*
Devienne, *6 Sonatas*
Fauré, *Morceau de Concours*
Gaubert, *Madrigal*
Godard, *Suite, Op. 116, Movements 1 and 2*
Handel, *Sonatas in C major and G major*
Haydn, *Concerto in D*
Hindemith, *Sonata*
Honegger, *Danse de la Chevre for flute alone*
Jacob, *The Pied Piper (flute and piccolo alone)*
Mozart, *3 Sonatas*
Pergolisi, *Concerto in G major*
Platti, *Sonata in G major*
Popp, *La Chasse Galop Brilliant*
Quantz, *Concerto in D major "pour Potsdam"*
Telemann, *Suite in A minor*
Vivaldi, *Concerto in C major for piccolo*

Selected Collections:

Galway, *The Magic Flute of James Galway*
Jewel Collection for piccolo
Moyse, *Album of Sonatinas*
Moyse, *Flute Music of the Baroque*

JUNIOR

Etudes:

Orchestral excerpts
Barge, *Orchesterstudien*
Cavally, *Melodious & Progressive Studies Book 2*
Garibaldi, *15 Etudes*
Köhler, *Studies for Flute, op. 33 Book 2*
Maquarre, *Daily Exercises for the Flute*
Taffanel, *17 Grand Exercises Journaliers de Mecanisme*

Solos:

Bach, J.S., *Sonatas in Eb major, G minor and A major*
Bach, J.S., *Suite in B minor*
Büsser, *Prélude et Scherzo*
Camus, *Chanson et Badinerie*
Chaminade, *Concertino*
Fauré, *Fantasie*
Gaubert, *Fantasie*
Godard, *Suite, Movement 3 (Waltz)*
Hindemith, *Acht Stücke für Flöte allein*
Hoover, *Kokopeli*
Kennan, *Night Soliloquy*
Leclair, *Sonatas in E minor and G major*
Martinu, *First Sonata*
Morlacchi, *The Swiss Shepherd*
Mozart, *Concertos in D and G major*
Pergolisi, *Concerto in D major*
Pessard, *Bolero*
Poulenc, *Sonata*
Reinecke, *“Undine” Sonata*
Roussel, *Andante et Scherzo*
Rutter, *Suite Antique*
Saint-Saens, *Air de Ballet*
Saint-Saens, *Romance, op. 37*
Taffanel, *Andante Pastorale et Scherzettino*
Telemann, *Fantasies: nos. 1-3, 5 and 8*
Telemann, *Suite in A minor*
Vivaldi, *Concerto in D Major*

Selected Collections:

Arnold, *Selected Flute Solos*
Moyse, *Flute Music by French Composers*
24 Concert Studies from Bach's Works & Famous Solos

SENIOR

Etudes:

Extended Techniques (multiphonics, whistle tones, quarter tones, etc)
Berbiguier, *100 Exercises, Studies & Extracts*
Cavally, *Famous Flute Studies and Duets*
Dick, *The Other Flutist*
Donjon, *Etudes de Salon*
Jeanjean, *Etudes Moderne*
Karg-Elert, *30 Caprices, op. 107*
Kuhlau, *6 Divertissements, Op. 68*
Pellerite, *A Modern Guide to Fingerings*
Stokes & Condon, *Special Effects for Flute*
Taffanel/Gaubert, *Method Complete de Flute*

Solos:

Arnold, *Fantasy for flute alone*
Bach, C.P.E., *Concertos in A and G major*
Bach, C.P.E., *Sonata in G major, "Hamburg"*
Bach, J.S., *Sonatas in E major, E minor and B minor*
Bach, J.S., *Sonata in A minor for flute alone*
Berio, *Sequenza*
Borne, *Carmen Fantasy*
Bozza, *Image for flute alone*
Burton, *Sonatina*
Casella, *Sicilienne et Burlesque*
Copland, *Duo*
Dahl, *Variations on a Swedish Folktune*
Doppler, *Fantasie Pastorale Hongroise*
Dutilleux, *Sonatine*
Enesco, *Cantabile et Presto*
Foote, *Night Piece for flute and strings*
Gaubert, *Fantasie*
Griffes, *Poem*
Hindemith, *Acht Stucke fur Flote allein*
Hûe, *Fantasie*
Ibert, *Concerto*
Ibert, *Pièce pour flûte seule*
Kennan, *Night Soliloquy*
La Montaine, *Soliloquy for Flute alone*
Martinu, *First Sonata for Flute and Piano*
Nielsen, *Concerto*
Piston, *Sonata*
Prokofiev, *Sonata in D major*
Reinecke, *Sonata "Undine," op. 167*
Saint Saens, *Airs de Ballet d'Ascanio*
Saint-Saens, *Le Carnaval des Animaux*
Schubert, *Introduction and Variations, "Trockne Blumen," op. 160*
Scott, *Scotch Pastorale*
Taktakishvili, *Sonata*
Telemann, *Fantasies: nos. 4, 5, 7, 9-12*
Varèse, *Density 21.5*

French horn Examination Requirements

Semester I

Applied Skills Exam: repertoire - two (2) concert pieces (solos) and/or two (2) etudes or studies*

Chromatic scale; 6 major scales; (Sightreading, every term)

Sight reading

Semester II

Repertoire - two (2) concert pieces (solos) and/or two (2) etudes or studies*

the remaining 6 major scales

Sight reading

Semester III

Repertoire - two (2) concert pieces (solos) and/or two (2) etudes or studies*

6 natural minor scales

Sight reading

Semester IV

The remaining 6 natural minor scales

Option 1 – Sophomore Recital (a minimum of 15 minutes) and Technical Jury

The student must register for recital credit and pass a pre-hearing 2 weeks before the recital in which music is performance ready. Minimum of three musical styles*

Option 2 – Extended Barrier Jury (see *Student Handbook*)

Semester V

All harmonic minor scales

Repertoire to include technical studies, flexibility studies, major and minor scales at the discretion of the instructor, and solo literature.*

Sight reading

Semester VI

All melodic minor scales

Repertoire to include technical studies, flexibility studies, major and minor scales at the discretion of the instructor, and solo literature. Solo literature will include at least two contrasting movements from a major sonata or concerto.*

Sight reading

Semester VII

BME senior recital (a minimum of 20 minutes): The student must register for recital credit and pass a prehearing 2 weeks before the recital which is performance ready.

Increased exposure to advanced brass solo literature. Solo literature will include sonatas and concertos from varied historical periods.*

All scales called for at random

Sight reading

Semester VIII

BA in Music senior recital (a minimum of 20 minutes): The student must register for recital credit and pass a prehearing 2 weeks before the recital which is performance ready.

Minimum of three musical styles - repertoire to include at least one complete Sonata or Concerto of three or four contrasting movements.*

All scales called for at random

*See attached repertoire sheet.

French horn Repertoire Requirements

Etudes/Studies

The following lists represent etude materials which will be used in horn lessons. These lists are not intended to be exclusive.

- Philip Farkas, The Art of French Horn Playing
- C. Kopprasch, 335 Selected Melodious Progressive and Technical Studies for French Horn
- Maxime-Alphonse, Etudes for Horn
- Max Pottag Preparatory Melodies to Solo Work for French Horn
- Arthur Labar Horn Player's Audition Handbook
- Dufresne and Voisin Develop Sight Reading

Orchestral Excerpts

The following list while not totally inclusive is the general sequence prescribed by the instructor:

- Tchaikowsky, Symphony No. 5
- Beethoven, Symphony No. 3
- Brahms, Symphony No. 1
- Beethoven, Symphony No. 6
- Brahms, Symphony No. 2
- Tchaikowsky, Symphony No. 4
- Strauss, Till Eulenspiegel
- Wagner, Rhine Journey
- Beethoven, Fidelio Overture (Low horn)
- Beethoven, Symphony No. 7
- Brahms, Symphony No. 3
- Mendlessohn, Nocturne from A Midsummers Night Dream
- Beethoven Symphony No. 9 (Low horn)
- Strauss, Don Juan
- Mahler, Symphony No. 5
- Shostakovitch, Symphony No. 5 (Low and high horn)
- Strauss, Ein Heldenleben (Low and high horn)
- Haydn, Symphony No. 31 (Low horn)
- Mahler, Symphony No. 1 (Low horn)
- Mahler, Symphony No. 3 (Low horn)
- Strauss, Don Quixote (Low horn)
- Mendlessohn, Scotch Symphony (3rd horn passages)
- Brahms, 1st and 2nd Piano Concerti (1st & 3rd solos)

Solo Literature

The following is a suggested list of standard works from the horn repertoire. It is not intended to be exclusive and students are encouraged to supplement this list.

- Cello Suites - J.S. Bach – Jr./Sr.
- Aria (Bist du bei mir) – J.S. Bach – Fr./So.
- Sonata, Op. 17 - Beethoven - Fr./So.
- Sonata – Beversdorf – Fr./So.
- En Foret - Eugene Bozza – Jr./Sr.
- Larghetto – Chabrier – Jr./Sr.
- 2 Sonatas - Cherubini - Fr./So
- Sonata, Opus 28 – Danzi – Jr./Sr.
- Villanelle - Paul Dukas – Jr./Sr.
- Concerto in Eb – Forster – Jr./Sr.
- Valse Triste - Reinhold Gliere - Fr./So.
- Sonata for Alto Horn - Paul Hindemith – Jr./Sr.
- Sonata (1939) - Paul Hindemith – Jr./Sr.
- Laudatio – Krol – Jr./Sr.
- Concerto No. 1, K. 412 - Mozart - Fr./So.
- Concerto No. 2, K. 417 - Mozart – Jr./Sr.
- Concerto No. 3, K. 447 - Mozart - Fr./So.
- Concerto No. 4, K. 495 - Mozart – Jr./Sr.
- Concert Rondo, K. 371 - Mozart - Fr./So.
- Bagatelle – Neuling – Jr./Sr.
- Sonata for Horn and Piano – Porter – Jr./Sr.
- Concerto in Eb major for two horns and piano – Jr./Sr.
- Concertpiece, Op. 94 - Camille Saint-Saens - Fr./So.
- Adagio and Allegro - Robert Schumann – Jr./Sr.
- Concerto, Op. 8 - Franz Strauss - Fr./So.
- Concerto No. 1, Op. 11 - Richard Strauss - Fr./So.
- Concerto No. 2 - Richard Strauss – Jr./Sr.

Guitar Examination Requirements

Semester I

Applied Skills Exam

Technique/Principles of fingernail application

Slur Studies/Left Hand Technique

Two contrasting major scale patterns from the *Andrés Segovia Diatonic Scale Collection*

Repertoire – 15 minutes

Must include one or more studies from each of the following collections:

25 Melodious Etudes, Op. 60 – Matteo Carcassi (1792-1853)

Etudes Simples – Leo Brouwer (b. 1939)

Semester II

Technique must include:

Aguado Arpeggio Studies

Slur Patterns

Chromatic Octaves

Segovia Scales - All Major Scale Patterns/All Key Signatures (Quarter Note = 100)

Repertoire

Must include one early transcription of a work by J. S. Bach (1685-1750)

Selections from *20 Studies for Guitar: Segovia Edition* by Fernando Sor (1778-1839)

Etude No. 1 – Heitor Villa-Lobos (1887-1959)

Sight-reading

Semester III

Technique must include:

Aguado Arpeggio Studies

Slur Patterns

Chromatic Octaves

Segovia Scales - All Major and Melodic Minor Scale Patterns/All Key Signatures

Repertoire

One major work by Fernando Sor (1778-1839) or Mauro Giuliani (1781-1829)

Must include one selection from *Preludes 1-5* by Heitor Villa-Lobos (1887-1959)

Sight-reading

Semester IV

Option 1 – Sophomore Recital (a minimum of 15 minutes) and Technical Jury

The student must register for recital credit and pass a pre-hearing 2 weeks before the recital in which music is performance ready. Minimum of three musical styles*

Option 2 – Extended Barrier Jury (see *Student Handbook*)

○ Aguado Arpeggio Studies

○ All Slur Patterns

○ Chromatic Octaves

○ Segovia Scales - (Quarter Note = 120)

Semester V

Technique Must Include:

- Aguado Arpeggio Patterns
- Chromatic Octaves
- All Slur Patterns
- Segovia (Major and Melodic Minor) Scale Patterns

Repertoire:

- Must include one selection from *12 Etudes* by Heitor Villa-Lobos (1887-1959)
- 2 to 3 selections from a multi-movement work by J. S. Bach (1685-1750) or comparable Baroque composer

Sight-reading

Semester VI

Technique Must Include:

- Aguado Arpeggio Patterns
- Chromatic Octaves
- All Slur Patterns
- Scales

Repertoire:

- 20 minutes of music of varying styles

Sight-reading

Semester VII

Technique Must Include:

- Aguado Arpeggio Patterns
- Chromatic Octaves
- All Slur Patterns
- Segovia (Major and Melodic Minor) Scale Patterns

Repertoire:

- Must include one composition by a modern composer
- Must include one tremolo composition

Sight-reading

Semester VIII

Technique Must Include:

- Aguado Arpeggio Patterns
- Chromatic Octaves
- All Slur Patterns
- Scales

Repertoire:

- Pre-hearing at least two weeks prior to recital*
- Senior Recital (a minimum of 20 minutes, with one self-taught piece of music)

*Music for all recital pre-hearings must be performance ready.

Note: All material must be memorized before the completion of each semester.

Guitar Repertoire Requirements

Freshman Year

Bach, Johann Sebastian	Minuet in G Major
Bach, Johann Sebastian	Bouree in E Minor
Bach, Johann Sebastian	Jesu, Joy of Man's Desiring (C. Parkening)
Brouwer, Leo	Estudio Simples (selections)
Carcassi, Matteo	Estudios, Op. 25 (selections)
Carulli, Antonio	Andante
Coste, Napoleon	Etudes (selections)
Giuliani, Mauro	Allegro
Mertz, Johann Kaspar	Nocturne
Paganini, Nicolo	Sonata in C Major
Sor, Fernando	25 Etudes (Segovia Edition) (selections)
Villa-Lobos, Heitor	Prelude Nos. 3 or 4
Villa-Lobos, Heitor	Etude No. 1

Sophomore Year

Carcassi, Matteo	Estudios, Op. 25 (selections)
Sor, Fernando	25 Etudes (Segovia Edition) (selections)
Villa-Lobos, Heitor	5 Preludes (selections)
Villa-Lobos, Heitor	Etude No. 1
Bach, Johann Sebastian	Cello Suite No. 1 (J. Duarte) (selections)
Bach, Johann Sebastian	Cello Suite No. 3 (J. Duarte) (selections)
Mertz, Johann Kaspar	Bardenklänge (selections)
Sanz, Gaspar	Suite Espangol
Ponce, Manuel	24 Preludes (selections)
Milan, Luis	Pavanes

Junior Year

Bach, Johann Sebastian	Solo Partitas (selections)
Barrios, Augustin Mangore-	Julia Florida
Giuliani, Mauro	Sonata in C, Op. 15 (I. Allegro Spirituoso)
Giuliani, Mauro	Variations on Folias
Leganni, Luigi	Caprices
Sagreras, Jose	El Colibri
Sor, Fernando	25 Etudes (Segovia Edition) (selections)
Tarrega, Francisco	Caprichio Arabe
Villa-Lobos, Heitor	12 Etudes (selections)

Senior Year

Bach, Johann Sebastian	Solo Partitas (selections)
Barrios, Augustin Mangore-	Vals 3 or 4
Barrios, Augustin Mangore-	La Catedral
Britten, Benjamin	Nocturnal
Ponce, Manuel	Sonatas (Meridional, Classica, or Romantica)
Sor, Fernando	Variations on a theme, Op.
Tarrega, Francisco	Recuerdos de la Alhambra

Oboe Examination Requirements

Semester I

Applied Skills Exam

- Chromatic scale; 6 major scales; (Sightreading, every term)
- Repertoire - two (2) concert pieces (solos)
- Etudes or studies - two (2)
 - Barret – any of the Melodic Studies
 - Barret – any of the Articulation Studies
 - Salviani, Book II – any key
- Possibly a duet (displaying good intonation and ensemble playing)
- Sight reading

Semester II

- the remaining 6 major scales
- Repertoire - two (2) concert pieces (solos)
- Etudes or studies - two (2)
 - Barret – any of the Melodic Studies
 - Barret – any of the Articulation Studies
 - Salviani, Book II – any key
- Sight reading

Semester III

- 6 natural minor scales
- Repertoire - two (2) concert pieces (solos, in their entirety or selected movements for each piece decided at the discretion of the teacher)
- Etudes or studies - two (2)
 - Barret – any of the Melodic Studies
 - Barret – any of the Articulation Studies
 - Salviani, Book II – any key
- Sight reading

Semester IV

the remaining 6 natural minor scales

Option 1 – Sophomore Recital (a minimum of 15 minutes) and Technical Jury

The student must register for recital credit and pass a pre-hearing 2 weeks before the recital in which music is performance ready. Minimum of three musical styles*

Option 2 – Extended Barrier Jury (see *Student Handbook*)

Semester V

- Repertoire to include technical studies, flexibility studies and solo literature – 15 minutes
- all harmonic minor scales
- Etudes or studies - two (2)
 - Barret – any of the Melodic Studies
 - Barret – any of the Articulation Studies
 - Salviani, Book II – any key
- Sight reading

Semester VI

- Repertoire to include technical studies, Flexibility studies and solo literature. Solo literature will include at least two contrasting movements from a major sonata or concerto.
- all harmonic minor scales
- Etudes or studies - two (2)
 - Barret – any of the Melodic Studies
 - Barret – any of the Articulation Studies
 - Salviani, Book II – any key
- Sight reading

Semester VII

- BME senior recital (a minimum of 20 minutes): The student must register for recital credit and pass a prehearing 2 weeks before the recital which is performance ready.
- Repertoire to include technical studies, flexibility studies, major and minor scales at the discretion of the instructor, and solo literature. Increased exposure to advanced woodwind solo literature in preparation for the Senior Recital. Solo literature will include sonatas and concertos from varied historical periods.
- Etudes or studies - two (2)
 - Barret – any of the Melodic Studies
 - Barret – any of the Articulation Studies
 - Salviani, Book II – any key
- Sight reading

Semester VIII

- BA in Music senior recital (a minimum of 20 minutes): The student must register for recital credit and pass a prehearing 2 weeks before the recital which is performance ready.
- all scales called for at random
 - Repertoire may include at least one complete sonata or concerto of three or four contrasting movements

Oboe Repertoire Requirements

Freshman Year

Barlow – The Winter's Past
Albinoni – Conterto in d minor
Telemann - Sonata in a minor

Sophomore Year

Saint-Saens – Sonata for Oboe and Piano
Marcello – Concerto in D minor
Handel – Sonata (any of several)

Junior Year

Handel – Concerto # 3 in G minor
Vaughan Williams – Concerto
Vivaldi – Concerto (any of the many)

Senior Year

Mozart – Concerto in C
Britten – Six Metamorphoses after Ovid
Hindemith – Sonata

Organ Examination Requirements

Semester I

Applied Skills Exam

- Pedal Exercises
- Two Compositions according to the Organ Repertoire List
- A Four-Part Hymn according to the Organ Repertoire List
- Sight Reading

Semester II

- Pedal Exercises
- Manual Exercises
- Two Compositions according to the Organ Repertoire List
- A Four-Part Hymn according to the Organ Repertoire List
- Sight Reading

Semester III

- Pedal Exercises
- Manual and Pedal Exercises
- Two Compositions according to the Organ Repertoire List
- A Four-Part Hymn according to the Organ Repertoire List
- Sight Reading

Semester IV

- Option 1 – Sophomore Recital (a minimum of 15 minutes) and Technical Jury
The student must register for recital credit and pass a pre-hearing 2 weeks before the recital in which music is performance ready. Repertoire according to the Organ Repertoire List
- Option 2 – Extended Barrier Jury (see *Student Handbook*)
 - Davis Pedal Exercises
 - Davis Manual and Pedal Exercises
 - A Four-Part Hymn according to the Organ Repertoire List
 - Sight Reading

Semester V

- Pedal Exercises
- Manual and Pedal Exercises
- Two Compositions according to the Organ Repertoire List
- A Four-Part Hymn according to the Organ Repertoire List
- Sight Reading
- Improvisation on a melody

Semester VI

- Pedal Exercises
- Manual and Pedal Exercises
- Two Compositions according to the Organ Repertoire List
- A Four-Part Hymn according to the Organ Repertoire List
- Sight Reading
- Improvisation on a melody

Semester VII

BME Student

- Senior Recital (minimum of 20 minutes)
 - Prehearing at least two weeks prior to the Senior Recital
 - Repertoire according to the Organ Repertoire List

BA Student

- Pedal Exercises
- Manual and Pedal Exercises
- Two Composition according to the Organ Repertoire List
- A Four-Part Hymn according to the Organ Repertoire List
- Sight Reading
- Improvisation on a melody

Semester VIII

BME Student

- Student Teaching

BA Student

- Senior Recital (minimum of 20 minutes)
 - Prehearing at least two weeks prior to the Senior Recital
 - Repertoire according to the Organ Repertoire List

Organ Technical and Repertoire Requirements

Required materials for all years of study

- Text: The Organist's Manual: Technical Studies and Selected Compositions for the Organ by Roger E. Davis
- Hymnal of choice
- Organ shoes

FRESHMAN/LEVEL 1

Davis Book

- Manual Technique
- Compositions for Manual
- Pedal Technique
- Compositions/Studies for Manual and Pedal

Repertoire

Baroque, Classical, Romantic, and Contemporary Repertoire with Level of Difficulty Comparable to the Following:

- J.S. Bach, Little Preludes and Fugues
- Buxtehude, Toccata in F Major
- Brahms, Chorale Preludes
- Rheinberger, Ten Trios, Op. 49
- Read, Eight Preludes on Old Southern Hymns
- Pinkham, 4 Short Pieces for Manuals

Hymnal

- Simpler Hymns with Pedaling

SOPHOMORE/LEVEL 2

Davis Book

- Manual Technique
- Compositions for Manual
- Pedal Technique
- Compositions/Studies for Manual and Pedal

Repertoire

Repertoire from each of the eras of music (Baroque, Classical, Romantic, and 20th century) with level of difficulty comparable to the following:

- J.S. Bach, Orgelbüchlein
- J.S. Bach, In dir ist Freude
- J.S. Bach, "Cathedral" Prelude and Fugue
- Fr. Couperin, Messe pour les Convents
- Franck, Cantabile
- Reger, Orgelstücke
- Finney, Five Fantasies
- Langlais, Organ Book
- Messiaen, Les Bergers (La Nativité)

Hymnal

- More Difficult Hymns

JUNIOR/LEVEL 3

Davis Book

- Manual technique
- Compositions for manual
- Pedal technique
- Compositions/studies for manual and pedal

Repertoire

Repertoire from each of the eras of music (Baroque, Classical, Romantic, and 20th century) with level of difficulty comparable to the following:

- J.S. Bach, Prelude and Fugue in G Major (BWV 541)
- J.S. Bach, Schmücke dich (18 Great Chorales)
- d'Aquin, Noëls
- Franck, Fantaisie in C Major
- Langlais, Hymne d'Actions de Grâces "Te Deum"
- Mendelssohn, Sonata in C Minor
- Rorem, Organbook I, II, and III (selections)

Hymnal

- More Difficult Hymns with Interludes before the Final Verse

SENIOR YEAR/LEVEL 4

Davis Book

- Manual Technique
- Compositions for Manual
- Pedal Technique
- Compositions/Studies for Manual and Pedal

Repertoire

Repertoire from each of the eras of music (Baroque, Classical, Romantic, and 20th century) with level of difficulty comparable to the following:

- J.S. Bach, Trio Sonatas
- J.S. Bach, Passacaglia
- Grigny, Livre d'Orgue
- Franck, Trois Chorales
- Vierne, Symphonies
- Albright, "Cantilena" from Symphony for Organ
- Diemer, Valet will ich dir geben
- Larsen, Sonata in One Movement on "Kalenda Maya"

Hymnal

- More Difficult Hymns with Interludes that Include a Modulation before the Final Verse

Percussion Examination Requirements

Semester I

Applied Skills Exam

Repertoire

Chosen from the freshman level repertoire lists for snare and keyboard

6 Major scales in two octaves, including arpeggios with two mallets

Sight reading

10/40 snare rudiments

Semester II

Repertoire

Chosen from the freshman level repertoire lists for snare, keyboard, and timpani

6 other Major scales not covered in semester I in two octaves, including arpeggios with two mallets.

Sight reading

10/40 snare rudiments

Semester III

Repertoire

Chosen from the sophomore level repertoire lists for snare, keyboard, and timpani

6 relative minor scales in two octaves, including arpeggios with two mallets

Sight reading

10/40 snare rudiments

Semester IV

Option 1 – Sophomore Recital (a minimum of 15 minutes) and Technical Jury

Repertoire chosen from the sophomore level repertoire lists for snare, keyboard, and timpani

The student must register for recital credit and pass a pre-hearing 2 weeks before the recital in which the music is performance-ready. Minimum of three musical styles*

In the technical jury:

Etudes for snare, keyboard, and timpani

6 other relative minor scales not covered in semester III in two octaves, including arpeggios with two mallets

10/40 snare rudiments

Sight reading

Option 2 – Extended Barrier Jury (see *Student Handbook*)

6 other relative minor scales not covered in semester III in two octaves, including arpeggios with two mallets

Sight reading

10/40 snare rudiments

Music for pre-hearing must be performance ready

Semester V

Repertoire

Chosen from the junior level repertoire lists for snare, keyboard, timpani, and multi-percussion

All snare rudiments

12 harmonic minor scales in two octaves with two mallets

Sight reading

Semester VI

Repertoire

Chosen from the junior level repertoire lists for snare, keyboard, timpani, drum set/multi-percussion, and world percussion

All snare rudiments

12 melodic minor scales in two octaves with two mallets

Sight reading

Semester VII

BME senior recital (a minimum of 20 minutes) and Technical jury: The student must register for recital credit and pass a pre-hearing 2 weeks before the recital, which is performance-ready.

Repertoire chosen from the senior-level repertoire lists for snare, keyboard, timpani, drum set/multi-percussion, and world percussion

In the technical jury:

Etudes for snare drum, keyboard, timpani, drum set/multi-percussion, and world percussion

All snare rudiments

All scales and arpeggios in two octaves with two mallets

Sight reading

Preparation for the BA in Music student's Senior Recital demonstrating knowledge needed to be a well-rounded percussionist. Repertoire chosen from the senior level repertoire lists for snare, keyboard, timpani, drum set/multi-percussion, and world percussion

Etudes for snare drum, keyboard, timpani, drum set/multi-percussion, and world percussion

All snare rudiments

All scales and arpeggios in two octaves with two mallets

Sight reading

Semester VIII

BA in Music senior recital (a minimum of 20 minutes) and Technical jury: The student must register for recital credit and pass a pre-hearing 2 weeks before the recital, which is performance-ready.

Repertoire chosen from the senior-level repertoire lists for snare, keyboard, timpani, drum set/multi-percussion, and world percussion

In the technical jury:

Etudes for snare drum, keyboard, timpani, drum set/multi-percussion, and world percussion

All snare rudiments

All scales and arpeggios in two octaves with two mallets

Sight reading

Required/Recommended Method Books and Repertoire

FIRST AND SECOND YEAR LEVEL

SNARE DRUM/Method Books:

- Ajiro/Okada, A Hundred Pieces for Snare Drum
- Bailey Buster, Wrist Twisters
- Campbell, James, Rudiments In Rhythm
- Cirone, Anthony, Portraits in Rhythm Complete Study Guide
- Delécluse, Jacques, Douze Études
- Fink, Ron, Chop Busters
- Lepak, Alexander, 50 Contemporary Snare Drum Etudes
- Macarez, Frederic, Snare System
- Payson, Al, Snare Drum in the Concert Hall
- Peters, Mitchell, Advanced Snare Drum Studies
- Peters, Mitchell, Intermediate Snare Drum Studies
- Peters, Mitchell, Developing Dexterity
- Stone, George, Accents and Rebounds
- Stone, George, Stick Control
- Whaley, Garwood, Musical Studies for the Intermediate Snare Drummer
- Wilcoxon, Charles, The All-American Drummer

SNARE DRUM/Solo Repertoire:

- Benson, Warren, Three Dances
- Colgrass, Michael, Six Unaccompanied Solos for Snare Drum
- Delécluse, Jacques, Test-Claire
- Gauthreaux, Guy, Recital Suite
- LaRosa, Michael, Suite for Solo Snare Drum
- Leonard, Stanley, Contemporary Album for Snare Drum
- Markovich, Mitch, Tornado
- Nexus, Portfolio for Snare Drum
- Pratt, John S., Rudimental Solos for Accomplished Drummers
- Wicoxon, Charles, Modern Rudimental Swing Solos for the Advanced Drummer

TIMPANI/Method Books:

- Carroll, Raynor, Exercises, Etudes and Solos for Timpani
- Delécluse, Jacques, Vingt Études pour Timbales
- Fink, Ron, Timpani Tuning Etudes
- Firth, Vic, The Solo Timpanist
- Goodman, Saul, Modern Method for Timpani
- Hochrainer, Richard, Etüden für Timpani, book 1 & 2
- Tafoya, Working Timpanist's Survival Guide
- Woud, Nick, Symphonic Studies for Timpani
- Selected Orchestral Excerpts

TIMPANI/Solo Repertoire:

- Aiello, Joseph, Classic African
- Beck, John, Sonata for Timpani
- Bergamo, John, Four Pieces for Timpani
- Cahn, William, Raga #1
- Cahn, William, Six Concert Pieces for Solo Timpani
- Campbell, James, Blue Hammers
- Holly, Rich, Rondo for Timpani
- Kraft, William, Variations for King George
- Mancini, David, Suite for Timpani
- Peyton, Jeffrey, The Musical Timpanist
- Ramey, Phillip, Sonata
- Ridout, Alan, Sonatina for Timpani
- Youhass, William, Four Pieces for Timpani

KEYBOARD/Method Books:

- Bergamo, John, Style Studies
- Bona, Pasquale, Rhythmical Articulation
- Davila, Impressions on Wood
- Ford, Mark, Marimba: Technique Through Music
- Friedman, Dave, Vibraphone Technique
- Glassock, Lynn, Mallets for Drummers
- Goldenberg, Morris, Modern School for Xylophone, Marimba, and Vibraphone
- Green, G.H., Instruction Course for Xylophone
- Lipner, Arthur, The Vibes Real Book
- McMillan, Thomas, Percussion Keyboard Technic
- Metzger, Jon, The Art and Language of Jazz Vibes
- Morelo, Luigi, 120 Progressive 4-Mallet Studies for Marimba
- Stevens, L.H., Method of Movement
- Stout, Gordon, Ideo-Kinetics, A Workbook for Marimba Technique
- Voxman, H., Selected Duets for the Flute, Vol. 1
- Zeltsman, Nancy, Four-Mallet Marimba Playing

KEYBOARD/Solo Repertoire:

- Abe, Keiko, Dream of the Cherry Blossoms
- Abe, Keiko, Frogs
- Abe, Keiko, Michi
- Abe, Keiko, Works for Marimba
- Bach, J.S., Sonatas and Partitas for Violin
- Bach, J.S., Six Suites for Cello
- Burritt, Michael, Azure
- Burritt, Michael, Marimba Etudes
- Burritt, Michael, October Night
- Burritt, Michael, The Offering
- Creston, Paul, Concertino for Marimba
- Davis, Thomas, Recital for Vibraharp
- Ford, Mark, Motion Beyond

- Ford, Mark, Polaris
- Ford, Mark, Ransom
- Glennie, Evelyn, Three Chorales
- Glentworth, Mark, Blues for Gilbert
- Green, G.H./Breuer, Harry, Selected Xylophone Rags
- Kreisler, Fritz, Tambourin Chinois
- Moore, Dan, Almost Calypso
- Musser, Claire Omar, Selected Preludes and Etudes
- Quartier, Bart, Image, 20 Children's Songs for Marimba
- Pitfield, Thomas, Sonata for Xylophone
- Rosauero, Ney, Concerto for Marimba
- Rosauero, Ney, Suite Popular Brasileira
- Samuels, Dave, Footpath
- Smadbeck, Paul, Etudes I, II, III
- Smadbeck, Paul, Rhythm Song
- Smadbeck, Paul, Virginia Tate
- Stout, Gordon, Astral Dance
- Stout, Gordon, Etudes, Books I, II, & III
- Stout, Gordon, Two Mexican Dances
- Tchaikovsky, Album for the Young
- Tyson, Blake, A cricket sang and set the sun
- Zivkovic, Nebojsa, Funny Mallets: Marimba Book 1 and 2
- Zivkovic, Nebojsa, Funny Mallets: Xylophone
- Zivkovic, Nebojsa, Funny Mallets: Vibraphone

MULTI-PERCUSSION/Method Books:

- Campbell/Hill, Music for Multi-Percussion: A World View
- Udow/Watts, Contemporary Percussionist

MULTI-PERCUSSION/Solo Repertoire:

- Bach, Jan, Turkish Music
- Cahn, William, Nara
- Cahn, William, Partita
- Campbell, James, Engine Room
- Campbell, James, Tork
- DeLancey, Charles, Love of L'Histoire
- Duckworth, William, Time Fields
- Hollinden, Dave, Cold Pressed
- Hollinden, Dave, Six Ideas
- Kraft, William, French Suite
- McKenzie, Jack, Paths I & II
- Milhaud, Darius, Concerto for Percussion
- O'Donnell, Rich, Microtimbre
- Tagawa, Ricky, Inspirations Diabolique

DRUM SET/Method Books:

- Appice, Carmine, The Realistic Rock Method
- Burns, Roy, Advanced Rock and Roll Drumming
- Chapin, Jim, Advanced Techniques for the Modern Drummer
- Chester, Gary, New Breed
- Fullen, Brian, Jazz Standards for Drumset
- Mattingly, Creative Timekeeping for the Contemporary Jazz Drummer
- Morgan, Tom, Jazz Drummer's Reading Workbook
- Reed, Ted, Syncopation
- Riley, John, Art of Bop Drumming
- Rothman, Joel, Basic Drumming
- Snidero, Jim, Intermediate Jazz Conception
- various, Afro-Caribbean Rhythms for Drumset

DRUM SET/Solo Repertoire:

- Various, Drum Standards
- Thompson, Rich, Jazz Solos, volume 1
- Selected transcriptions

ORCHESTRAL INSTRUMENTS & ACCESSORIES:

- Carroll, Raynor, Orchestral Repertoire for the Snare Drum
- Carroll, Raynor, Orchestral Repertoire for the Glockenspiel (Vol. 1&2)
- Carroll, Raynor, Orchestral Repertoire for the Xylophone (Vol. 1&2)
- Carroll, Raynor, Orchestral Repertoire for the Bass Drum and Cymbals
- Carroll, Raynor, Orchestral Repertoire for the Tambourine, Triangle and Castanets
- Denov, Sam, Art of Playing Cymbals
- Grover/Whaley, The Art of Tambourine and Triangle Playing
- Grover/Whaley, The Art of Bass Drum and Cymbal Playing
- Grover/Whaley, The Art of Percussion Accessory Playing
- Payson, Al, Techniques of Playing Bass Drum, Cymbals, and Accessories

THIRD AND FOURTH YEAR LEVEL

SNARE DRUM:

- Agostini, Dante, Le Train (Methode de Batterie, vol.V)
- Aleo, Keith, Advanced Etudes for Snare Drum
- Campbell, James, Symphonic Dances for Solo Snare Drum
- Martynciow, Nicolas, Tchik
- Masson, Ascell, Kim
- Masson, Ascell, Prim
- Rouse, Christopher, Mime
- Smith, Stuart Saunders, The Noble Snare, vol. I-IV
- Tompkins, Joseph, March
- Tompkins, Joseph, Nine French-American Rudimental Solos
- Wahlund, Ben, The Whimsical Nature of Small Particle Physics
- Zivkovic, Nebojsa, 10 Etudes for Snare Drum
- Zivkovic, Nebojsa, Pezzo Da Concerto No. 1

TIMPANI:

- Campbell, James, Tangents
- Carter, Elliot, Eight Pieces for Four Timpani
- Deane, Christopher, Prelude for Four Timpani
- Erickson, Kevin, Alcobaça Suite
- Frock, George, National Overture
- Grimo, Steve, Cortege
- Kopetzki, Eckhard, Different Ways
- Leonard, Stanley, Canticle
- Orfaly, Alex, Rhapsody no 2.
- Peyton, Jeffrey, The Final Precipice
- Williams, Jan, Variations for Solo Kettledrums
- Willmarth, John, Bushido: The Way of the Warrior

KEYBOARD/Marimba:

- Abe, Keiko, Itsuki Fantasy for Six Mallets
- Abe, Keiko (Ed.), Modern Japanese Marimba Pieces, Vol. 1 & 2
- Albeniz, Asturias Leyenda
- Bach/trans. Potter, Lute Suite in e Minor
- Bissell, Paul, Hangar 84
- Burritt, Michael, Caritas
- Burritt, Michael, Four Movements for Marimba
- Deane, Christopher, Etude for a Quiet Hall
- Edwards, Ross, Marimba Dances
- Fissinger, Alfred, Suite for Marimba
- Glasscock, Lynn, Altered Echoes
- Gronemeier, Dean, Nature Alley
- Hollinden, Dave, Of Wind and Water
- Maslanka, David, Variations on Lost Love
- Miki, Minoru, Marimba Spiritual
- Norton, Christopher, November Evening

- Sammut, Eric, Cameleon
- Sammut, Eric, Four Rotations
- Sammut, Eric, Libertango
- Schmitt, Matthias, Ghanaia
- Schuller, Gunther, Marimbology
- Sèjournè, Emmanuel, Nancy
- Stout, Gordon, Rumble Strips
- Tanaka, Toshimitsu, Two Movements for Marimba
- Wesley-Smith, Martin, For Marimba and Tape
- Westlake, Nigel, Fabian Theory
- Zivkovic, Nebojsa, Drei Phanastische Lieder
- Zivkovic, Nebojsa, Ilijas

KEYBOARD/Vibraphone:

- Combs, J.C., Reflections
- Combs, J.C., Three Brothers
- Combs, J.C., One for Paquito
- Friedman, David, Mirror from Another
- Gann, Kyle, Olana
- Gibson, Gary, Wallflower, Snowbird, Carillon
- Glassock, Lynn, Reflections
- Huesgen, Tim, Trilogy for Vibraphone
- McBride, David, Ever Inward
- Piazzola, Astor/arr. Morleo, Five Miniatures
- Rosauero, Ney, Prelude & Blues
- Rosauero, Ney, Bem-vindo
- Various, Composers Guild of New Jersey Vibraphone Commission (collection of 12 pieces)
- Weir, Martin, Internal Evidence
- Zivkovic, Nebojsa, Suomineito

MULTI-PERCUSSION:

- Campbell, James, Garage Drummer
- Etler, Alvin, XL Plus One
- Feldman, Morton, The King of Denmark
- Gregory, Brad, The Discordant Psyche
- Hamilton, Bruce, Edge on a Corrugated Box
- Hamilton, Bruce, Funketude
- Kitazume, Michio, Side by Side
- Kopetzki, Echard, Canned Heat
- Kopetzki, Echard, Topf-Tanz
- Rosauero, Ney, Cenas Amerindias
- Romig, James, Block
- Rzewski, Frederic, To the Earth
- Zivkovic, Nebojsa, Generally Spoken It Is Nothing But Rhythm
- Zivkovic, Nebojsa, To The Gods of Rhythm

DRUM SET/Method Books:

- Chaffee, Gary, Linear Time Playing
- Clark, Mike, Funk Drumming: Innovative Grooves and Advanced Concepts
- De Almeida, Henrique, Brazilian Rhythms for the Drumset
- Fidyk, Steve, Inside the Big Band Drum Chart
- Garibaldi, David, Future Sounds
- Hernandez, Horacio, Conversations in Clave
- Rabb, Johnny, Jungle/Drum n' Bass for the Acoustic Drumset
- Riley, John, Beyond Bop Drumming
- Uribe, Ed, The Essence of Afro-Cuban Percussion
- Selected jazz repertoire DRUM SET/Solo Repertoire:
- Roach, Max, Blues for Big Sid
- Roach, Max, The Drum also Waltzes
- Sanderbeck, Rande, Homage to Max
- Smith, Stuart Saunders, Blue Too
- Zappa, Frank, The Black Page No. 1
- Selected transcriptions

WORLD/ORCHESTRAL Resources:

- Airto, The Spirit of Percussion
- Bergamo, John, The Art and Joy of Hand Drumming
- Bergamo, John, Hand Drumming, (Book & Video)
- Charles, David, Conga, Bongo, Timbale Technique
- Hannigan, Steàfàn, The Bodhràn Book
- Kuckhermann, David, World Percussion 1: Frame Drums (DVD)
- Kuckhermann, David, World Percussion 2: Riq and Darbuka (DVD)
- Leake, Jerry, Clave
- Mattioli, Paulo, West African Djembe Drumming
- Sheronick, Yousif, Riq Instructional DVD: Basics of the Middle Eastern Tambourine
- Spiro, Michael, The Conga Drummer's Guidebook
- Steinholtz, Jerry, The Essence of Playing Congas
- Uribe, Ed, The Essence of Afro-Cuban Percussion & Drum Set
- Uribe, Ed, The Essence of Brazilian Percussion and Drum Set
- Velez, Glen, The Fantastic World of Frame Drums
- Williams, B. Michael, Learning Mbira

WORLD/Solo Works:

- Casella, Jim, Prime Ordinals
- Munson, Jordan, Those That I Fight I Do Not Hate
- Robinson, N. Scott, Handful
- Robinson, N. Scott, Il Mano
- Robinson, N. Scott, Shaken, Not Stirred
- Robinson, N. Scott, Mirage (Duet)
- Williams, B. Michael, Another New Riq
- Williams, B. Michael, Bodhran Dance
- Williams, B. Michael, Four Solos for Frame Drums
- Williams, B. Michael, Recital Suite for Djembe

Piano Examination Requirements

Note: It is expected that all Instructor chosen repertoire must be memorized for each examination.

Semester I

Applied Skills Exam

Sight-reading: Pass or Fail

Repertoire – 10 minutes

One to two pieces from the Baroque period and one piece from the Romantic period

Semester II

Sight-reading: Pass or Fail

Repertoire – 10 minutes

Includes a movement from a Classical sonata and one piece from the Romantic period

Semester III

Sight-reading: Pass or Fail

Repertoire – 10 minutes

Includes a piece from the Romantic period and one piece from the 20th Century period

Semester IV

Option 1 – Sophomore Recital (a minimum of 15 minutes) and Technical Jury

The student must register for recital credit and pass a pre-hearing 2 weeks before the recital in which repertoire is performance ready. The recital must include a movement from a Classical sonata and one piece from the Romantic period.

Option 2 – Extended Barrier Jury (see *Student Handbook*)

All prepared repertoire (a minimum of 15 minutes)

Technical Jury includes:

- One etude performed with music
- Prepared finger exercise
- Sight-reading
- Scales and Arpeggios (Pass-Fail)
- Prepare all major and harmonic minor scales in parallel motion, four octaves, sixteenth notes (m.m. 88 = quarter note)
- Prepare all major and minor arpeggios in parallel motion, four octaves, sixteenth notes (m.m. 72 = quarter note)

Semester V

Sight-Reading: Pass or Fail

Repertoire – 15 minutes

Includes repertoire from the Baroque and Impressionistic periods

Semester VI

Sight-reading: Pass or Fail

Repertoire – 15 minutes

Includes repertoire from the Classical, Romantic and 20th Century periods

Semester VII

Sight-reading: Pass or Fail

Repertoire – 15 minutes

Includes at least one piece from four different periods: Baroque, Classical, Romantic, Impressionistic, 20th Century

Semester VIII

BA in Music senior recital (a minimum of 20 minutes): The student must register for recital credit and pass a prehearing 2 weeks before the recital which is performance ready.

Piano Technical and Repertoire Requirements

Bachelor of Music Education

Semester One, MUS 1221PA (minimum requirements):

1. All major and harmonic minor scales, four octaves, hands together. (not juried)
2. All major and minor arpeggios root position, four octaves, hands together. (not juried)
3. Finger exercises and etudes of the approximate level of the following (minimum level):

Czerny	School of Velocity, Op. 299
Waxman	Fifty Etudes, Books 1, 2, 3, and 4
4. One memorized Baroque piece of the approximate level of the following: (minimum level)

J. S. Bach	Two-part invention No. 1, No. 8, No. 13
D. Scarlatti	Sonata in G Major, K. 2, L. 388
G. F. Handel	Variations, HWV 434, No. 3
5. One memorized Romantic piece of the approximate level of the following: (minimum level)

F. Chopin	Mazurka, Op. 7, No. 1
R. Schumann	Scenes from Childhood, Album for the Young
6. The ability to sight-read works selected by the piano faculty.

Semester Two, MUSI 1222PA (minimum requirements):

1. All major and harmonic minor scales, four octaves, hands together. (not juried)
2. All major and minor arpeggios root position, four octaves, hands together. (not juried)
3. Finger exercises and etudes (not juried)
4. A memorized sonata/allegro form movement of a Classical period sonata the approximate difficulty of the following (minimal level):

F. J. Haydn	Sonata in F Major, Hob. XVI:23
	Sonata in e minor, Hob. XVI:34
W. A. Mozart	Theme and Variations, KV 500
	Sonata in C Major, KV 545
L. Beethoven	Nine Variations, WoO 69
5. One memorized piece from the 20th Century piano repertoire the approximate difficulty of the following (minimal level):

Manuel de Falla	Ritual Fire Dance
A. Tcherepnin	Ten Bagatelles, No. 1
6. Sight-reading

Semester Three, MUS 2221PA (minimum requirements):

1. All major and harmonic minor scales, four octaves, hands together, quarter = 120 (not juried)
2. Major and minor arpeggios, root position, four octaves, hands together, quarter = 120 (not juried)
3. Finger exercises and etudes. (not juried)
Ernst von Dohnányi Essential Finger Exercises
4. One memorized Sonata allegro/form movement of a Classical period sonata (more difficult than freshman exam.)
F. J. Haydn Sonata in D Major, Hob. XVI: 37
 Sonata in C Major, Hob. XVI:3
W. A. Mozart Sonata in C Major, KV 309
 Sonata in D Major, KV 311
L. Beethoven Sonata in G Major, Op. 14, No. 2
 Sonata in E Major, Op. 14, No. 1
 Sonata in F Major, Op. 10, No. 2
5. One memorized piece from the Impressionistic period the approximate difficulty of the following (minimal level):
Cyril Scott Lotus Land, Op. 47, No. 1
Claude Debussy Clair de Lune
6. The ability to sight-read works (more difficult than the freshman level) selected by the piano faculty.

Semester Four, MUSI 2222PA (minimum requirements):

- Option 1 – Sophomore Recital (a minimum of 15 minutes) and Technical Jury
The student must register for recital credit and pass a pre-hearing 2 weeks before the recital in which repertoire is performance ready. The recital must include a movement from a Classical sonata and one piece from the Romantic period.
- Option 2 – Extended Barrier Jury (see *Student Handbook*)
All prepared repertoire (a minimum of 15 minutes)
Technical Skills include:
- One etude performed with music
 - Finger exercises
 - Sight-reading
 - Scales and Arpeggios (Pass-Fail)
 - Prepare all major and harmonic minor scales in parallel motion, four octaves, sixteenth notes (m.m. 88 = quarter note)
 - Prepare all major and minor arpeggios in parallel motion, four octaves, sixteenth notes (m.m. 72 = quarter note)
 - One three-part Invention by J. S. Bach or a comparable contrapuntal piece, not memorized.

Semester Five, MUSI 3221PA (minimum requirements)

1. Prepare for keyboard skills exam to include but not limited to:
 - Chord progressions
 - Harmonization
 - Transposition
 - Improvisation
2. Two memorized pieces from contrasting periods of music the approximate difficulty of the following (minimal level):
 - Baroque: Toccata in A Major, Pietro Domenico Paradies
 - Classical: Toccata in d minor, Christian Gottlob Neefe
 - Romantic: Hungarian, Op. 39, No. 12, Edward MacDowell
 - Impressionistic: Evening Bells, Franz Liszt
 - Contemporary: The Lake at Evening, Charles Griffes
3. Sight-reading, (pass/fail)

Semester Six, MUSI 3222PA (minimum requirements)

1. Keyboard skills exam this semester during jury (see above)
2. Two memorized pieces from contrasting periods not covered in semester five.
3. Sight-reading, (pass/fail)

Semester Seven, MUS 4221PA (minimum requirements)

1. Senior Recital (minimum of 20 minutes playing time)
2. Repeated jury repertoire not to exceed half of the recital
3. Minimum of three historical periods
4. Repertoire to be memorized at the pre-hearing two weeks before recital date

Semester Eight, Student Teaching

Saxophone Examination Requirements

Semester I

Applied Skills Exam: repertoire - two (2) concert pieces (solos) and/or two (2) etudes or studies*
Chromatic scale; 6 major scales; (Sightreading, every term)
Sight reading

Semester II

Repertoire - two (2) concert pieces (solos) and/or two (2) etudes or studies*
the remaining 6 major scales
Sight reading

Semester III

Repertoire - two (2) concert pieces (solos) and/or two (2) etudes or studies*
6 natural minor scales
All minor scales with arpeggios one octave (specific form at instructor's discretion)
Sight reading

Semester IV

Option 1 – Sophomore Recital (a minimum of 15 minutes) and Technical Jury
The student must register for recital credit and pass a pre-hearing 2 weeks before the recital in which music is performance ready. Minimum of three musical styles*
Option 2 – Extended Barrier Jury (see *Student Handbook*)
the remaining 6 natural minor scales

Semester V

Repertoire to include technical studies, flexibility studies and solo literature.*
all harmonic minor scales
Sight reading

Semester VI

Repertoire to include technical studies, flexibility studies and solo literature. Solo literature will include at least two contrasting movements from a major sonata or concerto.*
all melodic minor scales
Sight reading

Semester VII

BME senior recital (a minimum of 20 minutes): The student must register for recital credit and pass a prehearing 2 weeks before the recital which is performance ready.
all scales called for at random
Increased exposure to advanced brass solo literature. Solo literature will include sonatas and concertos from varied historical periods.*
Sight reading

Semester VIII

BA in Music senior recital (a minimum of 20 minutes): The student must register for recital credit and pass a prehearing 2 weeks before the recital which is performance ready.
all scales called for at random
Minimum of three musical styles - repertoire to include at least one complete Sonata or Concerto of three or four contrasting movements.*

*See attached repertoire sheet.

Saxophone Technical and Repertoire Requirements

The following selections are guidelines for the type of repertoire to be used for saxophone students whose major performance area is the saxophone in a bachelor's degree program of study.

Freshman: MUSI 1221SX & 1222SX

- **Etude/technical studies:**
Klose 25 Dailey Studies,
Selected Studies by H. Voxman
48 Famous Studies by W. Ferling.
All students will be required to purchase *The Saxophonist's Workbook* by Larry Teal.
- **Solo literature:**
Adagio by Corelli/Mule
Sonata # III by Handel/Rascher
Sicilienne by Pierre Lantier or other appropriate solos.

Sophomore: MUSI 2221SX & 2222SX

- **Etude/technical studies:**
Continuation of technical studies as listed in MUSI 1221SX & 1222SX, if needed
The Saxophonist's Workbook continued
- **Solo literature**
Aria by Eugene Bozza
Rhapsody for Saxophone by Claude Debussy
Prelude et Saltarelle by Robert Planel or similar choices.

Junior: MUSI 3221SX & 3222SX

- **Etude/technical studies:**
Continuation of technical studies as listed in MUSI 1221SX & 1222SX, if needed
The Saxophonist's Workbook continued
- **Solo literature**
Pulcinella by Eugene Bozza
Chanson et Passepied by Jeanine Rueff
Rapsodie by Pierre Vellone
Sonata for Alto Saxophone by Lawson Lunde
Sonata for Saxophone by Bernhard Heiden, as well as others as appropriate.

Senior: MUSI 4221SX & 4222SX.

- **Etude/technical studies:**
Continuation of technical studies as listed in MUSI 1221SX & 1222SX, if needed
The Saxophonist's Workbook continued
- **Solo literature**
Concerto by A. Glazounov
Concertino da Camera by Jacques Ibert
Sonata for Saxophone by Paul Creston
Carice en Forme de Valse by Paul Bonneau.

Trombone Examination Requirements

Semester I

Applied Skills Exam: repertoire - two (2) concert pieces (solos) and/or two (2) etudes or studies*
Chromatic scale; 6 major scales; (Sightreading, every term)
Sight reading

Semester II

Repertoire - two (2) concert pieces (solos) and/or two (2) etudes or studies*
the remaining 6 major scales
Sight reading

Semester III

Repertoire - two (2) concert pieces (solos) and/or two (2) etudes or studies*
6 natural minor scales
All minor scales with arpeggios one octave (specific form at instructor's discretion)
Sight reading

Semester IV

the remaining 6 natural minor scales
Option 1 – Sophomore Recital (a minimum of 15 minutes) and Technical Jury
The student must register for recital credit and pass a pre-hearing 2 weeks before the recital in which music is performance ready. Minimum of three musical styles*
Option 2 – Extended Barrier Jury (see *Student Handbook*)

Semester V

Repertoire to include technical studies, flexibility studies and solo literature.*
all harmonic minor scales
Sight reading

Semester VI

Repertoire to include technical studies, flexibility studies and solo literature. Solo literature will include at least two contrasting movements from a major sonata or concerto.*
all melodic minor scales
Sight reading

Semester VII

BME senior recital (a minimum of 20 minutes): The student must register for recital credit and pass a prehearing 2 weeks before the recital which is performance ready.
Increased exposure to advanced brass solo literature. Solo literature will include sonatas and concertos from varied historical periods.*
all scales called for at random
Sight reading

Semester VIII

BA in Music senior recital (a minimum of 20 minutes): The student must register for recital credit and pass a prehearing 2 weeks before the recital which is performance ready.
all scales called for at random
Minimum of three musical styles - repertoire to include at least one complete Sonata or Concerto of three or four contrasting movements.*

*See attached repertoire sheet.

Trombone Technical and Repertoire Requirements

Year 1

Develop basic warm-up routine

Develop and maintain weekly practice plan

Semester 1 – Chromatic scale; 6 major scales; (Sightreading, every term)

Semester 2 – the remaining 6 major scales

Representative method and etude books:

Tenor Trombone:

Arban: Complete Method for Trombone

Fink: Introducing Legato

Kopprasch: 60 Selected Studies

Galliard: Sonatas

Hasse: Suite

Bass Trombone:

Arban: Complete Method for Trombone

Fink: Introducing Legato

Ostrander: Basic Techniques

Representative solo repertoire:

Hindemith: Three Easy Pieces

Lieb: Concertino Basso

Chamber Music (Trombone Ensemble)

Year 2

Representative method and etude books:

Semester 1 - 6 natural minor scales

Semester 2- the remaining 6 natural minor scales

Tenor Trombone:

Arban: Complete Method for Trombone

Fink: Studies in Legato

Edwards: Introductory Studies in Tenor & Alto Clef (Before Blazevich)

Bernstein: Elegy for Mippy II

Hindemith: Sonata

Rimsky-Korsakov: Concerto

Telemann: Fantasy No. 1

Bass Trombone:

Arban: Complete Method for Trombone

Fink: Studies in Legato

Ostrander: Basic Techniques

Representative solo repertoire:

Jacob: Cameos

Raph: Rock

Semler-Collery: Barcarolle and Chanson Bachique

Chamber Music (Trombone Ensemble)

Year 3

Representative method and etude books:

Semester 1 - all harmonic minor scales

Semester 2 - all melodic minor scales

Tenor Trombone:

Arban: Complete Method for Trombone

Bordogni (Rochut): Melodious Etudes, Book I

Edwards: Introductory Studies in Tenor & Alto Clef (Before Blazeovich)

Bassett: Suite

Grondahl: Concerto

Larsson: Concertino

Sulek: Vox Gabrieli

Bass Trombone:

Arban: Complete Method for Trombone

Bordogni (Rochut): Melodious Etudes, Book I

Aharoni: New Method for Bass Trombone

Representative solo repertoire:

Bozza: Prelude and Allegro

McCarty: Sonata

White: Tetra Ergon

Orchestral Excerpts

Chamber Music (Trombone Ensemble)

Year 4

Representative method and etude books:

all scales called for at random

Tenor Trombone:

Arban: Complete Method for Trombone

Bordogni (Rochut): Melodious Etudes, Book I

Blazeovich: Clef Studies

Bozza: Ballade

Ewazen: Sonata

Serocki: Sonatine

White: Sonata

Bass Trombone:

Arban: Complete Method for Trombone

Bordogni (Rochut): Melodious Etudes, Book I

Aharoni: New Method for Bass Trombone

Representative solo repertoire:

Hidas: Rhapsody

Stevens: Sonatina

White: Tetra Ergon

Orchestral Excerpts

Chamber Music (Trombone Ensemble and Brass Quintet)

Suggested Trombone Solo Literature for any year:

Benson – *Aubade*
Handel – Honor & Arms
Handel – Wher'er You Walk
Hasse – Suite
Berlioz – Recitative & Prayer
Rossini – Inflammatus
Gailliard – Sonata nos. 1, 2, 5
Marcello – Sonata III
Marcello – Sonata in C
Marcello – Sonata in E minor
Handel – Sonata no. 3
Ropartz – Andante et Allegro
De La Nux – Concert Piece
Telemann – Sonata in F minor
Still – Romance
Ridout – Concertino
Mozart – Concert Rondo, K. 371
Mozart – Concerto in B-flat, K. 191
Klingbeil – Three Movements
Bernstein – Elegy for Mippy II
 (unaccomp.)
Jacob – Sonata
Guilmant – Morceau Symphonique
Barat – Andante et Allegro
Skolnik – Little Suite in A-flat
Saint-Saens – Cavatine
Cesare – Canzon “La Hieronyma” (King
 edition)
Handel – Concerto in F minor
Albinoni – Concerto in D minor
Albrechtsberger – Concerto
Rimsky-Korsakov – Concerto
 Pryor – Thoughts

Trumpet Examination Requirements

Semester I

Applied Skills Exam: repertoire - two (2) concert pieces (solos) and/or two (2) etudes or studies*
Chromatic scale; 6 major scales; (Sightreading, every term)
Sight reading

Semester II

Repertoire - two (2) concert pieces (solos) and/or two (2) etudes or studies*
the remaining 6 major scales
Sight reading

Semester III

Repertoire - two (2) concert pieces (solos) and/or two (2) etudes or studies*
6 natural minor scales
All minor scales with arpeggios one octave (specific form at instructor's discretion)
Sight reading

Semester IV

the remaining 6 natural minor scales
Option 1 – Sophomore Recital (a minimum of 15 minutes) and Technical Jury
The student must register for recital credit and pass a pre-hearing 2 weeks before the recital in which music is performance ready. Minimum of three musical styles*
Option 2 – Extended Barrier Jury (see *Student Handbook*)

Semester V

Repertoire to include technical studies, flexibility studies and solo literature.*
all harmonic minor scales
Sight reading

Semester VI

Repertoire to include technical studies, flexibility studies and solo literature. Solo literature will include at least two contrasting movements from a major sonata or concerto.*
all melodic minor scales
Sight reading

Semester VII

BME senior recital (a minimum of 20 minutes): The student must register for recital credit and pass a prehearing 2 weeks before the recital which is performance ready.
Increased exposure to advanced brass solo literature. Solo literature will include sonatas and concertos from varied historical periods.*
all scales called for at random
Sight reading

Semester VIII

BA in Music senior recital (a minimum of 20 minutes): The student must register for recital credit and pass a prehearing 2 weeks before the recital which is performance ready.
all scales called for at random
Minimum of three musical styles - repertoire to include at least one complete Sonata or Concerto of three or four contrasting movements.*

*See attached repertoire sheet.

Trumpet Technical and Repertoire Requirements

Freshman Year

Texts:

Clarke, Technical Studies
Irons, Lip Flexibilities complete
Adam, Daily Routine
Arban, Complete Conservatory Method
Duval, Flow Studies

Goals:

1. Begin basic understanding of efficient tone production based on Cichowicz concept of flow.
2. Clean articulation on one repeated pitch: single & multiple tonguing.
3. An introduction to transposition. Whole steps only.
4. An introduction to musical line and phrasing.
5. Fluency in all major keys.
6. Two public Performances

Repertoire:

Petite Piece Concertante (Balay), Modern Suite (Fitzgerald), Maid of the Mist (Clarke), Arie con Variazioni (Fitzgerald), and Fantasie Brillante (Arban), Rondo for Lifey (Bernstein), Concerto in Eb (Haydn)

Sophomore Year

Texts:

Clarke, Technical Studies
Irons, Lip Flexibilities
Adam, Daily Routine
Arban, Complete Conservatory Method
Duval, Flow Studies
Brandt, Etudes

Goals:

1. Establishment of efficient tone production based on Cichowicz concept of flow.
2. The ability to sight read easy whole step transposition. (up and down)
3. Clean articulation on step wise motion: single or multiple tonguing combinations.
4. Fluency in all major keys.
5. Fluency in all minor keys.
6. Demonstration of mature phrasing and musicality.
7. One Public Performances
8. Sophomore Recital

Repertoire:

Carnival of Venice (Arban), Concerto in Eb (Neruda), Caprice (Bozza), Concert Etude (Goedicke), Suite (Latham), Andante and Allegro (Barat), and Badinage (Bozza).

Junior Year

Texts:

Clarke, Technical Studies
Irons, Lip Flexibilities
Adam, Daily Routine
Arban, Complete Conservatory Method
Duval, Flow Studies
Brandt, Etudes
Charlier, 26 Etudes Transcendantes
Norris, Top 50 Orchestral Excerpts
Bordogni, Etudes for Transposition

Goals:

1. Understanding of efficient tone production based on Cichowicz concept of flow.
2. Clean articulation over difficult intervals: single & multiple tonguing.
3. Transposition down one half step, down and up a major second, perfect fourth, perfect fifth.
4. Fluency in all major keys.
5. Fluency in all minor keys (all forms)
6. Lip trills
7. Participation in chamber music.
8. Performance on C trumpet and optional piccolo.
9. Two public performances

Repertoire:

Sonata (Hindemith), Caprice (Turrin), Sonatina (Alexus), Sonata (Hansen), Sonatas (Torelli), Suite (Wadsworth-Walker), and Concerto (Hummel)

Senior Year

Texts:

Clarke, Technical Studies
Irons, Lip Flexibilities
Adam, Daily Routine
Arban, Complete Conservatory Method
Duval, Flow Studies
Brandt, Etudes
Charlier, Trente-six Etudes Transcendantes
Norris, Top 50 Orchestral Excerpts
Hickman, Piccolo Trumpet Big Book

Goals:

1. Complete Understanding of efficient tone production based on Cichowicz concept of flow.
2. Clean articulation in all circumstances: single & multiple tonguing combinations.
3. Transposition: down and up a major second, up major/minor third, up perfect fourth, down perfect fifth, down a half step, and up a tritone.
4. Fluency in all major keys covering two octaves.
5. Fluency in all minor keys covering two octaves.
6. Fluency in all modes.
7. Performance on C trumpet and piccolo. Eb trumpet optional.
8. Participation in chamber music
9. Senior Recital

Repertoire:

Sonata (Ewazen), Sonata (Pilss), Legende (Enesco), Concerti (Telemann), Sonatas (Torelli), Solus (Friedmann), Impromptu (Ibert), Triptique (Tomasi)

Tuba Examination Requirements

Semester I

Applied Skills Exam: repertoire - two (2) concert pieces (solos) and/or two (2) etudes or studies*

Chromatic scale; 6 major scales; (Sightreading, every term)

Sight reading

Semester II

Repertoire - two (2) concert pieces (solos) and/or two (2) etudes or studies*

the remaining 6 major scales

Sight reading

Semester III

Repertoire - two (2) concert pieces (solos) and/or two (2) etudes or studies*

6 natural minor scales

Sight reading

Semester IV

the remaining 6 natural minor scales

Option 1 – Sophomore Recital (a minimum of 15 minutes) and Technical Jury

The student must register for recital credit and pass a pre-hearing 2 weeks before the recital in which music is performance ready. Minimum of three musical styles*

Option 2 – Extended Barrier Jury (see *Student Handbook*)

Semester V

Repertoire to include technical studies, flexibility studies and solo literature.*

all harmonic minor scales

Sight reading

Semester VI

Repertoire to include technical studies, flexibility studies and solo literature. Solo literature will include at least two contrasting movements from a major sonata or concerto.*

all melodic minor scales

Sight reading

Semester VII

BME senior recital (a minimum of 20 minutes): The student must register for recital credit and pass a prehearing 2 weeks before the recital which is performance ready.

Increased exposure to advanced brass solo literature. Solo literature will include sonatas and concertos from varied historical periods.*

all scales called for at random

Sight reading

Semester VIII

BA in Music senior recital (a minimum of 20 minutes): The student must register for recital credit and pass a prehearing 2 weeks before the recital which is performance ready.

all scales called for at random

Minimum of three musical styles - repertoire to include at least one complete Sonata or Concerto of three or four contrasting movements.*

*See attached repertoire sheet.

Tuba Technical and Repertoire Requirements

Freshman Year

Lyrical

1. Concone/Shoemaker: Legato Studies for Trombone
2. Bordogni/Rochut: Melodious Etudes vol. 1

Solo Materials

1. Bach: Air & Bouree
2. Nelhybel: Suite for Tuba
3. Vaughn-Williams: Six Studies in English Folksongs

Technical

1. Blazeovich: 70 Studies vol. 1
2. Clarke/Gordon: Technical Studies
3. Slama: 66 Studies

Sophomore Year

Lyrical

1. Bordogni/Rochut: Melodious Etudes vol. 1
2. Snedecor: Low Etudes for Tuba

Technical

1. Blazeovich vol. 2
2. Clarke/Gordon: Technical Studies
3. Slama: 66 Studies
4. Tyrell: Advanced Studies for Tuba

Solo Materials

1. Arnold: Fantasy
2. Clarke: Maid of the Mist
3. Haddad: Suite for Tuba
4. Vaughn: Concertpiece #1
5. Lebedev: Concerto in One Movement

Junior Year

Lyrical

1. Bordogni/Rochut Melodius Etudes vol.II & III
2. Snedecor: Low Etudes for Tuba

Technical

1. Clarke/Gordon: Technical Studies
2. Gillis: 70 Progressive Studies for Bass Trombone
3. Kopprasch: 60 Studies

Solo Materials

1. Mozart: Concertos 2-4
2. Persichetti: Serenade (unaccompanied)
3. Tchernepnine: Andante
4. Pryor: Annie Laurie

Senior Year

Lyrical

1. Bordogni/Rochut: vol. II & III
2. Charlier: 36 Etudes Transcendantes

Technical

1. Gillis: 70 Progressive Studies for Bass Trombone
2. Kopprasch: 60 Studies
3. Maenz: 12 Special Studies for Tuba

Solo Materials

1. Childs: Seaview
2. Gregson: Concerto
3. Hindemith: Sonata
4. H. Stevens: Sonatina
5. J. Stevens: Suite #1 (unaccompanied)
6. Vaughn-Williams: Concerto

Vocal Examination Requirements

- Note:
1. It is expected that all material must be memorized for each examination.
 2. Equivalent NATS repertoire requirements may be substituted for those listed below at the discretion of the applied voice instructor.

Semester I

10-minute exam (8–12 minutes of prepared music)

Four songs from memory (Italian and English):

- One Italian song (selected from the 17th or 18th century)
- One 20th or 21st century art song in English by an American or British composer
- One pre 20th Century English Song or one English folk song
- One additional selection from the above categories
- One technical exercise

Sight reading, Major scale utilizing solfege

Semester II

10-minute exam (8–12 minutes of prepared music)

Four songs from memory:

- One Italian art song or German Lied
- One 20th or 21st century art song in English by an American or British composer
- One pre 20th Century English Song
- One additional selection from the above categories

Sight reading, Major and natural minor scale utilizing solfege

Semester III

15-minute exam (15-18 minutes of prepared music)

Minimum of four new songs from memory in contrasting styles and tempos

- Two art songs in two languages other than English: Italian, Spanish, German, or French
- One English art song from the 20th or 21st century
- One aria from opera or oratorio in the appropriate language, or one additional selection from the above categories

Sight reading, major, natural and melodic minor scales utilizing solfege

Semester IV

Option 1 – Sophomore Recital (a minimum of 15 minutes) and Technical Jury

The student must register for recital credit and pass a pre-hearing 2 weeks before the recital date. Students must prepare 2-3 new selections and present a balanced program. Minimum of three musical styles*

Sight reading, major, natural minor, harmonic minor, melodic minor scales, technical exercise, arpeggios.

Option 2 – Extended Barrier Jury (see *Student Handbook*)

Minimum of fifteen minutes of music from memory representing at least three musical periods of contrasting styles and tempos.

- Two art songs in two languages other than English: Italian, Spanish, German, or French
- One English art song
- One aria from opera or oratorio in the appropriate language, optional
- Additional selection(s) from the above categories

Sight reading; major, natural minor, harmonic minor, melodic minor scales arpeggios, Technical exercise: Vaccai #6 or greater, Panofka, or Spicker

Semester V

15-minute exam (15 minutes of music)

Minimum of five new songs sung from memory representing at least three musical periods of contrasting styles and tempos.

Three art songs in different languages (English, French, German, Italian, or Spanish)

One aria from opera or oratorio in the appropriate language

One additional selection from the above

Sight reading, major, natural minor, harmonic minor, melodic minor, and chromatic scales, arpeggios

Semester VI

15-minute exam (15 minutes of music)

Minimum of five new songs sung from memory representing at least three musical periods in contrasting styles and tempos.

One 20th or 21st century English art song

Two art songs in different languages (French, German, Italian, or Spanish)

One aria from opera or oratorio in the appropriate language or one additional selection from the above categories

One additional selection from the above

Sight reading, all scales, utilizing solfege

Semester VII

15-minute exam (15 minutes of music)

Minimum of five songs sung from memory

Art songs in four different languages, including a 20th or 21st century English art song

One aria from opera or oratorio in the appropriate language or one additional selection from the above categories

Sight reading, all scales

Music Education Degree candidates will present a Senior Recital (see Semester VIII)

Semester VIII

Prehearing at least two weeks prior to recital*

Senior Recital - (a minimum of 20 minutes of music in a variety of styles)

Art songs in four different languages, including English

One aria from opera or oratorio in the appropriate language or one additional selection from the above categories

Sight reading, all scales

*Music for the pre-hearing must be performance ready.

Vocal Repertoire Resources

FRESHMAN

- Pathways of Song
- Expressive Singing (Ware or Van Christy)
- Foundations in Singing
- Basics of Singing
- The Singing Book (Dayme and Vaughn)
- 15 American Art Songs
- Joan Boytim's First and Second Book series
- The Young Singer (R.D. Row Music Company)
- 24 Italian Songs and Arias (G. Schirmer)
- 26 Italian Songs and Arias (Hal Leonard)
- 28 Italian Songs and Arias (G. Schirmer)
- 30 Italian Songs and Arias (Peters)
- Classic Italian Songs Volumes 1 and 2 (Ditson)
- 20th Century Art Songs (G. Schirmer)
- The Songs of John Jacob Niles
- English Song: Renaissance to Baroque
- Quilter Songs

SOPHOMORE

- 15 American Art Songs
- Joan Boytim's Book series
- The Young Singer (R.D. Row Music Company)
- 24 Italian Songs and Arias (G. Schirmer)
- 26 Italian Songs and Arias (Hal Leonard)
- 28 Italian Songs and Arias (G. Schirmer)
- 30 Italian Songs and Arias (Peters)
- Classic Italian Songs Volumes 1 and 2 (Ditson)
- 20th Century Art Songs (G. Schirmer)
- Quilter Songs, advanced

In addition

- A Heritage of 20th Century British Song (Boosey and Hawkes)
- Anthology of French Song (G. Schirmer)
- Contemporary Art Songs (G. Schirmer)
- Favorite French Art Songs Book (Hal Leonard)
- Favorite German Art Songs (Hal Leonard)
- 50 German Songs of Schubert, Schumann, Brahms, Wolf and Strauss (G. Schirmer)
- 50 German Songs of Brahms, Franz, Mahler, Schubert, Schumann, Strauss, Wolf (International)
- Gateway to German Lieder (Alfred)
- Songs of Bernstein, Copland, Hoiby, Hundley, Ives, Rorem, Weill
- Songs of Granados
- Songs of Chausson, Duparc, Faure

JUNIOR

- 20th Century Art Songs (G. Schirmer)
- A Heritage of 20th Century British Song (Boosey and Hawkes)
- Anthology of French Song (G. Schirmer)
- Contemporary Art Songs (G. Schirmer)
- Favorite French Art Songs Book (Hal Leonard)
- Favorite German Art Songs (Hal Leonard)
- 50 German Songs of Schubert, Schumann, Brahms, Wolf and Strauss (G. Schirmer)
- Gateway to German Lieder (Alfred)

In addition

- Advanced songs of Bernstein, Hoiby, Hundley, Ives, Rorem
- More advanced songs of Granados
- Songs of DeFalla
- More advanced songs of Chausson, Duparc, Faure
- Handel, Monteverdi and Purcell Arias
- Some Menotti, Mozart, Puccini and Purcell arias

SENIOR

- 20th Century Art Songs (G. Schirmer)
- A Heritage of 20th Century British Song (Boosey and Hawkes)
- Anthology of French Song (G. Schirmer)
- Contemporary Art Songs (G. Schirmer)
- Favorite French Art Songs Book (Hal Leonard)
- Favorite German Art Songs (Hal Leonard)
- 50 German Songs of Schubert, Schumann, Brahms, Wolf and Strauss (G. Schirmer)
- Gateway to German Lieder (Alfred)

In addition

- Advanced lieder of Brahms, Schubert, Schumann
- Advanced songs of Bernstein, Hundley, Ives, Rorem
- Advanced Handel, Monteverdi and Purcell Arias
- Advanced Menotti, Mozart, Puccini and Purcell arias
- Oratorio arias of Bach, Beethoven, Mendelssohn, Pergolesi, Vivaldi
- Opera arias of Beethoven, Bellini, Bizet, Britten, Gluck, Handel, Humperdinck and Rossini.
- Songs of Debussy
- Songs of DeFalla
- Songs of Wolf and Strauss