Northern Kentucky University
School of the Arts

Music Program Handbook
Updated Fall 2021
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Performance/Repertoire Expectations by Level of Competency

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Keyboard Area

I. Novice (100)
   • Technique
     1. Scales (Major, All Forms of Minor, Chromatic) – 2 octaves HT, J = 120, play ♩
     2. Arpeggios (Major and minor) – 2 octaves HS, J = 100, play ♪
   • Sample Repertoire
     1. Baroque: March in D Major BWV 122 Anh. 122 by C. P. E. Bach
     2. Classical: Sonatina in C Major Op. 36 #1 by Muzio Clementi
     4. Other compositions equivalent to Level 4 as listed in the 2015 Edition of the Piano Syllabus for the Royal Conservatory of Music.

II. Piano Minor (100), Novice (200)
   • Technique
     1. Scales (Major, All Forms of Minor, Chromatic) – 4 octaves HT, J = 69, play ♬
     2. Arpeggios (Major and minor) – 2 octaves HT, J = 112, play ♪
   • Sample Repertoire
     1. Baroque: Prelude in E minor BWV 941 by J. S. Bach
     2. Classical: Sonatina in C Major Op. 20 #1 by Kuhlau
     4. Contemporary/Impressionistic: Le petite Negre by Debussy
     5. Other compositions equivalent to Levels 6-7 as listed in the 2015 Edition of the Piano Syllabus for the Royal Conservatory of Music.

III. Piano BA (100), Piano Minor (200): Minimum Audition Requirements BA degree or the Piano Pedagogy Certificate Programs
   • Technique
     1. Scales (Major, All Forms of Minor, Chromatic) – 4 octaves HT, J = 76, play ♪
     2. Arpeggios (Major, minor, V7 and vii°7) – 4 octaves HT, J = 60, play ♬
   • Sample Repertoire
     1. Baroque: Invention in F Major BWV 779 by J. S. Bach
     2. Classical: Sonata in G Major Op. 49 #2 by Ludwig van Beethoven
     3. Romantic: Song Without Words in A minor Op. 19 #2 by F. Mendelssohn
     4. Contemporary/Impressionistic: The Little Shepherd by Claude Debussy
     5. Other compositions equivalent to Levels 7-8 as listed in the 2015 Edition of the Piano Syllabus for the Royal Conservatory of Music

IV. Piano BM (100), Piano BA (200): Minimum Audition Requirements for the BM in Piano Performance (all pieces must be performed from Memory for the BM program only)
   • Technique
     1. Scales (Major, All Forms of Minor, Chromatic) – 4 octaves HT, J = 88, play ♪
2. Arpeggios (Major, minor, V7 and vii°7) – 4 octaves HT, \( j = 72 \), play ♫

- Sample Repertoire
  1. Baroque: Sinfonia in b minor
  2. Classical: Sonata in G Major K. 283 by W.A. Mozart
  3. Romantic: Nocturne in E-flat Major Op. 9 #2 by Frederic Chopin
  4. Contemporary/Impressionistic: O Polichinello [Punch], by H. Villa-Lobos
  5. Other compositions equivalent to Levels 9-10 as listed in the 2015 Edition of the Piano Syllabus for the Royal Conservatory of Music

V. Piano BM (200), Piano BA (300), Junior Recital - BA
- Technique:
  1. Scales (Major, All Forms of Minor, Chromatic) – 4 octaves HT, \( j = 96 \), play ♫
  2. Arpeggios (Major, minor, V7 and vii°7) – 4 octaves HT, \( j = 88 \), play ♫
- Sample Repertoire
  1. Baroque: Sonata in D minor L 413 by D. Scarlatti
  2. Classical: Sonata in D Major Hob. XVI: 37 by F. J. Haydn
  4. Contemporary: Cat and Mouse by Copland
  5. Other compositions equivalent to Levels 9, 10, and ARCT as listed in the 2015 Edition of the Piano Syllabus for the Royal Conservatory of Music

VI. Piano BM (300), Piano BA (400), Junior Recital - BM
- Technique:
  1. Scales (Major, Minor, Contrary, Chromatic) – 4 octaves HT, \( j = 108 \), play ♫
  2. Arpeggios (Major, minor, V7 and vii°7) – 4 octaves HT, \( j = 96 \), play ♫
- Sample Repertoire:
  1. Baroque: Prelude and Fugue in B-flat Major WTC I BVW 866 by J. S. Bach (three voice fugue)
  2. Classical: Sonata in C minor Op. 10 #1 by L. van Beethoven
  4. Contemporary: Toccata by A. Khatchaturian
  5. Other compositions equivalent to Levels 10 and ARCT as listed in the 2015 Edition of the Piano Syllabus for the Royal Conservatory of Music

VII. Piano BM (400), Senior Recital - BM
- Technique:
  1. Scales (Major, Minor, Contrary, Chromatic) – 4 octaves HT, \( j = 120 \), play ♫
  2. Arpeggios (Major, minor, V7 and vii°7) – 4 octaves HT, \( j = 104 \), play ♫
- Sample Repertoire:
  1. Baroque: French Suites by J. S. Bach (three movements from any one suite must include the Gigue) or any Prelude and Fugue with a four-voice fugue
  2. Classical: Sonata in F Major K. 332 by W. A. Mozart
  3. Romantic: Rhapsody in g minor Op. 79 #2 by Johannes Brahms
  4. Contemporary, Early 20th Century: La cathédrale engloutie by C. Debussy
  5. Contemporary, Post 1950: Graceful Ghost Rag by William Bolcom
6. Students must perform a complete multi-movement work such as Sonata or suite of pieces with at least three movements.

7. Other compositions equivalent to Levels 10 and ARCT as listed in the 2015 Edition of the Piano Syllabus for the Royal Conservatory of Music

VIII. Standard Repertoire for Graduate School Auditions at Major Universities or Conservatories

- Baroque: English Suite in G minor BWV 808 by J. S. Bach
- Classical: Sonata in D Major Op. 10 #3 by L. van Beethoven
- Romantic: Any Ballade or Scherzo by F. Chopin
- Contemporary/Impressionistic: Sonatine by M. Ravel
- Contemporary, Post 1950: Ballade Op. 46 by Samuel Barber
- Etude by Chopin plus a Concert Etude by another composer

Recital Repertoire

Junior Recital
- Contrasting repertoire to be selected from three different musical eras
- Must perform at least 30 minutes of music, memorization is not required
- Individual movements from Sonatas and Suites are acceptable

Senior Recital
- Contrasting repertoire to be selected from three different musical eras
- Must perform at least 60 minutes of music, memorization is required.
- Complete works are encouraged

Royal Conservatory of Music:

String Area

The NKU String Area Repertoire Requirements are based on the American String Teachers Association String Syllabus (ed. David Littrell). Freshmen are expected to study and perform repertoire pertaining to “Grade 3,” and for each year of study, the grade level is expected to go up one level, ending with Grade 6 in the senior year of study. The repertoire below is example repertoire and with each student having unique and individual needs, it is not meant to be a comprehensive list, and is meant to be flexible based on a multitude of factors. It is simply a framework.

Page numbers and references for bowed strings (violin, viola, cello, double bass) come from the following text:


Page numbers and references for guitar and harp come from the following text:

In progress
Violin

Freshman Proficiency Exam:
Students will be expected to:
• perform a selection of all major, 3-octave scales played in acceleration pattern up to 4 in a bow
• an etude demonstrating left-hand technique
• additional materials per the applied instructor's discretion (i.e., Sight reading, additional etude, etc.)

Sophomore Comprehensive Exam:
Students will be expected to:
• perform a selection of all major and melodic minor, 3-octave scales played in acceleration pattern up to 4 in a bow
• an etude demonstrating right-hand technique
• additional materials per the applied instructor's discretion (i.e., Sight reading, additional etude, etc.)

Example Repertoire by Level

Freshmen:
ASTA String Syllabus, Grade 3 level or higher: “Repertoire and exercises at the level build fluency in shifting and playing in the first three positions, with some use of positions up to 5th. Students should have or be developing vibrato. Pieces require more advanced string crossing skills, a variety of bow strokes, and greater control of dynamics in both long and short bow strokes.” (p. 7)

Repertoire pertaining to ASTA String Syllabus Grade 3 (p. 7–10)

George Bornoff
Doris Gazda
Otakar Ševčík
Hans Sitt
J.S. Bach
Antonín Dvorak
Ernest Heinrich
G.F. Handel
Fritz Kreisler
Maria T. von Paradise
Friedrich Seitz
G.P. Telemann
Antonio Vivaldi

Modern Shifting Etudes
Patterns in Positions
Pure Technique, Book 1
High Tech for Strings
School of Bowing, Op. 2, Book 1
Studies for Violin, Op. 32, Part 2
Arioso
Sonatina, Op. 100
Gypsy Dance
Sonata No. 3 in F major
Tempo di Minuetto (The Kreisler Collection, vol. 2)
Sicilienne
Concertos 1–5
Concerto in G
Concerto in G major, Op. 3, No. 3
Concerto in A Minor, Op. 3, No. 6
Concerto in G Minor, Op. 12, No. 1

Sophomore:
ASTA String Syllabus, Grade 4 level or higher: “The first five positions are used freely; a few higher notes may be added. Double stops and chords appear more frequently. Hemiola and polyrhythm may be introduced. Passages may be written for various forms of spiccato, sautille and staccato bowings.” (p. 11)

Repertoire pertaining to ASTA String Syllabus Grade 4 (p. 11–15)
Junior:
ASTA String Syllabus, Grade 5 level or higher: “Left-hand skills require the ability to play in the higher positions on all four strings, to make large leaps and to execute extended passages in double stops. Music at this level demands greater control of sustained tones, long bow strokes, rapid detached and staccato strokes, and those bowings employed for special effects such as flautando, pointicello and col legno.” (p. 16)

Repertoire pertaining to ASTA String Syllabus Grade 5 (p. 16–19)

Jacob Don’t
Etudes and Caprices, Op. 35
Carl Flesch
Scale System
Galamian/Neumann
Contemporary Violin Technique (also in Grades 4 and 6)
Otakar Ševčík
School of Violin Technics, Op. 1, book 4
Guiseppe Tartini
The Art of Bowing
J.S. Bach
Concerto No. 2 in E Minor
6 Sonatas and Partitas
Sonatas for Violin and Cembalo
Ludwig van Beethoven
Romance, Op. 50
Max Bruch
Kol Nidre
César Franck
Sonata in A
F.J. Haydn
Concerto No. 1 in C
Dmitri Kabalevsky
Concerto in C, Op. 48
W.A. Mozart
Concerto No. 4 in D Major, K. 218
Concerto No. 5 in A Major, K. 219
Niccolò Paganini
Moto Perpetua, Op. 11
Sergei Prokofiev
Sonata, Op. 115
Camille Saint-Saëns
Introduction and Rondo Capriccioso
Guiseppe Tartini
Sonata in G Minor “Devil’s Trill”

Antonio Vivaldi
Concerti, op. 8, Nos. 1–4, *The Four Seasons*

Henri Wieniawski
Concerto No. 2 in D Minor

**Senior:**
Depending on degree track, student-needs, and level, continuation of ASTA String Syllabus Grade 5. For especially advanced students with performance-career-based aspirations, ASTA String Syllabus, Grade 6 level or higher: “Once essential techniques have been mastered, a vast repertoire becomes accessible. The following list is intended to be representative of the variety and breadth of the violin literature, not definitive.” (p. 20)

**Repertoire pertaining to ASTA String Syllabus Grade 6** (p. 20–23)

- Carl Flesch
- *Scale System (also in Grades 4 and 5)*
- Galamian
- *Contemporary Violin Technique (also in Grades 4 and 5)*
- Joseph Gingold [ed]
- *Orchestral Excerpts, v. 1–3*
- Niccolò Paganini
- 24 *Caprices*
- J.S. Bach
- 6 *Sonatas and Partitas*
- Johannes Brahms
- *Sonatas, Op. 78, 100, 108*
- Eugène Ysaÿe
- *Six Sonatas, Op. 27*
- Samuel Barber
- *Concerto, Op. 14*
- Amy Beach
- *Sonata*
- Ludwig van Beethoven
- *Concerto in D Major*
- Johannes Brahms
- *Concerto IN D major*
- Claude Debussy
- *Sonata*
- Antonín Dvořák
- *Concerto in A Minor, Op. 53*
- George Gershwin
- *Three Preludes*
- Aram Khachaturian
- *Concerto*
- E.W. Korngold
- *Concerto in D major, Op. 35*
- Felix Mendelssohn
- *Concerto in E Minor, Op. 64*
- Sergei Prokofiev
- *Concertos No. 1 and 2*
  - *Sonatas No. 1 and 2*
- Maurice Ravel
- *Tzigane*
- Camille Saint-Saëns
- *Concerto No. 3 in B Minor, Op. 61*
  - *Sonata in D Minor, Op. 75*
- Pablo de Sarasáte
- *Carmen Fantasy, Op. 25*
- Robert Schumann
- *Sonata in D Minor, Op. 121*
- Jean Sibelius
- *Concerto in D Minor, Op. 47*
- Peter Tchaikovsky
- *Concerto in D Major, Op. 35*
- Ralph Vaughan Williams
- *The Lark Ascending*
- Ellen Taaffe Zwilich
- *Sonata in Three Movements*

**Viola**

**Freshman Proficiency Exam:**
Students will be expected to:
- perform a selection of all major, 3-octave scales played in acceleration pattern up to 4 in a bow
- an etude demonstrating left-hand technique
• additional materials per the applied instructor’s discretion (i.e., Sight reading, additional etude, etc.)

Sophomore Comprehensive Exam:
Students will be expected to:
• perform a selection of all major and melodic minor, 3-octave scales played in acceleration pattern up to 4 in a bow
• an etude demonstrating right-hand technique
• additional materials per the applied instructor’s discretion (i.e., Sight reading, additional etude, etc.)

Example Repertoire by Level

Freshmen:
ASTA String Syllabus, Grade 3 level or higher: “The ability to play in the first three positions and to shift from one to another is assumed. This level includes 2 and 3 octave scale studies. Clef changes, double stops and harmonics are possible, and improvisation is introduced. Pieces require a greater degree of dynamic control, more sophisticated bow strokes, and musical expression.” (p. 32)

Repertoire pertaining to ASTA String Syllabus Grade 3 (p. 32–35):

C. Flesch and M. Rostal Basic Studies
Hans Sitt Etudes from Op. 32
Franz Wohlfahrt Practical Viola Method
Franz Wohlfahrt Foundation Studies, Bk 2
J.S. Bach Ariosos
Ernest Bloch Sonata in G Minor, BWV 1020
Henri Eccles Sonata in G Minor
Gabriel Fauré Après un Rêve
G.F. Handel Sicilienne
G.F. Handel Concerto No. 2 in Bb Major
Fritz Kreisler Sicilienne and Rigaudon
Benedetto Marcello Sonata in E Minor
Benedetto Marcello Sonata in F Minor, Op. 11, No. 4
Benedetto Marcello Sonatas in C Major and G Major
Max Reger Sonata in Bb Major
Franz Schubert The Bee
Friedrich Seitz Sonatina, Op. 137, No. 1
G.P. Telemann Suzuki Book 3–4

Sophomore:
ASTA String Syllabus, Grade 4 level or higher: “Grade 4 serves two functions: as a follow-up to grade three (“student-level” pieces), and as a precursor to grade 5 (artist level pieces). The first five positions are used freely; a few higher notes may be added. Double stops and chords appear frequently. Bow strokes used include spiccato, sautille, and staccato. A high level of musical sophistication and interpretation required.” (p. 36)

Repertoire pertaining to ASTA String Syllabus Grade 4 (p. 36–41)
George Bornoff  
Pure Technique, Bk 2

Ivan Galamian  
Galamian Scale System Adapted for Viola

Jacob Don’t  
24 Studies, Op. 37

Otakar Ševčík  
Changes of Position and Preparatory Scale Studies, Op. 8
School of Technique, Op. 1, Part 2
School of Technique, Op. 1, Part 3

Hans Sitt  
15 Etudes, Op. 116
Double Stop Etudes, from op. 32

J.B. Accolay  
Concerto

J.C. Bach/H. Casadesus  
Concerto in C Minor

J.S. Bach  
Cello Suite 1, 2, 3

Max Bruch  
Kol Nidre

Gabriel Fauré  
Elegy, Op. 24

Cecil Forsyth  
Concerto in G Minor

Paul Hindemith  
Trauermusik

Anton Hoffmeister  
Concerto in D Major

Fritz Kreisler  
Praeludium and Allegro

Franz Schubert  
Sonatina No. 1 in D Major, Op. 137

Robert Schumann  
Adagio and Allegro

Anton Stamitz  
Concerto No. 2 in F Major

Shinichi Suzuki  
Suzuki Viola School, bk 5, 6, 7

Junior:
ASTA String Syllabus, Grade 5 level or higher: “This is artist level music, but not the highest level of technical difficulty. The entire range of the viola is used, and mastery of all bow strokes is assumed. Many works listed at one level are also appropriate for another; this is especially true of etudes and studies. Many of those listed for Grade 4 can be continued for Grade 5 and Grade 6.” (p. 42)

Repertoire pertaining to ASTA String Syllabus Grade 5 (p. 42–46)

B. Campagnoli  
41 Caprices, op. 22

Dont/Raby  
24 Etudes for Viola

Samuel Rhodes (ed)  
Contemporary Etudes and Solos for the Viola

Pierre Rode  
24 Caprices

J.S. Bach  
Brandenburg No. 6

Cello Suites 4 and 5

Béla Bartók  
Romanian Folk Dances

Arnold Bax  
Sonata

Ernest Bloch  
Suite Hébraïque

York Bowen  
Sonata in C Minor

Paul Hindemith  
Sonata Op. 11, No. 4

Sonata Op. 25, No. 1

Max Reger  
3 Suites, Op. 131d

Franz Schubert  
Sonata D. 821 “Arpeggione”

Karl Stamitz  
Concerto in D Major, Op. 1

Henri Vieuxtemps  
Elegie, Op. 30
Senior:
Depending on degree track, student-needs, and level, continuation of ASTA String Syllabus Grade 5. For especially advanced students with performance-career-based aspirations, ASTA String Syllabus, Grade 6 level or higher: ASTA String Syllabus, Grade 6 level or higher: “This selection of repertoire from every period will be useful to those who wish to explore the literature and build a repertory of variety and breadth. This level is appropriate for students at the highest artistic and technical level.” (p. 47)

Repetoire pertaining to ASTA String Syllabus Grade 6 (p. 47–49)

Giuseppe Tartini
Niccoló Paganini
J.S. Bach
Béla Bartók
Amy Beach
Ernest Bloch
B.J. Dale
Paul Hindemith
Gyorgy Ligeti
Dmitri Schotakovich
William Walton

The Art of Bowing
24 Caprices
Cello Suite 6
Sonata
Suite
Suite, Op. 2
Der Schwanendreher
Sonata for Viola Solo
Sonata, Op. 147
Concerto

Cello

Freshman Proficiency Exam:
Students will be expected to:
- perform a selection of all major, 3-octave scales played in acceleration pattern up to 4 in a bow
- an etude demonstrating left-hand technique
- additional materials per the applied instructor’s discretion (i.e., Sight reading, additional etude, etc.)

Sophomore Comprehensive Exam:
Students will be expected to:
- perform a selection of all major and melodic minor, 3-octave scales played in acceleration pattern up to 4 in a bow
- an etude demonstrating right-hand technique
- additional materials per the applied instructor’s discretion (i.e., Sight reading, additional etude, etc.)

Example Repertoire by Level

Freshmen:
ASTA String Syllabus, Grade 3 level or higher: “Grade 3 works, equivalent to the technical requirements found in Book Three string methods, are for most third- and fourth-year cellists. The cellist learns tenor clef and expands his or her range through 7th position. The thumb is used on the center harmonic. The cello student learns more bowing styles, including lengthier slurring, staccato and spiccato. Pieces call for continuous vibrato. Double stops are included in many of the etudes and solos.” (p. 57)

Repetoire pertaining to ASTA String Syllabus Grade 6 (p. 57–59); examples:

Alwin Schroder (ed.)
Rick Mooney
Rick Mooney

170 Foundation Studies, vol. 1 and 2
Double Stops for Cello
Position Pieces for Cello
Sophomore:
ASTA String Syllabus, Grade 4 level or higher: “Grade 4 continues the use of thumb position and consists of extensive use of treble clef. The cellist must use sautille bowing in some of the pieces and be well on the way to mastering the various other advanced bow strokes.” (p. 60)

Repertoire pertaining to ASTA String Syllabus Grade 4 (p. 60–62); examples:

Jean-Louis Duport 21 Studies for the Cello
L.R. Feuillard Daily Exercises for the Left Hand
Rick Mooney Thumb Position for Cello, books 1 and 2
Alwin Schroeder (ed.) 170 Foundation Studies, vol. 2 and 3
Otakar Ševčík 40 Variations, Op. 3
Mark Yampolsky Violoncello Technique
J.S. Bach Suite No. 2 in D Minor, BWV 1008 and Suite No. 3 in C Major, BWV 1009
Ludwig van Beethoven Sonata No. 1 in F Major, Op. 5 No. 1; Sonata No. 2 in G Minor, Op. 5; No. 2.
Twelve Variations from Judas Maccabaeus
Luigi Boccherini Rondo in C
Johannes Brahms Sonata No. 1 in E Minor, Op. 38
Max Bruch Kol Nidre
Henry Eccles Sonata in G Minor
Gabriel Fauré Élégie, Op. 24
Julius Klengel Concertino No. 1 in C Major, Op. 7
David Popper Gavotte No. 2 in D Major, Op. 23
Camile Saint-Saëns Allegro Appassionato
Shinich̩i Suzuki Suzuki Cello Books 6 and 7
Antonio Vivaldi Concerto in A

Junior:
ASTA String Syllabus, Grade 5 level or higher: “Grade 5 requires the cellist to employ all positions, double stops, and all varieties of bowings.” (p. 63)

Repertoire pertaining to ASTA String Syllabus Grade 4 (p. 63–65); examples:

J.S. Bach Suite No. 4 in E-flat Major, BWV 1010
Suite No. 5 in C Minor, BWV 1011
Viola da Gamba Sonatas (all)
Ludwig van Beethoven Magic Flute Variations
Sonatas 1, 3, 4, 5  
Luigi Boccherini  
Concerto in B-flat  
Karl Davidov  
At the Fountain, Op. 20/2  
Gabriel Faure  
Sonatas 1 and 2  
Lucas Foss  
Capriccio  
Franz Joseph Haydn  
Concerto in C  
Edouard Lalo  
Concerto in D Minor  
Niccolò Paganini  
Moses Variations  
David Popper  
Hungarian Rhapsody  
Sergei Prokofiev  
Sonata in C, Op. 119  
Camille Saint-Saëns  
Concerto No. 1 in A Minor  
Dmitri Shostakovich  
Sonata in D Minor  
Carl Maria von Weber  
Adagio and Rondo

Senior:
Depending on degree track, student-needs, and level, continuation of ASTA String Syllabus Grade 5. For especially advanced students with performance-career-based aspirations, ASTA String Syllabus, Grade 6 level or higher: ASTA String Syllabus, Grade 6 level or higher: “An extremely advanced technique is needed to interpret and perform Grade 6 repertoire.” (p. 66)

Repertoire pertaining to ASTA String Syllabus Grade 6 (p. 66–67); examples:

J.S. Bach  
Suite No. 6 in D Major, BWV 1012  
Ernest Bloch  
Schelomo  
Johannes Brahms  
Sonata No. 2 in F Major, Op. 99  
Antonín Dvořák  
Concerto in B Minor, Op. 104  
Edward Elgar  
Concerto in E Minor, Op. 85  
Jacques Ibert  
Concerto pour violoncello et orchestre d'instruments à vent  
Pietro Locatelli  
Sonata in D Major, Op. 6, No. 6 and Sonata in D Minor, Op. 6, No. 12  
Darius Milhaud  
Concerto  
Franz Schubert  
Sonata in A Minor “Arpeggione,” D. 821  
Robert Schumann  
Concerto in A Minor  
Peter Tchaikovsky  
Pezzo Capriccioso, Op. 62  
Variations on a Rococo Theme, Op. 33

Double Bass

Freshman Proficiency Exam:
Students will be expected to:

- perform a selection of all major, 3-octave scales played in acceleration pattern up to 4 in a bow
- an etude demonstrating left-hand technique
- additional materials per the applied instructor’s discretion (i.e., Sight reading, additional etude, etc.)

Sophomore Comprehensive Exam:
Students will be expected to:

- perform a selection of all major and melodic minor, 3-octave scales played in acceleration pattern up to 4 in a bow
- an etude demonstrating right-hand technique
- additional materials per the applied instructor's discretion (i.e., Sight reading, additional etude, etc.)
Example Repertoire by Level

Freshmen:
ASTA String Syllabus, Grade 3 level or higher: “These materials are designed to reinforce the mastered skills from Levels 1 and 2 plus expand technical development. The left hand will add the half positions (Simandl II/III and III/IV) and Simandl IV and V position allowing the keys up to 4 sharps and 4 flats. Extended use of chromatic alterations and some harmonics. Basic time signatures plus the addition of compound meters such as 12/8 and 9/8 and augment various basic beat notes to meters such as 3/8, 2/2, 4/2. The basic notes values will be extended to include sixteenth notes and the dotted rhythms created from these combinations as well as triplet combinations. Slurs and irregular groupings of notes may be presented. There will be added bowing styles from Levels 1 and 2 such as spiccato, martelé, hooked, and these more advanced styles may involve slurs across three strings. There is increased variability of dynamics and articulations such as sf, sfz, and accent for musical emphasis.” (p. 78)

Repertoire pertaining to ASTA String Syllabus Grade 3 (p. 78–79); examples:

<table>
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<th>Composer</th>
<th>Title</th>
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<td>S. Less</td>
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<td>F. Simandl</td>
<td>30 Studies for the Development of Tone</td>
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<td>Paul Breuer</td>
<td>Sonatina in E</td>
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<td>Frederick J. Müller</td>
<td>Dance of the Shepherds</td>
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<td>Dance of the Suitor</td>
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<td>Alan Ridout</td>
<td>Dance Preludes</td>
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<td>Antonio Vivaldi</td>
<td>Six Sonatas</td>
</tr>
</tbody>
</table>

Sophomore:
ASTA String Syllabus, Grade 4 level or higher: “These materials are designed to reinforce the skills that were mastered in Levels 1–3 and expand technical development. The left hand will have knowledge of all the whole and half positions up to the VII position (Simandl). Some thumb position may be required. Extended use of chromatic alterations, harmonics, and some double stops. The basic time signatures will be expanded upon with such devices as hemiola, polymetrical patterns, and super-metric patterns. Slurs and irregular groupings of notes may be presented across multiple strings and large shifts may be required. There will be added bowing styles from levels 1–3 such as sautille and various forms of staccato and spiccato.” (p. 80)

Repertoire pertaining to ASTA String Syllabus Grade 4 (p. 80–82); examples:

<table>
<thead>
<tr>
<th>Composer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Billé 21</td>
<td>21 Little Melodic Studies</td>
</tr>
<tr>
<td>G. Bottesini</td>
<td>24 Exercises</td>
</tr>
<tr>
<td>M. Morton</td>
<td>Miraculous Scale Fingerings for the Double Bass</td>
</tr>
<tr>
<td>O. Schwabe</td>
<td>Scale Studies</td>
</tr>
<tr>
<td>Henri Busser</td>
<td>Pièce en Ut, Op. 45</td>
</tr>
<tr>
<td>Arcangelo Corelli</td>
<td>Sonata in C Minor, Op. 5, No. 8</td>
</tr>
<tr>
<td>Willem de Fesch</td>
<td>Sonata in G</td>
</tr>
<tr>
<td>Gabriel Fauré</td>
<td>Après un Rêve</td>
</tr>
<tr>
<td></td>
<td>Sicilienne</td>
</tr>
<tr>
<td>Serge Koussevitsky</td>
<td>Chanson Triste, Op. 2</td>
</tr>
<tr>
<td>Benedetto Marcello</td>
<td>Six Sonatas</td>
</tr>
<tr>
<td>Sergei Rachmaninov</td>
<td>Vocalise</td>
</tr>
<tr>
<td>Bernhard Romberg</td>
<td>Sonata in E Minor</td>
</tr>
<tr>
<td>Slatford [ed]</td>
<td>Yorke Solos</td>
</tr>
</tbody>
</table>
William Sydeman  For Double Bass Alone
Ralph Vaughan Williams  Six Studies on English Folksong Music
Antonio Vivaldi  Six Sonatas

Junior
ASTA String Syllabus, Grade 5 level or higher: “These materials are designed to reinforce the mastered skills from Levels 1–4 and expand technical development. The left hand will have knowledge of all the whole and half positions up to the VII position and thumb position to the second octave harmonic. Extended use of harmonics and double stops. The right hand will be expected to articulate all standard bow strokes and dynamics. Tenor and treble clef are required in many of these pieces.” (p. 83)

Repertoire pertaining to ASTA String Syllabus Grade 5 (p. 83–85); examples:
I. Billé  12 Studies in Different Styles
Rudolphe Kreutzer  Studies for String Bass
G. Tartini  The Art of Bowing
A. Weber  15 Rhythmic and Melodic Studies
J.S. Bach  3 Gamba Sonatas
Ludwig van Beethoven  Romance in F
Luigi Boccherini  Sonata No. 2 in G major
                     Sonata No. 6 in A Major
Giovanni Bottesini  Arias
Max Bruch  Kol Nidre
Ditters von Dittersdorf  Concerto in Eb Major
                     Concerto in E Major
Domenico Dragonetti  Adagio and Rondo in C
                     Six Waltzes for Double Bass Alone
Henry Eccles  Sonata in G Minor
Gabriel Fauré  Élégie
Alexander Glazunov  Minstrel’s Song
Paul Hindemith  Sonata
Franz Hoffmeister  Concerto No. 1
David Popper  Gavotte No. 2 in D Major
Camille Saint-Saëns  Allegro Appassionato

Senior
Depending on degree track, student-needs, and level, continuation of ASTA String Syllabus Grade 5. For especially advanced students with performance-career-based aspirations, ASTA String Syllabus, Grade 6 level or higher: ASTA String Syllabus, Grade 6 level or higher: “All foundational elements of technique have been established in Levels 1–5. This level represents the artist level of performance and, therefore, the performer will have command of the positions of the entire fingerboard, all basic and advanced bow strokes, basic and complex rhythm structures, and a thorough understanding of musical elements. These elements will allow the performer to manipulate these elements for musical purposes.” (p. 86)

Repertoire pertaining to ASTA String Syllabus Grade 6 (p. 86–88); examples:
I. Billé  24 Studi-Capricci
M. Morton  Torturous Exercises for the Double Bass
<table>
<thead>
<tr>
<th>Composer</th>
<th>Work</th>
</tr>
</thead>
<tbody>
<tr>
<td>F. Simandl</td>
<td>Gradus Ad Parnassum 24 Studies, Bk. I and II</td>
</tr>
<tr>
<td>Bert Turetsky</td>
<td>Contemporary Etudes</td>
</tr>
<tr>
<td>J.S. Bach</td>
<td>Transcriptions of the 6 Cello Suites</td>
</tr>
<tr>
<td>Ludwig van Beethoven</td>
<td>Sonata No. 3</td>
</tr>
<tr>
<td>Giovanni Bottesini</td>
<td>Concerto No. 2 in B Minor</td>
</tr>
<tr>
<td>Johannes Brahms</td>
<td>Sonata in E Minor (cello sonata transcription)</td>
</tr>
<tr>
<td>Jean-Baptiste Bréval</td>
<td>Sonata in A Major</td>
</tr>
<tr>
<td>Reinhold Glière</td>
<td>Four Pieces</td>
</tr>
<tr>
<td>G.F. Handel</td>
<td>Concerto in G Minor</td>
</tr>
<tr>
<td>Serge Koussevitsky</td>
<td>Concerto, Op. 3</td>
</tr>
<tr>
<td>W.A Mozart</td>
<td>Concerto, K. 191 (bassoon concerto transcription)</td>
</tr>
<tr>
<td>Franz Schubert</td>
<td>Sonata in A Minor &quot;Arpeggione&quot;</td>
</tr>
<tr>
<td>Gunther Schuller</td>
<td>Concerto</td>
</tr>
<tr>
<td>Franz Simandl</td>
<td>Concert Etude</td>
</tr>
<tr>
<td></td>
<td>Concerto</td>
</tr>
<tr>
<td></td>
<td>Scherzo Capriccioso</td>
</tr>
<tr>
<td>Georg P. Telemann</td>
<td>Sonata</td>
</tr>
<tr>
<td>Antonio Vivaldi</td>
<td>Concerto in A Minor, Op. 3, No. 6</td>
</tr>
<tr>
<td></td>
<td>Concerto in E Major</td>
</tr>
</tbody>
</table>

**Guitar**

**Freshman proficiency:**
- sight-read up to (and including) 5th position
- play from memory at least three Freshman level pieces selected in consultation with instructor
- play the five movable major scale forms from the CAGED system
- play the five movable major and minor chord forms from the CAGED system
- demonstrate appropriate technique at Freshman level

**Sophomore comprehensive:**
- sight-read up to (and including) 12th position
- play from memory at least five Sophomore level pieces selected in consultation with instructor
- play the five movable major and natural minor scale forms and their arpeggios from the CAGED system
- demonstrate appropriate technique at Sophomore level

**Example Repertoire by Level**

**Repertoire Requirements:** in progress

**Harp**

**Freshman proficiency:** in progress

**Sophomore comprehensive:** in progress

**Example Repertoire by Level**

**Repertoire Requirements:** in progress
Woodwind Area

Bassoon

Suggested Technical Exercises, Etudes, and Repertoire

Technique
- All Major Scales
  - in all available octaves up to High A (Freshmen and Sophomores)
  - in all available octaves up to High C (Juniors and Seniors)
- Minor Scales
  - Up to 3 sharps/flats (Freshmen and Sophomores)
  - Up to 5 sharps/flats (Juniors and Seniors)
  - Long-Tone/Response exercises

Etudes
- Practical Method for the Bassoon by Julius Weissenborn (Carl Fischer, Inc., New York)
- First Book of Practical Studies for Bassoon by D. McDowells (Alfred)
- Milde Scale Studies (Presser, Advanced Junior and Senior Students)

Freshman Level
- Bach, JS - Bouree I & II from “3rd Cello Suite” (Schoenbach, Sol - Easy Solos Schirmer)
- Damase, Jean-Michel – Bassoon Junior
- Dubois, Pierre – Tropical
- Jacob, Gordon – Four Sketches (Emerson Edition)
- Saint-Saens, Camille-Allegro Appassionata (Paine, Henry-Classic Festival Solos, Alfred)
- Vaughan Williams, Ralph – A Winter’s Willow (Medici Music Press)
- Weissenborn, Julius – Arioso and Humoreske (International)

Sophomore Level
- Bessozi, Jerome – Sonata in B-flat Major (Oxford University Press)
- Boismortier, Joseph Bodin de – Suite of Pieces (Shawnee Press)
- Claude, Henry – Cinq pièces faciles (Editions Robert Martin)
- Eccles, Henry-Sonata in G-minor (International)
- Galliard, Johann Ernest- Six Sonatas (International)
- Klughart, August – Romanze (Jack Spratt Music Co.)
- Senaille, Jean Baptiste - Allegro Spiritoso (Southern Music)
- Weinberger - Sonatine (Carl Fischer)
- Weissenborn, Julius – Romance in E-flat, Op. 3

Junior Level
- Boismortier, Joseph Bodin de – Sonata in D, Op. 26, No. 1 (Benjamin Productions)
- Bond, Capel – Concerto No. 6 in B-flat (Boosey & Hawkes)
- Danzi, Franz – Concerto in F Major (Leuckart)
- Gliere, Reinhold- Improptu and Humoresque (International)
- Hindemith, Paul - Sonata – 1st movement recommended (Schott)
- Phillips, Burril - Concert Piece (Fischer)
- Telemann, Georg Philipp - Sonata in F minor
- Vaughan Williams, Ralph – Six Studies in English Folksong
- Weissenborn, Julius – Capriccio
Senior Level
- Elgar, Edward-Romance (Masters)
- Fasch, J.F. – Sonata in C Major (C.F. Peters)
- Mozart – Concerto in Bb Major – movement II or III recommended (Luck or Carl Fischer)
- Ravel, Maurice-Piece en forme de Habanera (Leduc)
- Vivaldi, Antonio – Concerto in E minor or A minor Weber, C.M. – Concerto, Op. 75
- Wilder, Alec – Sonata No. 1 (Margu)

Flute

Suggested Solo Literature, Technical Studies and Etudes, Tone Development, and Orchestral Excerpts

Freshman Level
Technique
- Taffanel-Gaubert, 17 Daily Exercises (Required)
- Reichert, Seven Daily Exercises (Required)
- M. Moyse, Daily Exercises for the Flute
- M. Moyse, 24 Petites Etudes Melodique
- Anderson, 24 Studies, Op. 21
- B.T. Berbiguier, 18 Etudes
- Maquarre, Daily Exercises for the Flute
- Trevor Wye, Practice Book for Flute, Books 1-6

Tone Development
- Marcel Moyse, De La Sonorite
- Marcel Moyse, Tone Development Through Interpretation

Orchestral Excerpts
- Jeanne Baxtresser, Orchestral Excerpts for Flute
- Jeanne Baxtresser, Great Flute Duos from the Orchestral Repertoire
- Jack Wellbaum, Orchestral Excerpts for Piccolo
- Walfrid Kujala, Orchestral Techniques for Flute and Piccolo: An Audition Guide

Solo Literature
- J. S. Bach, Sonatas
- W. A. Mozart, Concerto in D Major
- W.A. Mozart, Concerto in G Major
- Music by French Composers, edited by Louis Moyse
- P. Hindemith, Sonata for flute and piano
- C. Debussy, Syrinx for Solo Flute
- R. Schumann, Three Romances, Op. 94 for Flute and Piano
- G.P. Telemann, Twelve Unaccompanied Fantasies for Flute

Sophomore Level
Technique
- Taffanel-Gaubert, 17 Daily Exercises (Required)
- Reichert, Seven Daily Exercises (Required)
- M. Moyse, Daily Exercises for the Flute
- M. Moyse, 24 Petites Etudes Melodique
• M. Moyse, 20 Exercises on Trills & Slurs for Flute (20 Exercises et études sur les Grandes Liaisons)
• Anderson, Twenty-Four Progressive Studies Op. 33
• Karg-Elert, 30 Caprices for Flute
• B.T. Berbiguier, 18 Etudes
• Maquarre, Daily Exercises for the Flute
• Trevor Wye, Practice Book for the Flute, Books 1-6
• Mazzanti, The Mazzanti Method: Daily Exercises for Piccolo (can also be used for flute)

Tone Development
• Marcel Moyse, De La Sonorite
• Marcel Moyse, Tone Development Through Interpretation

Orchestral Excerpts
• Jeanne Baxtresser, Orchestral Excerpts for Flute
• Jack Wellbaum, Orchestral Excerpts for Piccolo
• Jeanne Baxtresser, Great Flute Duos from the Orchestral Repertoire
• Walfrid Kujala, Orchestral Techniques for Flute and Piccolo: An Audition Guide

Solo Literature
• J. S. Bach, Sonatas
• W. A. Mozart, Concerto in D Major
• W.A. Mozart, Concerto in G Major
• Music by French Composers, edited by Louis Moyse
• P. Hindemith, Sonata for flute and piano
• C. Debussy, Syrinx for Solo Flute
• Poulenc, Sonata for Flute and Piano
• C. Franck, Sonata in A Major for Flute and Piano
• F. Martin, Ballade for Flute and Piano
• R. Muczynski, Sonata for Flute and Piano, Op. 14
• C. Reinecke, Sonata Undine, Op. 167 for Flute and Piano
• P. Sancan, Sonatine for Flute and Piano

Junior Level
Technique
• Taffanel-Gaubert, 17 Daily Exercises (Required)
• Reichert, Seven Daily Exercises (Required)
• M. Moyse, Daily Exercises for the Flute
• M. Moyse, 24 Petites Etudes Melodique
• Maquarre, Daily Exercises for the Flute
• Anderson, Twenty-Four Artistic Studies Op. 15
• Altes, Twenty-Six Selected Studies for the Flute, Vol. 1296
• Geoffrey Gilbert, Technical Flexibility for Flutists
• Mazzanti, The Mazzanti Method: Daily Exercises for Piccolo (can also be used for flute)

Tone Development
• Marcel Moyse, De La Sonorite
• Marcel Moyse, Tone Development Through Interpretation

Orchestral Excerpts
• Jeanne Baxtresser, Orchestral Excerpts for Flute
• Jack Wellbaum, Orchestral Excerpts for Piccolo
• Jeanne Baxtresser, Great Flute Duos from the Orchestral Repertoire
• Walfrid Kujala, Orchestral Techniques for Flute and Piccolo: An Audition Guide
Solo Literature

- J.S Bach, Partita in A Minor
- J. S. Bach, Sonatas
- C.P.E. Bach, Sonata in A Minor, H. 562 for Solo Flute
- J. Ibert, Concerto for Flute and Orchestra
- C.T. Griffes, Poem for Flute and Orchestra
- W. A. Mozart, Concerto in D Major
- W.A. Mozart, Concerto in G Major
- F. Doppler, Fantasie Pastorale Hongroise
- L. Liebermann, Sonata for Flute and Piano
- M. Marais, Les Folies d'Espagna for Solo Flute
- O. Taktakishvili, Sonata for Flute and Piano

Senior Level

Technique

- Taffanel-Gaubert, 17 Daily Exercises (Required)
- Reichert, Seven Daily Exercises (Required)
- M. Moyse, Daily Exercises for the Flute
- M. Moyse, 24 Petites Etudes Melodique
- Maquarre, Daily Exercises for the Flute
- Anderson, School of Virtuosity, Twenty-Four Studies Op. 60
- P. Jeanjean, Etudes Modernes
- Donjon, 8 Etudes de Salon
- Mazzanti, The Mazzanti Method: Daily Exercises for Piccolo (can also be used for flute)

Tone Development

- Marcel Moyse, De La Sonorite
- Marcel Moyse, Tone Development Through Interpretation

Orchestral Excerpts

- Jeanne Baxtresser, Orchestral Excerpts for Flute
- Jeanne Baxtresser, Great Flute Duos from the Orchestral Repertoire
- Jack Wellbaum, Orchestral Excerpts for Piccolo
- Walfrid Kujala, Orchestral Techniques for Flute and Piccolo: An Audition Guide

Solo Literature

- J. S. Bach, Sonatas
- H. Dutilleux, Concerto for Flute and Orchestra
- W. A. Mozart, Concerto in D Major
- W.A. Mozart, Concerto in G Major
- N. Paganini, Caprices for Solo Flute
- S. Prokofiev, Sonata for Flute and
- P. Hindemith, Sonata for flute and piano
- C. Debussy, Syrinx
- L. Berio, Sequenza I per Flauto Solo
- E. Bozza, Image pour Flute Seule
- A. Copland, Duo for Flute and Piano
- A. Jolivet, Chant de Linos for Flute and Piano
- C. Nielsen, Concerto for Flute and Orchestra
Saxophone

Suggested Technical Exercises, Etudes and Repertoire

Freshman Level
Technique
- Long tones exercises
- Overtone series exercises
- 12 Major Scales
- 12 Natural Minor Scales
- Major and Minor Arpeggios

Etudes
- *Rubank* – Voxman
- *The Saxophonist’s Workbook* – Larry Teal
- *Selected Duets* – Voxman
- *Solos for Saxophone* – Larry Teal
- *Rubank Advanced Method* – Voxman

Solo Repertoire
- *Sonata* – Henri Eccles
- *Aria* – Eugene Bozza
- *Sarabande & Gigue* – Fischer Tull
- *Chanson et Passiepie*d – Rueff
- *Improvisation & Caprice* – Eugene Bozza
- *Sonata Op. 19* – Paul Creston
- *Concerto* – Glazunov
- *Tableaux de Provence* – Maurice
- *Sonata* – Bernard Heiden
- *Valse Vanite* – Rudy Wiedoft

Sophomore Level
Technique
- 12 Minor Scales (harmonic/melodic)
- Interval study- Major/Minor 3rds
- Altissimo Study-Top tones for Saxophone (Rascher)

Etudes
- 24 *Etudes* – Luft
- 50 *Etudes* – Guy Lacour
- 48 *Famous Studies* – Wilhelm Ferling

Solo Repertoire
- *Caprice en Forme de Valse* – Paul Bonneau
- *Sicilienne* – Pierre Lantier
- *Sonata* – Lawson Lunde
- *Scaramouche* – Darius Milhaud
- *Improvisation I* – Ryo Noda
- *Concertino* – Singelee
- *Fantasie Impromptu* – Andre Jolivet
- *Fantasie* – Denis Bedard
- *Sonata Op. 29* – Muczynski
- *Brilliance* – Ida Gotkovsky
• *Concerto* – Pierre Max Dubois
• *Rhapsodie* – Claude Debussy
• *Ballade* – Henri Tomasi
• *Epitaph for Jean Harlow* – Charles Koechlin
• *Duo* – Walter Hartley

**Junior Level**

**Technique**
- Scales: Major and Minor Pentatonic
- Interval Study: Major and Minor 4ths
- Diatonic Patterns
- Articulation exercises

**Etudes**
- *28 Limited Modes of Transposition* – Guy Lacour
- *12 Caprice Etudes* – Bozza

**Solo Repertoire**
- *Fantasia* – Villa Lobos
- *Concertino de Camera* – Jacques Ibert
- *Fantasie un-Theme Original* – Demersseman
- *Legende* – Florent Schmidt
- *Concerto* – Paul Creston
- *Sonata in Ut#* - Fernande Decruck
- *Concerto* – Henri Tomasi
- *Balafon* – Christian Lauba
- *Tres Pezzi* – Giacinto Scelsi

**Senior Level**

**Technique**
- Scales: Diminished, Whole Tone, Augmented
- Interval Study: Major and Minor 5ths
- Diatonic Patterns

**Etudes**
- Etudes – Karg-Elert

**Solo Repertoire**
- *Mai* – Ryo Noda
- *Elegie et Rondeau* – Karel Husa
- *Fuzzy Bird Sonata* – Takashi Yoshimatsu
- *Prelude, Cadence, et Finale* – Desenclos
- *Klonos* – Piet Swerts
- *Concerto* – Karel Husa
- *Sonata* – Jean Rueff
- *Wings* – Joan Tower
- *Pequena Czardis* – Pedro Iturralde
- *Sonata* – Phill Woods
- *Lessons of the Sky* – Rodney Rogers
- *Deep Flowers* – Evan Chambers
- *Ku-Ku* – Barry Cockroft
- *Black* – Marc Mellits
- *Divertimento* – Yuyama
Clarinet

Suggested Technical Exercises, Etudes, and Repertoire

Freshman Level
Technique:
- Long tone exercises
- Major scales – all 12
- Minor scales – up to 3 sharps/flats
- Major/minor arpeggios – all 12
- Major thirds – up to 3 sharps/flats

Etudes
- Higgins – *Alitssimo Studies for Clarinet*
- Hite – *Melodious and Progressive Studies (Book 1)*
- Rose – *32 Etudes*
- Voxman (pub. Rubank) – *Advanced Method for Clarinet, Vol. I*

Solo Repertoire
- Bassi – *Nocturne*
- Bergson – *Scene and Air*
- Finzi – *Five Bagatelles*
- Hindemith – *Sonata*
- Krommer – *Concerto in Eb Major*
- Saint-Saens – *Sonata*
- Stamitz – *Concerto No. 315*
- Verhey – *Nocturne*
- Weber, *Grand Duo Concertante*

Sophomore Level
Technique:
- Long tone exercises
- Major scales – all 12
- Minor scales – all 12
- Major/minor arpeggios – all 12
- Major thirds – up to 7 sharps/flats
- Klose scale page
- Whole tone scales
- Diminished arpeggios

Etudes:
- Higgins – *Alitssimo Studies for Clarinet*
- Rose – *32 Etudes*
- Rose – *40 Etudes*
- Voxman (pub. Rubank) – *Advanced Method for Clarinet, Vol. II*

Solo Repertoire:
- Arnold – *Sonatina*
- Copland – *Sonata*
- Dunhill – *Phantasy Suite*
- Milhaud – *Sonatine 16*
- Miskow – *Trois Berceuse*
- Osborne – *Rhapsody*
- Schumann – *Fantasy Pieces*
- Tartini – *Concertino*
- Weber – *Concertino*

**Junior Level**

**Technique:**
- Long tone exercises
- Major scales – all 12
- Minor scales – all 12
- Major/minor arpeggios – all 12
- Major thirds – all 12
- Klose scale page
- Whole tone scales
- Diminished arpeggios
- Seventh chords – up to 3 sharps/flats
- Whole Step Modulating Scale Sequence – up to 3 sharps/flats

**Etudes:**
- Polatschek – *Advanced Studies*
- Rose – 32 Etudes
- Rose – 40 Etudes
- Voxman – *Selected Studies 17*

**Solo Repertoire:**
- Bax – *Sonata*
- Bernstein – *Sonata*
- Brahms – *Sonata No. 2 in Eb Major*
- Debussy – *Premiere Rhapsody*
- Horovitz – *Sonata*
- Lutoslawski – *Dance Preludes*
- Marty – *Premiere Fantasy*
- Rabaud – *Solo de Concours*
- Schumann – *Three Romances*
- Sierra – *Cinco Bocetos for Solo Clarinet*
- Weber – *Concerto No. 1*

**Senior Level**

**Technique:**
- Long tone exercises
- Major scales – all 12
- Minor scales – all 12
- Major/minor arpeggios – all 12
- Major thirds – all 12
- Klose scale page
- Whole tone scales
- Diminished arpeggios
- Seventh chords – all 12
- Whole Step Modulating Scale Sequence – all 12

**Etudes:**
- Bach – *Quinze Etudes*
- Polatschek – *Advanced Studies*
Solo Repertoire:
- Brahms – *Sonata No. 1 in F Minor*
- Cahuzac – *Arlequin for Solo Clarinet*
- Messager – *Solo de Concours*
- Mozart – *Concerto*
- Muczynski – *Time Pieces*
- Poulenc – *Sonata*
- Rossini – *Introduction, Theme, and Variations*
- Rozsa – *Sonatina for Clarinet*
- Spohr – *Concertos*
- Stravinsky – *Three Pieces for Solo Clarinet*
- Weber – *Concerto No. 2*

**Oboe**

**Four-Year Technical Goals**

Etudes:
- Barret - *Oboe Method*
- Sellner - *Technical Etudes*
- Ferling - *48 Famous Studies*

Technique:
- Exercises on the reed that demonstrate student’s ability to maintain steady pitch, flexibility throughout the high and low registers, and control over the dynamic range.
- 12 major scales, full range
- Minor scales: natural, harmonic, and melodic
- Vibrato, with full control over speed and intensity
- Single and double tonguing at various tempi and note lengths

**Freshman Level**

Reed making:
- Student should master tying a blank, knife sharpening, and scraping the reed to a balanced double crow.

Suggested Solo Repertoire:
- Telemann - *Concerto in F Minor*
- Schumann - *Three Romances*
- Hindemith - *Oboe Sonata*

Orchestral works such as:
- Tchaikovsky - *Symphony No. 4*
- Mendelssohn - *Symphony No. 3*
- Beethoven - *Symphony No. 5*

**Sophomore Level**

Reed making:
- Student should perfect the finishing scrape of the reed and begin shaping their own cane. It is recommended that the student purchase their own shaper tip and handle.

Suggested Solo Repertoire:
- Marcello - *Oboe Concerto in C Minor (with personalized ornamentation)*
• Saint-Saens - *Oboe Sonata*
• Poulenc - *Oboe Sonata*

Orchestral works such as:
• Beethoven - *Symphony No. 3*
• Brahms - *Symphony No. 1*
• Strauss - *Don Juan*

**Junior Level**

Reed making:
• Student will learn cane selection, pre-gouging, and gouging. It is recommended that the student purchase their own gouger and pre-gouger.

Suggested Solo Repertoire:
• Bach - *Oboe Sonata in G Minor*
• Vaughan Williams - *Oboe Concerto*
• Nabors - *Oboe Sonata*

Orchestral works such as:
• Rossini - *La Scala di Seta*
• Stravinsky - *Pulcinella Suite*
• Shostakovich - *Symphony No. 1*

**Senior Level**

Reed making:
• By this point the student should be a fully independent reed maker. English horn reeds will also be studied.

Suggested Solo Repertoire:
• Telemann - *12 Fantasies*
• Mozart - *Oboe Concerto (with composed cadenzas)*
• Morris - *Four Personalities*

Orchestral works such as:
• Rimsky-Korsakov - *Scherezade*
• Ravel - *Le Tombeau de Couperin*
• Brahms - *Violin Concerto*

**Brass Area**

**French Horn**

**Freshman Year**

Etudes:
• Kopprasch – *60 Selected Studies #1-8*
• Maxime-Alphonse – *200 Selected Studies, Book 1: #1-18*
• Potta – *Preparatory Melodies*

Solos:
• Strauss – *Horn Concerto No. 1, mvt. 1*
• Mozart – *Horn Concerto 3, mvt. 1&2*
• Saint-Saens – *Morceau de Concert, mvt. 1*
• Gliere – *Intermezzo*
Sophomore Year
Etudes:
- Kopprasch—Sixty Selected Studies
- Maxime-Alphonse—Book 1, #18-end
- Pottag—Preparatory Melodies

Solos:
- F. Strauss—Nocturno
- F. Strauss—Horn Concerto, mvt. 1
- Hindemith—Horn Sonata, mvt. 1
- Krol—Laudatio
- Beethoven—Sonata

Junior Year
Etudes:
- Kopprasch—Sixty Selected Studies
- Maxime-Alphonse—Book 2
- Shoemaker—Legato Etudes

Solos:
- Nehlybel—Scherzo Concertante
- Mozart—Horn Concerto 2
- Dukas—Villanelle
- Strauss—Horn Concerto 1
- Gliere—Nocturne

Senior Year
Etudes:
- Kopprasch—Sixty Selected Studies
- Maxime-Alphonse—Book 2-3
- Shoemaker—Legato Etudes

Solos:
- Mozart—All concerti
- Bozza—En Foret
- Persichetti—Parable
- Schumann—Adagio and Allegro
- Gliere—Concerto
- Jacob—Concerto
- Poulenc—Elegy
- Weber—Concertino

Trumpet

General Methods (All Four Years of Study)
Arban Complete Conservatory Method
Clarke Technical Studies for Trumpet
Lillya Trumpet Technic
Schlossberg Daily Drills and Exercises
Chicowicz Fundamental Studies for the Developing Trumpet Player
Irons 27 Groups of Exercises
Freshman Year

**Etudes/Methods:**
- Getchell: First and Second Book of Practical Studies
- Hering: 40 Progressive Studies
- Concone: Lyrical Studies for Trumpet
- Rubank: Advanced Method for Trumpet

**Solos:**
- Barat: Fantasie in Eb
- Barat: Orientale
- Barat: Andante et Scherzo
- Balay: Andante and Allegretto
- Balay: Petite Piece Concertante
- Ropartz: Andante and Allegro
- Voxman: Concert and Contest Collection

Sophomore Year

**Etudes/Methods:**
- Davis: 15 Warm Up Routine
- Hering: 32 Etudes
- Lillya: Trumpet Technic
- Getchell: Second Book of Practical Studies
- Wurm: 40 Etudes
- Small: 27 Melodious and Rhythmical Exercises
- Chicowicz: Flow Studies Vol. 1 and 2
- Voxman: Selected Studies
- Bordogni: Melodious Etudes
- Prescott: Arban Routine

**Solos:**
- Alexius: Sonatina
- Barat: Fantasie in Eb
- Barat: Andante et Scherzo
- Balay: Andante and Allegretto
- Corelli/Fitzgerald: Sonata VIII
- Godicke: Concert Etude
- Handel: Aria Con Variazone
- Hansen/Fitzgerald: Sonata
- Presser: Suite
- Senee: Concertino

Junior Year

**Etudes/Methods:**
- Voxman: Selected Studies
- Brandt: 34 Etudes
- Bousquet: 36 Etudes
- Collins: Piccolo Trumpet Studies
Boehme  24 Etudes
Bordogni  Melodious Etudes
Caffarelli  Melodic Studies for Transposition
Kopprasch  60 Selected Studies
Chicowicz  Flow Studies Vol. 1
Schlossberg  Daily Drills and Technical Studies
Stamp  Warm-Ups and Studies
Sachs  Daily Fundamentals for Trumpet

Solos:
Arutunian  Concerto
Clarke  The Herbert Clarke Collection
Ewazen  Sonata
Gedalge  Concert Piece
Gabaye  Boutade
Handel  Suite in D
Haydn  Concerto in Eb
Hummel  Concerto in Eb
Hindemith  Sonata
Purcell  Sonata
Turrin  Caprice
Thome  Fantasie
Various  Nine Grand Solos

Senior Year

All etudes/methods from junior year plus:
Goldman  Practical Studies for Trumpet
Brandt  34 Etudes
Charlier  36 Transcendental Etudes
Petit  20 Exercises and Etudes
Longinotti  12 Studies in Classical and Modern Style
Sachs  The Orchestral Trumpet
Snedecor  Lyrical Studies for Trumpet
Haynie  How to play High Notes, Low Notes, and all the Ones in Between
Chicowicz  Flow Studies Vol. 1 and 2

Solos:
All solos from junior year plus:
Neruda  Concerto in Eb
Ketting  Intrada
Bozza  Caprice
Bozza  Rustiques
Tull  Three Bagatelles
Torelli  Concerto in D
Corelli  Sonata
Hubeau  Sonata
Tenor and Bass Trombone

Freshman Year

Etudes:
Arban
Chord Patterns (I + V7 in all inversions and all keys)
*Blazhevich
70 Studies for Bb Tuba
Fink
Studies in Legato
**Davis
15 Minute Warm-up Routine
Kopprasch
60 Selected Studies for Trombone
Rochut
Melodious Etudes for Trombone, Book I
*Tyrell
40 Advanced Studies for Bb Bass

Solos:
Barat
Andante et Allegro
Galliard
Six Sonatas
Guilmant
Morceau Symphonique
Rimsky-Korsakov
Concerto
Ropartz
Andante et Allegro

Sophomore Year

Etudes:
Arban
Chord Patterns (dim 7ths) and Articulation/Double Tonguing Exs.
Blazhevich
Clef Studies
Edwards
Lip Slurs
Remington
Warm-up Studies
Rochut
Melodious Etudes for Trombone, Book I
Tyrell
40 Progressive Studies

Solos:
David
Concertino
*Jacob
Cameos
Jorgensen
Romance
*Lebedev
Concerto in One Movement
Marcello
Sonata in Am
*McCarty
Sonata
Pryor
Thoughts of Love
Saint-Saens
Cavatine
Telemann
Sonata in F

Junior Year

Etudes:
*Bollinger
Valve Technique for Bass Trombone
Edwards
Lip Slur Melodies
**Edwards
Trombone Craft
*Gillis
20 Etudes for Bass Trombone
Schlossberg
Daily Drills and Technical Studies for Trombone
Solos:
Bozza        Ballade
*Ewazen      Concertino
Ewazen       Sonata
Jongen       Aria et Polonaise
*Koetsier    Allegro Maestoso
*Lebedev     Concertante Allegro
**Sachse     Concertino
Stojowski    Fantasy
Sulek        Sonata
*Ritter-George Concerto for Bass Trombone and Orchestra

Senior Year

Etudes:
Alessi       Fundamental Warm-up and Maintenance Routine
Bitsch       Etude de Rythme
Maxted       20 Studies for Trombone
*Vernon      A Singing Approach to the Trombone
Vining       Daily Routines

**Orchestral Excerpts

Solos:
*Bozza       New Orleans
*Ewazen      Concerto
*Gregson     Tuba Concerto
Grondahl     Concerto for Trombone and Orchestra
*Hidas       Meditation
Hindemith    Sonata
Martin       Ballade
*Spillman    Concerto for Bass Trombone
Tomasi       Concerto for Trombone and Orchestra
*Vaughan-Williams Concerto for Tuba
Wagenseil    Concerto for Alto Trombone

Freshman Year

Euphonium

Etudes:
Arban        Chord Patterns (I + V7 in all inversions and all keys)
Clarke       Scale pattern for all keys
Clarkson     Fundamental Routine
Kopprasch    60 Selected Studies for Trombone
Rochut       Melodious Etudes for Trombone, Book I

Solos:
Barat        Andante et Allegro
Barat  Introduction and Dance
Galliard  Six Sonatas
Guilmant  Morceau Symphonique
Rimsky-Korsakov  Concerto
Ropartz  Andante et Allegro
Vaughan-Williams  Six Studies in English Folk Songs

Sophomore Year

Etudes:
Arban  Chord Patterns (dim 7ths) and Articulation/Double Tonguing Exs.
Rochut  Melodious Etudes for Trombone, Book II
Tyrell  40 Progressive Studies

Solos:
Clarke  Southern Cross
Curnow  Rhapsody for Euphonium
Deluca  Beautiful Colorado
Marcello  Sonata in Am
Pryor  Annie Laurie
Pryor  Thoughts of Love
Rachmaninoff  Vocalise, Op 34 No 14
Saint-Saens  Cavatine
Telemann  Sonata in F

Junior Year

Etudes:
Arban  Characteristic Studies
Fritze  25 Characteristic Etudes for Euphonium
Mead  20 Dances for Euphonium
Vining  Rangesongs

Solos:
Clarke  Bride of the Waves
David  Concertino
Ellerby  Euphonium Concerto
Grafe  Grand Concerto
Gregson  Symphonic Rhapsody
Mahler  Songs of a Wayfarer
Pryor  Blue Bells of Scotland
Strauss  Nocturno
White  Sonata

Senior Year

Etudes:
Girard  15 Competition Studies for Euphonium
Mead  Advanced Concert Studies
Reynolds  Fantasy-Etudes
Snedecor  Euph’tudes Progressive Concert Etudes for Euphonium

**Wind Band Excerpts**

**Solos:**
- Barnes  Concerto for Euphonium
- Boccalari  Fantasia di Concerto
- Clarke  Carnival of Venice
- Curnow  Symphonic Variants
- Gillingham  Concerto “Summer 2008”
- Horovitz  Concerto
- Jacob  Fantasia
- Sparke  Euphonium Concert No 1
- Stevens  Euphonium Concerto
- York  Sonata for Euphonium

**Tuba**

**Freshman Year**

**Etudes:**
- Blazhevich  70 Studies for Bb Tuba
- Bordogni  Complete Vocalises for Tuba (arr. Jacobs)
- Clarke  Scale pattern for all keys
- Clarkson  Fundamental Routine
- Kopprasch  60 Selected Studies for Trombone
- Tyrell  40 Studies for Bb Bass

**Solos:**
- Bach  Air and Bouree
- Barat  Introduction and Dance
- Galliard  Six Sonatas
- Haddad  Suite for Tuba
- Hartley  Suite for Unaccompanied Tuba
- Vaughan-Williams  Six Studies in English Folk Songs

**Sophomore Year**

**Etudes:**
- Arban  Chord Patterns (dim 7ths) and Articulation/Double Tonguing Exercises
- Grigoriev  50 Etudes (ed. Jacobs/Johnson)
- Haddad  20 Short Etudes
- Vining  Daily Routines for Bb Tuba

**Solos:**
- Barat  Introduction and Dance
- Benson  Arioso
- Holmes  Emmett’s Lullaby
- Jacob  Tuba Suite
- Mahler  Songs of a Wayfarer
Marcello                  Sonata 1 in F
Strauss                   Nocturno

**Junior Year**

**Etudes:**
- Jacobs                    Etudes for Tuba
- Ostrander                Shifting Meter Studies
- Paudert                  18 Etudes
- Snedecor                 Low Etudes
- Uber                      Solo Etudes

**Solos:**
- Bernstein                Waltz for Mippy III
- Clarke                    Bride of the Waves
- Ellerby                   Tuba Concerto
- Gregson                   Tuba Concerto
- Hindemith                 Sonata
- Lebedev                   Concerto in One Movement
- Lester                    Sonata
- Nelhybel                  Concerto Grosso
- Premru                    Concerto
- Wilder                    Sonata No 1
- York                      How Beautiful

**Senior Year**

**Etudes:**
- Bitsch                    Rhythmical Studies
- Maenz                     20 Studies
- McMillan                  Orchestral Etudes for Contrabass Tuba
- Snedecor                  Low(er) Etudes for Tuba

**Orchestral Excerpts**

**Solos:**
- Arban                     Carnival of Venice
- Arutiunian                Concerto
- Barnes                    Concerto op. 96
- Barnes                    Yorkshire Ballad (for high tuba)
- Grantham                  Concerto
- Plog                      3 Miniatures
- Vaughan-Williams          Concerto for Tuba
- Williams (John)           Concerto
- York                      Concerto
Vocal Area

Freshman Proficiency Jury

Students studying at the 140 level are required to perform a Freshman Proficiency as part of their second semester jury. Students should enroll in Freshman Proficiency (MUSA196) in their second semester of study. This is a zero-credit pass/fail course. You cannot continue to the 240 level of study until this is completed. See repertoire requirements for 140 applied study for specifics regarding this jury.

Sophomore Comprehensive Jury

Each voice emphasis major (BM, BME, BA) is required to take a Sophomore Comprehensive Jury in order to progress in their degree program. Students should enroll in Sophomore Comprehensive (MUSA296) in their second semester of study at the 240 level. This is a zero-credit pass/fail course. No student will be allowed to progress to the 340 level of study until this comprehensive jury is passed.

General Guidelines for Applied Juries

- All songs must be memorized, and each student is required to prepare and present in their jury literature that meets the repertoire suggestions stated in the handbook dependent upon their degree emphasis and level.

- If a student chooses not to sing a song requested by the jurors which appears on their repertoire list their final term grade will be negatively affected.

- An unexcused absence from the final jury will result in failure of the applied credits for that semester and the student will be asked to seek a different major. If a student is absent from their jury due to illness, a doctor’s excuse is required. An excused absence from a jury will result in a grade of “incomplete.” The incomplete must be removed from the student’s record by the last day of the following semester or a failing grade will be posted.

- Students are accountable for the literature performed regarding composer, poem, style and translation and should be prepared to answer any question concerning musical and/or historical concepts posed to them by the jurors.

- The voice faculty will grade each student’s jury, which will be the student’s final exam for the course. A “C” grade or above is required to count towards music degree requirements.

- Individual faculty grades are compiled and averaged to determine the final jury grade, with the instructor’s grade counting twice. This grade is worth 25% of the semester grade. The applied-studio grade is worth 75% of the semester grade.

Semester Jury and Proficiency Repertoire Requirements

Freshmen
MUSA140 - First Semester
- 2 credits – 3 songs
- Minimum of 2 languages

MUSA140- Second Semester
- 2 credits – 4 songs
- Minimum of 3 languages
No opera/oratorio arias should be assigned at this level unless the instructor deems it appropriate. The second semester jury is considered the student's Freshman Proficiency jury. No student may proceed to the 240 level without passing this requirement. Students must be registered for MUSA196 (Freshman Proficiency Jury) at the time of the jury.

Sample Repertoire:
Italian Songs (e.g. arie antiche)
German Lieder (Classical/Early Romantic e.g. Mozart, Schubert)
British/American/Sacred/Spiritual Art Songs
Folk Songs
French Mélodie (e.g. Fauré)
Mozart and/or Handel Operatic and/or Oratorio Aria (optional)

Sophomore
MUSA240 - First Semester
- 2 credits - 5 songs
- Minimum of 3 languages

MUSA240 - Second Semester (Sophomore Comprehensive Jury)
Each voice emphasis major (BM, BME, BA) is required to take a Sophomore Comprehensive Jury in order to progress further in the degree program. The Sophomore Comprehensive Jury is performed in front of a panel of the voice faculty. The repertoire required for this jury is as follows:

- 2 credits – 5 songs
- Minimum of 4 languages
- May include arias from opera, oratorio, or operetta

These pieces must be new repertoire. Students should list all the repertoire that they studied during the semester and designate the five (5) selections to be performed for the comprehensive portion of the jury with an asterisk.

Students are allowed to go up for their Sophomore Comprehensive a total of two (2) times. If a student fails to pass on the second attempt, they will not be allowed to continue in the vocal degree program. Minimum requirements for the Sophomore Comprehensive are: 1) students must be in at least their second semester of MUSA240, 2) have completed Lyric Diction I with a C or better and 3) be registered for MUSA296 (Sophomore Comprehensive Jury) at the time of the jury. Any exceptions must be approved by the Vocal Area Coordinator.

MUSA240 - Second Semester (Not Attempting Sophomore Comprehensive Jury)
- 2 credits – 5 songs
- Minimum of 3 languages

Sample Repertoire:
Baroque Aria(s) including recitative
German Lieder (Classical/Early Romantic e.g. Schubert, Schumann)
British/American/Sacred/Spiritual Art Song
French Mélodie (e.g. Fauré, Gounod)
Italian Songs
Opera/Oratorio/Operetta Arias (e.g. Handel, Mozart)
Musical Theatre

Junior MUSA340
- 2 credits – 6 songs (minimum)
- Minimum of 4 languages
- May include an aria from opera, oratorio, or operetta
Sample Repertoire:
Oratorio, Cantata or Mass Aria(s) with Recitatives
German Lieder (e.g. Schumann, Brahms)
French Mélodie (e.g. Debussy, Hahn)
British/American/Sacred/Spiritual ArtSong
Italian Song (post-Baroque)
Opera/Operetta Arias (Italian, French or German - Mozart if not previously done)
Musical Theatre
Other literature as needed for Junior Recital

Senior MUSA440
- 2 credits – 6 songs (minimum)
- Minimum of 4 languages
- Must include an aria from opera, oratorio, or operetta

Sample Repertoire:
Oratorio, Cantata or Mass Aria(s)
Bach Aria (if not previously done)
German Lieder
British/American/Sacred/Spiritual ArtSong
French Mélodie (i.e. Poulenc, Ravel)
Italian Songs
Opera/Operetta Arias
Musical Theatre
Other literature as needed for Senior Recital

Semester Jury Repertoire Requirements for Voice Minors and Non-Majors
- 1 or 2 credits – 3 songs
- Chosen in consultation with your instructor

Sample Repertoire:
Italian Songs (e.g. arie antiche)
German Lieder (Classical/Early Romantic e.g. Mozart, Schubert)
British/American/Sacred/Spiritual Art Song
Commercial/Pop Songs
Jazz
Musical Theatre
Folk Songs

Students with a minor in music who are taking voice must make progress towards the music minor requirements within the first two semesters the student is registered for voice. Students taking the course for 2 credits should present more challenging literature.

Junior and Senior Recital Information

Guidelines for Junior and Senior Recitals

A Recital Hearing must be given for the voice faculty at least one month prior to the recital. There are no exceptions to this policy. The recital repertoire must be typed and presented in a recital program format and copied for the faculty. The program must include “This recital is presented in partial fulfillment of the requirements for the BM/BME degree program.”
At least one tenure or tenure-track voice professor must be on the committee. Written evaluations/comments will be put into the student’s file. If the faculty feel the student is not sufficiently prepared to perform a recital, the recital hearing is not passed, and the recital must be postponed. All students giving a recital are excused from giving a jury for the semester of the recital. The grade from the recital will count as the student’s jury grade. A jury must be given at the end of the semester if a recital is canceled. Recitals are a zero-credit course and will be graded as pass/fail. The Junior Recital (BM in Performance – Voice and BME – Choral/Vocal) must contain 30 min. of music and must include the following:

Selections must be representative of each musical period (Renaissance or Baroque, Classical, Romantic, and Contemporary) and must include selections in English, French, Italian and German. A different foreign language (i.e., Spanish, Russian) may be substituted for one language listed above, however 4 different languages must be represented. An aria may be included at the discretion of the instructor. No recital may be performed later than the last week of regular classes. Recital programs are chosen at the discretion of the voice professor in collaboration with the student.

Sample Junior Recital Program:

Recit: Frondi tenere
Aria: Ombra mai fu from Serse

An Chloë
Als Luise die Briefe

Beau Soir
Les cloches
Romance

I Hate Music!

I My Name is Barbara
II Jupiter Has Seven Moons
III I Hate Music!
IV A Big Indian and a Little Indian
V I’m a Person Too

The Senior Recital (BM in Voice Performance only) must contain 60 min. of music. The student must also present at least one aria as part of the program. This should be presented in the same format as the Junior Recital. This decision will be left up to the voice instructor. No Senior Recital may be presented later than the last week of regular classes each semester.

Students are responsible for paying the costs incurred in the recital including accompanist fees, printed program costs and reception costs if planned. Students must also plan the recital and book the concert hall. The date and hall should be set with the instructor’s approval.
Percussion Area

The following is a guide to general percussion curriculum and repertoire one would expect to study during their four years as a percussion student at NKU. Repertoire and methods choices are tailored to the individual skill level of each student taking into consideration their experience, major, and personal goals. Repertoire is listed from basic to advanced.

Snare Drum

**Freshman**

- Stone, G.L. Stick Control
- Peters, Mitchell Beginning Method for Snare Drum
- Peters, Mitchell Intermediate Method for Snare Drum
- Wilcoxon, Charles The All-American Drummer, 150 etudes
- Peters, Mitchell Developing Dexterity
- Pratt, John S. 14 Modern Contest Solos

**Sophomore**

- Wilcoxon, Charles Modern Rudimental Swing Solos for the Advanced Drummer
- Pratt, John S. Rudimental Solos for Accomplished Drummers
- Delecluse Douze Etudes

**Junior/Senior**

- Bailey, Buster Wrist Twisters
- Tompkins Nine French American Rudimental Solos, Vol. 1
- Tompkins Nine French American Rudimental Solos, Vol. 2
- Delecluse Keisklariana Vol. 1
- Delecluse Keisklariana Vol. 2
- Rouse, Christopher Mime
- Cangelosi, Casey Meditations 1 and 2
- Akiho, Andy Stop Speaking
- Various Orchestral Repertoire

4-Mallet Keyboard

**Freshman**

- Ford, Mark Marimba: Technique Through Music
- Zeltsman, Nancy Four-Mallet Marimba Playing
- Stevens, LH Method of Movement

**Sophomore**

- Musser, Clair Omar Etude in B Major
- Abe, Keiko Frogs
- Musser, Clair Omar Etude in C Major
- Smadbeck, Paul Rhythm Song
- Smadbeck, Paul Virginia Tate

**Junior/Senior**

- Abe, Keiko Michi
<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece</th>
</tr>
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<tbody>
<tr>
<td>Stout, Gordon</td>
<td>Two Mexican Dances</td>
</tr>
<tr>
<td>Psathas, John</td>
<td>Fragment</td>
</tr>
<tr>
<td>Sammut, Eric</td>
<td>Four Rotations</td>
</tr>
<tr>
<td>Bach, J.S.</td>
<td>Violin, Cello, Lute Suites</td>
</tr>
<tr>
<td>Rosario, Ney</td>
<td>Marimba Concerto</td>
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<tr>
<td>Abe, Keiko</td>
<td>Dream of the Cherry Blossoms</td>
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<tr>
<td>Sammut, Eric</td>
<td>Libertango</td>
</tr>
<tr>
<td>Druckman, Jacob</td>
<td>Reflections on the Nature of Water</td>
</tr>
<tr>
<td>Sammut, Eric</td>
<td>Cameleon</td>
</tr>
</tbody>
</table>

### 2-Mallet Keyboard

#### Freshman
- **Peters, Mitchell**: Fundamental Method for Mallets, book 1 and 2
- **Green, G. H.**: Instruction Course for Xylophone
- **Green, G. H.**: Xylophone Rags

#### Sophomore
- **Bach, J.S.**: Violin, Cello, Lute Suites
- **Goldenburg, M.**: Modern School for Xylophone, Marimba, Vibraphone
- **Bona, Pasquale**: Rhythmical Articulation

#### Junior/Senior
- **Kreisler, Fritz**: Tambourin Chinois
- **Bach, J.S.**: Violin, Cello, Lute Suites
- **Saint-Seans, C.**: Introduction and Rondo Capriccioso
- Various: Orchestral Repertoire

### Timpani

#### Freshman
- **Goodman, Saul**: Modern Method for Timpani
- **Carroll, Raynor**: Exercises, Etudes, and Solos for Timpani

#### Sophomore
- **Firth, Vic**: The Solo Timpanist
- **Tafoya, John**: Timpanist's Survival Guide

#### Junior/Senior
- **Carter, Elliot**: 8 Pieces for Four Timpani
- **Hochrainer, Richard**: Etudes for Timpani books 1 and 2
- **Delecluse, Jaques**: 30 Etudes for Timpani
- Various: Orchestral Repertoire
Jazz Area

Jazz Board and Jazz Jury Requisite

The Jazz Board and Jazz Jury requisites serve as a set of minimum applied music expectations for students enrolled in the Bachelor of Music Performance – Jazz Studies degree. The faculty members understand that every student has strengths, weaknesses, academic goals, career goals, and other matters that may require additional focus in the applied area. The requirements listed below are not to be considered exact assessment tools, but rather as an overview of the level of expectancies for each corresponding semester. Assessment is to be determined based on the student's successful accomplishment of the appropriate level of each requisite category.

General expectations and board/jury objectives:
- Provide a trajectory of student competencies for faculty members to utilize in organizing applied studio syllabi.
- To provide an overview of minimum competencies and barriers for each student.
- To provide additional insight in applied music assessment.
- To create a minimum list of skill sets and aptitudes for students to acquire upon completion of the applied music curriculum.
- Permit assessment information for the faculty to review to recognize positive outcomes or to identify deficiencies that may need to be addressed by revising the board/jury requisites.

Academic freedom is the most important component in the applied studio. The intent of the jazz board/jury system is not to limit or contradict initiatives in the applied studio syllabi. The jazz board/jury requisites are a guideline and overview of expectations and required skill sets for students in the degree program. The jazz board/jury requisites also serve as a set of minimum expectations for student skill sets and aptitudes for each semester, barrier courses and graduating students. A secondary objective of the requisites is to properly prepare students for satisfactory completion of the Junior and Senior Recital courses.

Each student is expected to accomplish each requisite category. The faulty are aware that circumstances arise from semester to semester that may require additional focus at the expense of accomplishing each of the requisite categories every semester. It is understood that students and faculty will work together to successfully accomplish the skill sets required for each category. Failure to successfully accomplish each category expectation will negatively affect the barrier exam at the freshman and sophomore level.

Freshman Fall Jury

1. Students should demonstrate proper fundamentals in musicianship. Possibilities may include:
   - Sound Production
   - Articulation
   - Technique/Hand Position/Fingering Systems
   - Intonation
   - Listening/Ear Training
   - Rudiments

2. A classical etude or one movement of a classical solo. Piano accompaniment is not required. The prepared music should equate about 5-10 minutes of music. Repertoire should be selected by the faculty member and should be appropriately challenging based on the assessment of a student's exposure and familiarity with classical repertoire and skill sets.

3. Scales:
• Students should demonstrate an ability to play in 12 major keys. Exercises, major scales, or other pedagogical techniques may be utilized to accomplish this requisite and is at the discretion of the faculty-applied instructor.
• Chromatic Scale - full range of the instrument preferred.

4. Chords:
• Students should demonstrate an ability to outline major triads in 12 keys. The instructional process of accomplishing the requisite is at the discretion of the faculty-applied instructor. It is preferred for students to also demonstrate major chords with corresponding extensions. The faculty member may choose the processes for demonstrating the extensions, which may include outlining each chord with extensions, patterns based on chords and extensions, or other pedagogical concepts.

5. Patterns:
• Students should demonstrate a minimum of (4) pattern-oriented exercises. Exercises may not be from the above requisites. The faculty-applied instructor will decide the parameters for each student.

6. Students should demonstrate at least one of the following:
• An etude (non-classical)
• A published transcription to be performed with the recording
• A transcription to be prepared and performed by the student with the recording
• An excerpt or series of excerpts from standard jazz repertoire. (Excerpts could be from jazz ensemble repertoire, small group jazz repertoire, bebop or other period repertoire, other jazz chamber repertoire of various group sizes.

7. Sight-reading of classical and/or jazz etudes, jazz ensemble excerpts, transcriptions, etc.

8. Other materials as assigned by the instructor.

*Freshman Spring Jury - Freshman Proficiency Jury - Barrier Examination

*Students entering the second semester of applied jazz study should register for the Freshman Proficiency course. The Freshman Proficiency Jury is the first of two barrier juries required by the music area at NKU. Each student must successfully demonstrate the following skill sets in order to continue to sophomore (200) level applied study. Failure to do so will require the student to enroll at the 100 level in the next semester as well as the Freshman Proficiency course. If a student is unable to successfully complete the requisites, the student will not be able to continue study in the Bachelor of Music Performance – Jazz Studies degree program.

1. Students should demonstrate proper fundamentals in musicianship. Possibilities may include:
   • Sound Production
   • Articulation
   • Technique/Hand Position/Fingering Systems
   • Intonation
   • Listening/Ear Training
   • Rudiments

2. A classical etude or one movement of a classical solo. Piano accompaniment is not required. The prepared music should equate about 5-10 minutes of music. Repertoire should be selected by the faculty member and should be appropriately challenging based on the assessment of a student's exposure and familiarity with classical repertoire and skill sets.
3. Students are required to perform several songs/popular music/standards/tunes associated with Jazz or Jazz related music. Students should be able to demonstrate a combination of the following skill sets as assigned by the faculty-applied instructor:
   - The melody of the song should be memorized
   - The melody should be performed in an appropriate style with appropriate phrasing
   - Knowledge of the lyrics (where appropriate) may also be required
   - Basic chord structure and chord relationships should be memorized
   - Utilization of patterns, scales, shapes, or specific ornamentation may be required
   - Knowledge of typical song introductions and ending may be required
   - Knowledge of famous/appropriate recordings may be required

The student should choose from either the accompanying list of jazz songs or songs considered a similar level of complexity/difficulty. Faculty may choose other jazz songs as the list is intended to provide merely a guideline. The songs are listed in a generalized order of difficulty; however, it is only required to perform a minimum of (5) jazz songs:
   - So What/Impressions
   - Blues in Bb or F
   - All Blues
   - Maiden Voyage
   - Minor Blues in C
   - Blue Bossa
   - Satin Doll
   - Autumn Leaves
   - Perdido
   - Take the A-Train
   - There Will Never be Another You
   - What's New
   - Hot House/What is This Thing Called Love

4. Other materials as assigned by the instructor.

Sophomore Fall Board

1. A classical solo with piano accompaniment. The prepared music should equate a minimum of 7-10 minutes of music. Repertoire should be selected by the faculty member and should be appropriately challenging based on the assessment of a student's exposure and familiarity with classical repertoire and skill sets.

2. Scales:
   - Students should demonstrate an ability to play in 12 minor keys, 3 forms., minor scales, or other pedagogical techniques may be utilized to accomplish this requisite and is at the discretion of the faculty-applied instructor.
   - Students should demonstrate the ability to perform a minimum of (2) additional modes/scales at the discretion of the faculty-applied instructor. Faculty may choose to utilize a variety of pedagogical approaches to accomplishing the requisite other than simply performing a scale, which may include but are not limited by:
     - Etudes
     - Patterns
     - Transcriptions
     - Tunes/Melodies

3. Chords:
• Students should demonstrate an ability to outline minor triads in 12 keys. The instructional process of accomplishing the requisite is at the discretion of the faculty-applied instructor. It is preferred for students to also demonstrate minor chords with corresponding extensions. The faculty member may choose the processes for demonstrating the extensions, which may include outlining each with extensions, patterns based on chords and extensions, or other pedagogical concepts.

4. Patterns:
   • Students should demonstrate a minimum of (4) pattern-oriented exercises. Exercises may not be from the above requisites. The faculty-applied instructor will decide the parameters for each student.

5. Sight-reading of classical and/or jazz etudes, jazz ensemble excerpts, transcriptions, etc.

6. Other materials as assigned by the instructor.

*Sophomore Spring Jury - Sophomore Proficiency Jury - Barrier Examination*

*Students entering the fourth semester of applied jazz study should register for the Sophomore Proficiency course. The Sophomore Proficiency Jury is the second of two barrier juries required by the music area at NKU. Each student must successfully demonstrate the following skill sets in order to continue to junior (300) level applied study. Failure to do so will require the student to enroll at the 200 level in the next semester as well as the Sophomore Proficiency course. If a student is unable to successfully complete the requisites, the student will not be able to continue study in the Bachelor of Music Performance – Jazz Studies degree program.

1. Scales:
   • Students should demonstrate scales or scale patterns related to dominant chords and extensions as assigned at the discretion of the faculty-applied instructor. Faculty should include scales or scales related patterns that are related to dominant chords with both natural and altered extensions.

2. Chords:
   • Students should demonstrate an ability to outline dominant chords in 12 keys. The instructional process of accomplishing the requisite is at the discretion of faculty-applied instructor. It is preferred for students to also demonstrate dominant chords with a variety of extensions. The faculty member may choose the processes for demonstrating the extensions, which may include outlining each chord with extensions, patterns based on chords and extensions, or other pedagogical concepts.

3. Transcription:
   • An authentic performance of a solo transcribed by the student to be played along with the recording. Students are required to bring a recording and written copy of the transcription to the jury.

4. Students are required to perform several songs/popular music/standards/tunes associated with Jazz or Jazz related music. Students should be able to demonstrate a combination of the following skill sets as assigned by the faculty-applied instructor:
   • The melody of the song should be memorized
   • The melody should be performed in an appropriate style with appropriate phrasing
   • Knowledge of the lyrics (where appropriate) may also be required
   • Basic chord structure and chord relationships should be memorized
   • Utilization of patterns, scales, shapes, or specific ornamentation may be required
   • Knowledge of typical song introductions and ending may be required
   • Knowledge of famous/appropriate recordings may be required

5. The student should choose from either the accompanying list of jazz songs or songs considered a similar level of complexity/difficulty. Included should be at least ONE Ballad. Faculty may choose and are encouraged to
choose other jazz songs as the list below is intended to provide merely a guideline. Students should be prepared to perform a minimum of 6 tunes:

- Blues in 12 keys
- Alone Together
- Star Eyes
- Solar
- Lady Bird
- Out of Nowhere
- Groovin’ High
- Misty
- What’s New
- Scrapple from the Apple
- Witch Hunt
- I Can’t Get Started
- On Green Dolphin Street

6. Other materials as assigned by the private instructor

**Junior Fall Board**

In preparation for the Junior Recital, usually performed in the spring of a student’s 3rd year of applied study, students and faculty are encouraged to focus the applied study on eras required in the recital course syllabus.

1. Students should have performed at least one Music Theatre performance or have one planned in the junior year. The faculty feels this invaluable experience is an important part of the development of a professional musician in Jazz and Commercial Music.

2. Scales:
   - Students should demonstrate scales or patterns related to chords/chord extensions, melodies, tunes, etc. as assigned at the discretion of the faculty-applied instructor.

3. Chords:
   - Students should demonstrate an ability to outline a wide array of extensions of dominant chords in 12 keys. The instructional process of accomplishing the requisite is at the discretion of the faculty-applied instructor. It is preferred for students to also demonstrate dominant chords with a variety of extensions. The faculty member may choose the processes for demonstrating the extensions, which may include outlining each chord with extensions, patterns based on chords and extensions, or other pedagogical concepts.

4. Patterns:
   - Students should demonstrate a minimum of (4) pattern-oriented exercises. Exercises may not be from the above requisites. The faculty-applied instructor will decide the parameters for each student.

5. Students are required to perform several songs/popular music/standards/tunes associated with Jazz or Jazz related music. Students should be able to demonstrate a combination of the following skillsets as assigned by the faculty-applied instructor:
   - The melody of the song should be memorized
   - The melody should be performed in an appropriate style with appropriate phrasing
   - Knowledge of the lyrics (where appropriate) may also be required
   - Basic chord structure and chord relationships should be memorized
   - Utilization of patterns, scales, shapes, or specific ornamentation may be required
   - Knowledge of typical song introductions and ending may be required
• Knowledge of famous/appropriate recordings may be required

6. The student should choose from either the accompanying list of jazz songs or songs considered a similar level of complexity/difficulty. Included should be at least ONE Ballad. Faculty may choose and are encouraged to choose other jazz songs as the list below is intended to provide merely a guideline. Students should be prepared to perform a minimum of 6 tunes.
   • Cherokee
   • Ornithology
   • That’s All
   • Anthropology
   • Confirmation
   • What’s New
   • All the Things You Are
   • Donna Lee
   • Alice in Wonderland
   • Body and Soul
   • Rhythm changes in 12 keys

*Junior Spring Board

*Students would normally perform the Junior Recital in this semester and would not need to perform a jury for this semester.

1. Scales:
   • Students should demonstrate scales or patterns related to chords/chord extensions, melodies, tunes, etc. as assigned at the discretion of the faculty-applied instructor.

2. Patterns:
   • Students should demonstrate a minimum of (4) pattern-oriented exercises. Exercises may not be from the above requisites. The faculty-applied instructor will decide the parameters for each student.

3. Transcription:
   • An authentic performance of a solo transcribed by the student to be played along with the recording. Students are required to bring a recording and written copy of the transcription to the jury.

4. Students are required to perform several songs/popular music/standards/tunes associated with Jazz or Jazz-related music. Students should be able to demonstrate a combination of the following skill sets as assigned by the faculty-applied instructor:
   • The melody of the song should be memorized
   • The melody should be performed in an appropriate style with appropriate phrasing
   • Knowledge of the lyrics (where appropriate) may also be required
   • Basic chord structure and chord relationships should be memorized
   • Utilization of patterns, scales, shapes, or specific ornamentation may be required
   • Knowledge of typical song introductions and ending may be required
   • Knowledge of famous/appropriate recordings may be required

5. The student should choose from either the accompanying list of jazz songs or songs considered a similar level of complexity/difficulty. Included should be at least ONE Ballad. Faculty may choose and are encouraged to choose other jazz songs as the list below is intended to provide merely a guideline. Students should be prepared to perform a minimum of (6) tunes.
   • Four
- You and the Night and the Music
- Stella by Starlight
- The Way You Look Tonight
- Joy Spring
- Au Privave
- Come Rain or Come Shine
- Triste
- Wave
- Well You Needn't

6. Sight reading of jazz melodies and chord changes.

7. Other materials as assigned by the instructor.

* Saxophonists may be required to play flute and/or clarinet at the discretion of the instructor.

**Senior Fall Board**

1. Scales:
   - Students should demonstrate scales or patterns related to chords/chord extensions, melodies, tunes, etc. as assigned at the discretion of the faculty-applied instructor.

2. Patterns:
   - Students should demonstrate a minimum of (4) pattern-oriented exercises. Exercises may not be from the above requisites. The faculty-applied instructor will decide the parameters for each student.

3. Students are required to perform several songs/popular music/standards/tunes associated with Jazz or Jazz related music. Students should be able to demonstrate a combination of the following skillsets as assigned by the faculty-applied instructor:
   - The melody of the song should be memorized
   - The melody should be performed in an appropriate style with appropriate phrasing
   - Knowledge of the lyrics (where appropriate) may also be required
   - Basic chord structure and chord relationships should be memorized
   - Utilization of patterns, scales, shapes, or specific ornamentation may be required
   - Knowledge of typical song introductions and ending may be required
   - Knowledge of famous/appropriate recordings may be required

4. The student should choose from either the accompanying list of jazz songs or songs considered a similar level of complexity/difficulty. Included should be at least ONE Ballad. Faculty may choose and are encouraged to choose other jazz songs as the list below is intended to provide merely a guideline. Students should be prepared to perform a minimum of (6) tunes.
   - Chelsea Bridge
   - E.S.P
   - Giant Steps
   - My One and Only Love
   - Speak No Evil
   - Stablemates
   - Lush Life
   - Dolphin Dance
   - Airegin
   - Moment's Notice
5. A traditional standard or transcription(s) of recordings, solos, tunes, etc. from the early jazz era, Dixieland jazz, Dixieland/early jazz influenced genres of music or the Dixieland revival era of jazz. The student should consult with the faculty-applied instructor as well as the area coordinator for further explanation.

6. Other materials as assigned by the instructor.

*Senior Spring students are expected to perform the Senior Recital during the 8th semester of applied study.

**Students that continue to study applied jazz beyond the 7th semester are required to perform a jury for the panel, however, the requirements and expectations for the jury are at the strict discretion of the faculty-applied instructor and student.

Vocalist Jazz Board and Jazz Jury Requisite

The Jazz Board and Jazz Jury requisites serve as a set of minimum applied music expectations for students enrolled in the Bachelor of Music Performance – Jazz Studies degree. The faculty members understand that every student has strengths, weaknesses, academic goals, career goals, and other matters that may require additional focus in the applied area. The requirements listed below are not to be considered exact assessment tools, but rather as an overview of the level of expectancies for each corresponding semester. Assessment is to be determined based on the student's successful accomplishment of the appropriate level of each requisite category.

General expectations and board/jury objectives:

- Provide a trajectory of student competencies for faculty members to utilize in organizing applied studio syllabi.
- To provide an overview of minimum competencies and barriers for each student.
- To provide additional insight in applied music assessment.
- To create a minimum list of skill sets and aptitudes for students to acquire upon completion of the applied music curriculum.
- Permit assessment information for the faculty to review to recognize positive outcomes or to identify deficiencies that may need to be addressed by revising the board/jury requisites.

Academic freedom is the most important component in the applied studio. The intent of the jazz board/jury system is not to limit or contradict initiatives in the applied studio syllabi. The jazz board/jury requisites are a guideline and overview of expectations and required skill sets for students in the degree program. The jazz board/jury requisites also serve as a set of minimum expectations for student skill sets and aptitudes for each semester, barrier courses and graduating students. A secondary objective of the requisites is to properly prepare students for satisfactory completion of the Junior and Senior Recital courses.

Each student is expected to accomplish each requisite category. The faculty are aware that circumstances arise from semester to semester that may require additional focus at the expense of accomplishing each of the requisite categories every semester. It is understood that students and faculty will work together to successfully accomplish the skill sets required for each category. Failure to successfully accomplish each category expectation will negatively affect the barrier exam at the freshman and sophomore level.

Freshman Fall Jury

1. Students should demonstrate proper fundamentals in musicianship. Possibilities may include:
   - Sound Production
   - Articulation
   - Vocal technique
2. Intonation
   Listening/Ear Training

2. 2 classical solos in different languages. Piano accompaniment is not required. The prepared music should equate about 5-10 minutes of music. Repertoire should be selected by the faculty member and should be appropriately challenging based on the assessment of a student’s exposure and familiarity with classical repertoire and skill sets.

3. Jazz Standards:
   - Students should be prepared to perform, solo voice, 3 songs from the Jazz Standard Repertoire covering at least 2 of the following styles:
     - Swing – medium tempo approximately 120 bpm
     - Ballad – a “dance ballad”, approximately 70-80 bpm
     - Bossa Nova
     - Blues
   Students should be able to demonstrate a combination of the following skill sets as assigned by the faculty-applied instructor:
     - The melody/lyrics of the song should be memorized
     - The melody should be performed in an appropriate style with appropriate phrasing
     - Basic chord structure and chord relationships should be memorized
     - Utilization of patterns, scales, shapes, or specific ornamentation may be required at the discretion of the faculty applied instructor
     - Knowledge of typical song introductions and ending may be required
     - Knowledge of famous/appropriate recordings may be required

4. Beginning Piano Skills:
   Students should be prepared to identify and play at random any of the 12 notes at the piano. Students should also be able to demonstrate the “cycle” of falling fifths (ex. C, F, Bb, Eb, Ab…). Students do not have to perform the requirements hands together.

5. Patterns:
   - Students should demonstrate a minimum of (2) pattern-oriented exercises. Exercises may not be from the above requisites. The faculty-applied instructor will decide the parameters for each student.

6. Sight-reading of classical and/or jazz music.

7. Other materials as assigned by the instructor.

*Freshman Spring Jury - Freshman Proficiency Jury - Barrier Examination*

*Students entering the second semester of applied jazz study should register for the Freshman Proficiency course. The Freshman Proficiency Jury is the first of two barrier juries required by the music area at NKU. Each student must successfully demonstrate the following skill sets in order to continue to sophomore (200) level applied study. Failure to do so will require the student to enroll at the 100 level in the next semester as well as the Freshman Proficiency course. If a student is unable to successfully complete the requisites, the student will not be able to continue study in the Bachelor of Music Performance – Jazz Studies degree program.

1. Students should demonstrate proper fundamentals in musicianship. Possibilities may include:
   - Sound Production
   - Articulation
   - Vocal technique
• Intonation
• Listening/Ear Training

2. 2 classical solos in different languages. Piano accompaniment is not required. The prepared music should equate about 5-10 minutes of music. Repertoire should be selected by the faculty member and should be appropriately challenging based on the assessment of a student’s exposure and familiarity with classical repertoire and skill sets.

3. Jazz Standards:
   • Students should be prepared to perform 5 songs from the Jazz Standard Repertoire covering at least 3 of the following styles:
     – Swing – medium tempo approximately 120 bpm
     – Ballad – a “dance ballad”, approximately 70-80 bpm
     – Bossa Nova
     – Blues
   Students should be able to demonstrate a combination of the following skill sets as assigned by the faculty-applied instructor:
     • The melody/lyrics of the song should be memorized
     • The melody should be performed in an appropriate style with appropriate phrasing
     • Basic chord structure and chord relationships should be memorized
     • Utilization of patterns, scales, shapes, or specific ornamentation may be required at the discretion of the faculty applied instructor
     • Knowledge of typical song introductions and ending may be required
     • Knowledge of famous/appropriate recordings may be required

4. Beginning Piano Skills:
   Students should be prepared to identify and play at random any of the 12 major triads at the piano. Students do not have to perform the requirements hands together.

5. Patterns:
   • Students should demonstrate a minimum of (2) pattern-oriented exercises. Exercises may not be from the above requisites. The faculty-applied instructor will decide the parameters for each student.

6. Students must accurately execute a published, written transcription using scat syllables as assigned by the applied faculty instructor. The transcription must be performed with the recording at the time of the jury.

7. Students should prepare and demonstrate vocal improvisation over either a 12 or 16 bar blues form.

8. Demonstrate the abilities associated with running a band or rhythm section in a professional setting. Skill sets that will be assessed include but are not limited to the following:
   • Clear instructions on relevant information such as introductions, tags, and the appropriate key for the song
   • Be able to accurately and clearly count off the song
   • Demonstrate any relevant knowledge of famous recordings or historical information that may factor into the performance

9. Other materials as assigned by the instructor.

Sophomore Fall Board

1. 2 classical solos in different languages. Piano accompaniment is not required. The prepared music should equate about 5-10 minutes of music. Repertoire should be selected by the faculty member and should be
appropriately challenging based on the assessment of a student’s exposure and familiarity with classical repertoire and skill sets.

2. Jazz Standards:
Students should be prepared to perform 5 songs from the Jazz Standard Repertoire covering at least 3 of the following styles:
- Swing
- Ballad
- Latin
- Blues

Students should be able to demonstrate a combination of the following skill sets as assigned by the faculty-applied instructor:
- The melody/lyrics of the song should be memorized
- The melody should be performed in an appropriate style with appropriate phrasing
- Basic chord structure and chord relationships should be memorized
- Utilization of patterns, scales, shapes, or specific ornamentation may be required at the discretion of the faculty applied instructor
- Knowledge of typical song introductions and ending may be required
- Knowledge of famous/appropriate recordings may be required

3. Students must accurately execute a published, written transcription using scat syllables as assigned by the applied faculty instructor. The transcription must be performed with the recording at the time of the jury.

4. Patterns:
Students should demonstrate a minimum of (2) pattern-oriented exercises. Exercises may not be from the above requisites. The faculty-applied instructor will decide the parameters for each student.

5. Basic Piano Skills:
Students should be prepared to identify and play at random any of the 12 minor triads at the piano. Students do not have to perform the requirements hands together.

6. Students should prepare and demonstrate vocal improvisation over either a 12 or 16 bar blues form.

7. Demonstrate the abilities associated with running a band or rhythm section in a professional setting. Skill sets that will be assessed include but are not limited to the following:
- Clear instructions on relevant information such as introductions, tags, and the appropriate key for the song
- Be able to accurately and clearly count off the song
- Demonstrate any relevant knowledge of famous recordings or historical information that may factor into the performance

8. Other materials as assigned by the instructor.

*Sophomore Spring Jury - Sophomore Proficiency Jury - Barrier Examination*

*Students entering the fourth semester of applied jazz study should register for the Sophomore Proficiency course. The Sophomore Proficiency Jury is the second of two barrier juries required by the music area at NKU. Each student must successfully demonstrate the following skill sets in order to continue to junior (300) level applied study. Failure to do so will require the student to enroll at the 200 level in the next semester as well as the Sophomore Proficiency course. If a student is unable to successfully complete the requisites, the student will not be able to continue study in the Bachelor of Music Performance – Jazz Studies degree program.*
1. 2 classical solos in different languages. Piano accompaniment is not required. The prepared music should equate about 5-10 minutes of music. Repertoire should be selected by the faculty member and should be appropriately challenging based on the assessment of a student’s exposure and familiarity with classical repertoire and skill sets.

2. Jazz Standards:
   - Students should be prepared to perform 5 songs from the Jazz Standard Repertoire covering at least 3 of the following styles:
     - Swing
     - Ballad
     - Latin
   Students should be able to demonstrate a combination of the following skill sets as assigned by the faculty-applied instructor:
     - The melody/lyrics of the song should be memorized
     - The melody should be performed in an appropriate style with appropriate phrasing
     - Basic chord structure and chord relationships should be memorized
     - Utilization of patterns, scales, shapes, or specific ornamentation may be required at the discretion of the faculty applied instructor
     - Knowledge of typical song introductions and ending may be required
     - Knowledge of famous/appropriate recordings may be required

3. Students should be prepared to perform an authentic performance of a solo transcribed by the student. Students are required to bring a recording and written copy of the transcription to the jury. Published transcriptions or transcriptions written by someone other than the student is not permitted.

4. Patterns:
   Students should demonstrate a minimum of (2) pattern-oriented exercises. Exercises may not be from the above requisites. The faculty-applied instructor will decide the parameters for each student.

5. Basic Piano Skills:
   Students should be prepared to identify and play the triads associated with an ii-V7-I pattern around the cycle. Students do not have to perform the requirements hands together.

6. Students should prepare and demonstrate vocal improvisation over either a 12 or 16 bar blues form.

7. Demonstrate the abilities associated with running a band or rhythm section in a professional setting. Skill sets that will be assessed include but are not limited to the following:
   - Clear instructions on relevant information such as introductions, tags, and the appropriate key for the song
   - Be able to accurately and clearly count off the song
   - Demonstrate any relevant knowledge of famous recordings or historical information that may factor into the performance

8. Other materials as assigned by the instructor.

Junior Fall Board

In preparation for the Junior Recital, usually performed in the spring of a student’s 3rd year of applied study, students and faculty are encouraged to focus the applied study on eras required in the recital course syllabus.
1. Students should have performed at least one Commercial Music performance as a featured soloist or have one planned in the junior year. The faculty feels this invaluable experience is an important part of the development of a professional musician in Jazz and Commercial Music. Commercial Music opportunities may include but are not limited to the following:
   - Contemporary Christian performance
   - Performance as a featured vocalist at a professional/semi-professional performance (informally known as a “gig”)
   - Professional recording as a featured vocalist on a reasonably distributed album. (a recording that is widely available online via iTunes, CD Baby, Soundcloud or similar platforms is acceptable)
Any questions about this requirement may be directed to the applied faculty instructor or the area coordinator for Jazz Studies.

2. Commercial Music:
   - Students should be prepared to perform 2 songs considered “commercial” or “popular music.” Popular music genres may include but are not limited to the following:
     - Rhythm and Blues (modern or earlier generations)
     - Adult Contemporary
     - Rock and Roll
     - Contemporary Christian
     - Alternative Music
     - Funk
   Students should be able to demonstrate a combination of the following skill sets as assigned by the faculty-applied instructor:
     - The melody/lyrics of the song should be memorized
     - The melody should be performed in an appropriate style with appropriate phrasing
     - Knowledge of typical song introductions and ending may be required

3. Jazz Standards:
   - Students should be prepared to perform 5 songs from the Jazz Standard Repertoire in the following styles (tempos are at the discretion of the applied faculty instructor):
     - Swing
     - Bebop
     - Ballad
     - Latin
     - Blues
   Students should be able to demonstrate a combination of the following skill sets as assigned by the faculty-applied instructor:
     - The melody/lyrics of the song should be memorized
     - The melody should be performed in an appropriate style with appropriate phrasing
     - Basic chord structure and chord relationships should be memorized
     - Utilization of patterns, scales, shapes, or specific ornamentation may be required at the discretion of the faculty applied instructor
     - Knowledge of typical song introductions and ending may be required
     - Knowledge of famous/appropriate recordings may be required

4. Basic Piano Skills:
   Students should be prepared to accompany themselves on at least one of the aforementioned jazz standards with the left hand. Students must utilize Root-Third or Root-Seventh voicings.
5. Students are required to accurately demonstrate an original melody or contra-fact from the Bebop era. Typical composers from the Bebop era include Charlie Parker, Bud Powell, or Dizzy Gillespie. Students may use either scat syllables or 'vocalize' as assigned by the applied faculty instructor.

6. Students should be prepared to perform an authentic performance of a solo transcribed by the student. Students are required to bring a recording and written copy of the transcription to the jury. Published transcriptions or transcriptions written by someone other than the student is not permitted.

7. Other materials as assigned by the instructor.

*Junior Spring Board*

*Students would normally perform the Junior Recital in this semester and would not need to perform a jury.*

1. Commercial Music:
   - Students should be prepared to perform 2 songs considered “commercial” or “popular music.” Popular music genres may include but are not limited to the following:
     - Rhythm and Blues (modern or earlier generations)
     - Adult Contemporary
     - Rock and Roll
     - Contemporary Christian
     - Alternative Music
     - Funk
   Students should be able to demonstrate a combination of the following skill sets as assigned by the faculty-applied instructor:
   - The melody/lyrics of the song should be memorized
   - The melody should be performed in an appropriate style with appropriate phrasing
   - Knowledge of typical song introductions and ending may be required

2. Jazz Standards:
   - Students should be prepared to perform 5 songs from the Jazz Standard Repertoire in the following styles (tempos are at the discretion of the applied faculty instructor):
     - Swing
     - Bebop
     - Ballad
     - Latin
     - Blues
   Students should be able to demonstrate a combination of the following skill sets as assigned by the faculty-applied instructor:
   - The melody/lyrics of the song should be memorized
   - The melody should be performed in an appropriate style with appropriate phrasing
   - Basic chord structure and chord relationships should be memorized
   - Utilization of patterns, scales, shapes, or specific ornamentation may be required at the discretion of the faculty applied instructor
   - Knowledge of typical song introductions and ending may be required
   - Knowledge of famous/appropriate recordings may be required

3. Basic Piano Skills:
   Students should be prepared to accompany themselves on at least one of the aforementioned jazz standards with the right hand. Students must utilize Third-Fifth-Third-Ninth (or similar voicing based on Root-Third/Root-Seventh left hand voicing).
4. Students are required to accurately demonstrate an original melody or contra-fact from the Bebop era. Typical composers from the Bebop era include Charlie Parker, Bud Powell, or Dizzy Gillespie. Students may use either scat syllables or ‘vocalize’ as assigned by the applied faculty instructor.

5. Students should be prepared to perform an authentic performance of a solo transcribed by the student. Students are required to bring a recording and written copy of the transcription to the jury. Published transcriptions or transcriptions written by someone other than the student is not permitted.

6. Students will be expected to sight read a lead sheet with an accompanying rhythm section from a predetermined list of possible songs. The applied faculty instructor will provide the list with possible input by the Jazz Area Coordinator and/or other jazz faculty members.

7. Students will be expected to demonstrate imitation and variation of improvised lines by other members of the accompanying musicians.

8. Students will be expected to improvise with another member of the accompanying musicians that will include trading fours, twos, or other parameters designated by the applied faculty instructor.

9. Students should demonstrate no less than 3 possible ways of ending a song in a performance setting.

10. Other materials as assigned by the instructor.

Senior Fall Board

1. Commercial Music:
   - Students should be prepared to perform 2 songs considered "commercial” or "popular music." Popular music genres may include but are not limited to the following:
     - Rhythm and Blues (modern or earlier generations)
     - Adult Contemporary
     - Rock and Roll
     - Contemporary Christian
     - Alternative Music
     - Funk
   Students should be able to demonstrate a combination of the following skill sets as assigned by the faculty-applied instructor:
     - The melody/lyrics of the song should be memorized
     - The melody should be performed in an appropriate style with appropriate phrasing
     - Knowledge of typical song introductions and ending may be required

2. Jazz Standards:
   - Students should be prepared to perform 5 songs from the Jazz Standard Repertoire in the following styles (tempos are at the discretion of the applied faculty instructor):
     - Swing
     - Bebop
     - Ballad
     - Latin
     - Blues
   Students should be able to demonstrate a combination of the following skill sets as assigned by the faculty-applied instructor:
     - The melody/lyrics of the song should be memorized
     - The melody should be performed in an appropriate style with appropriate phrasing
     - Basic chord structure and chord relationships should be memorized
• Utilization of patterns, scales, shapes, or specific ornamentation may be required at the discretion of the faculty applied instructor
• Knowledge of typical song introductions and ending may be required
• Knowledge of famous/appropriate recordings may be required

3. Basic Piano Skills:
   Students should be prepared to accompany themselves on at least one of the aforementioned jazz standards with the Root/block voicing, right and left hand together.

4. Students are required to accurately demonstrate an original melody or contra-fact from the Bebop era. Typical composers from the Bebop era include Charlie Parker, Bud Powell, or Dizzy Gillespie. Students may use either scat syllables or ‘vocalize’ as assigned by the applied faculty instructor.

5. Students should be prepared to perform an authentic performance of a solo transcribed by the student. Students are required to bring a recording and written copy of the transcription to the jury. Published transcriptions or transcriptions written by someone other than the student is not permitted.

6. Students will be expected to sight read a lead sheet with an accompanying rhythm section from a predetermined list of possible songs. The applied faculty instructor will provide the list with possible input by the Jazz Area Coordinator and/or other jazz faculty members.

7. Students will be expected to demonstrate imitation and variation of improvised lines by other members of the accompanying musicians.

8. Students will be expected to improvise with another member of the accompanying musicians that will include trading fours, twos, or other parameters designated by the applied faculty instructor.

9. Students should demonstrate no less than 3 possible ways of ending a song in a performance setting.

10. Other materials as assigned by the instructor.

*Senior Spring students are expected to perform the Senior Recital during the 8th semester of applied study.

**Students that continue to study applied jazz beyond the 7th semester are required to perform a jury for the panel; however, the requirements and expectations for the jury are at the strict discretion of the faculty-applied instructor and student.

***Vocalists continuing in applied jazz study will be expected to demonstrate the following:
   • Learn new material and songs the week prior to the jury
   • Present a comprehensive, well organize tune list and gig book for the panel. The panel will choose up to 3 songs from the book and require the student to perform them
   • Students will demonstrate a melody from the jazz repertoire from the Bebop era or beyond utilizing either scat vocabulary or ‘vocalize’.
   • Students should be prepared to perform an authentic performance of a solo transcribed by the student. Students are required to bring a recording and written copy of the transcription to the jury. Published transcriptions or transcriptions written by someone other than the student is not permitted.
   • Students will be expected to sight read a lead sheet with an accompanying rhythm section from a predetermined list of possible songs. The applied faculty instructor will provide the list with possible input by the Jazz Area Coordinator and/or other jazz faculty members.

Jazz Drumset Juries
Freshman Winter Board

1. Snare Drum Rudiments 1-13
2. Rudimental Snare Drum Solo
3. “Advanced Techniques for the Modern Drummer” independence study pages 4-8 and 18-22
4. Style Studies: Demonstrate the following styles (trading 4s and 8s)
   - Medium Swing (4/4 and 2 Beat)
   - Shuffle
   - Waltz
5. Introduction to Brushes—basic strokes and grooves

Freshman Spring Board

1. Snare Drum Rudiments 14-26
2. Major Scales up and down in all keys 2 octaves on Vibes or Piano
3. Ted Reed “Syncopation” pages 37 and 40 play rhythms with LH, RF
4. Style Studies: Demonstrate the following styles (trading 4s and 8s)
   - Medium Up Swing
   - Bossa Nova
5. Ed Soph’s Big Band Primer Pgs. 44-51, 57, 60, 61.

Sophomore Winter Board

1. Ted Reed Syncopation pages 37-40 eighth notes in LH, longer notes in RF
2. Snare Drum solo Wilcoxin or Delecluse.
3. On Vibes or Piano play up and down two octaves: Major, Dorian, Mixolydian, and Blues scales in all keys.
4. Style Studies: Demonstrate the following styles (trading 4s and 8s)
   Brushes all styles (ballad, swing, bossa, etc.)
5. Sight reading of charts on drum set.

Sophomore Spring Board

1. Further technical demonstration of independence technique using “Syncopation”, “Advanced Techniques for the Modern Drummer” or “The Art of Bop Drumming”.
2. On Vibes or Piano play up and down two octaves: (natural, harmonic, and melodic) minors, major, dorian, mixolydian, and blues scales in all keys.
3. On Vibes (memorized); Play melody and improvise on “Blue Bossa” and “Tenor Madness”.

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4. Style Studies: Demonstrate the following styles (trading 4s and 8s):
   - Samba
   - Fast Swing

5. From Soph's Big Band Primer, play pages 64, 65, 74, 75

**Junior Winter Board**

1. Further technical demonstration of independence technique using “Syncopation” and/or "The Art of Bop Drumming".

2. Styles Studies: Demonstrate the following styles (trading 4s and 8s)
   - Afro-Cuban (Salsa)
   - Partito Alto

3. Technique on vibes and piano: Outline in all keys: MA7, mi7, DOM7, dim7, and half diminished arpeggios.


5. Two tunes with soloing on vibes

**Junior Spring Board**

1. Style Studies:
   - Calypso
   - Reggae
   - Funk/Fusion/Pop

2. One drum-set transcription to be transcribed by the student and learned note-for-note including at least 32 bars of time keeping and 16 bars of soloing... any style.

3. Two tunes with soloing on vibes

4. Demonstrate essential technique on small percussion instruments i.e., tambourine, shaker, triangle

5. Sight reading big band charts

**Senior Board**

1. Style Studies: All styles previously studied including odd time signatures and free and Avant-guard styles.

2. One drum-set transcription as on Junior Spring Board.

3. Technique on vibes: play in all keys broken diatonic seventh chords

4. A prepared classical marimba, xylophone or vibe solo with or without piano accompaniment.

5. Sight read any style chart.
CCM Jazz Percussion Book List (required)
- 26 Essential Drum Rudiments
- "Modern Rudimental Swing Solos" by Charley Wilcoxen
- "Advanced Techniques for the Modern Drummer" by Jim Chapin
- "Syncopation" by Ted Reed
- "The Art of Bop Drumming" by John Riley
- "Big Band Primer" by Ed Soph

CCM Jazz Percussion Book List (resource list)
- "Douze Etudes" (12 Etudes) by Jacques Delecluse
- "Portraits in Rhythm" by Anthony Cirone
- "Stick Control" by George Lawrence Stone
- "Beyond Bop Drumming" by John Riley
- "Big Band Primer" by Ed Soph
- "New Orleans Jazz and Second Line Drumming" by H. Riley & Vidacovich
- "Afro-Cuban Rhythms for Drum Set" by Malabe, Weiner
- "The Essence of Afro-Cuban Perc. And Drum Set" by Ed Uribe
- "The Essence of Brazilian Perc. And Drum Set" by Ed Uribe
- "The New Breed" by Gary Chester
- "Modern School for Xylophone, Marimba, Vibraphone" by Morris Goldenberg
- "Modern Method for Tympani" by Saul Goodman

MUSA 396 - Junior Recital Syllabus

Students will learn the procedures for planning, organizing, and executing a professional recital in the jazz idiom. The recital must include no less than ½ hour of musical performance by the student. The junior recital is viewed as an "opening act" for a major jazz artist and should be carefully considered by the student as a pay per view event from the audience. Careful consideration by the student is to be made in advance of the junior recital semester regarding planning rehearsals, the recital hearing, and the recital performance.

Students will gain valuable experience from this course to be used as a preview for the capstone experience in the applied area.

Students will learn the difference between a normal commercial performance experience and a professional concert. Arrangements done at weekly "gigs" will not be permitted. Arrangements are to be under the direction of the student enrolled in the course. Arrangements clearly not thought through, or arrangements created primarily by someone else will not be permitted.

Students will learn proper formatting of music programs and will provide them at the recital hearing as well as at the recital.

Students will learn all aspects of preparation for a professional concert performance. Aspects include but are not limited to proper discourse from the stage, rehearsal preparation, musical direction, choosing appropriate music to showcase the student, choosing appropriate music for the flow of the performance, and stage appearance.

Students will schedule a recital hearing no less than one month ahead of the pre-scheduled recital date. No exceptions. It is imperative students realize how incredibly difficult it is to plan hearings, rehearsals, and recitals around the incredibly busy schedules of all members involved. Lack of preparation on a student’s part will not constitute an emergency on the part of the instructor.

Assessment
The grade for the course is pass/fail. 50% of the final grade consideration is earned upon successfully passing the recital hearing one month in advance to the recital, the remaining 50% of the final grade consideration is earned upon a successful recital. In other words, it is possible to pass the recital hearing and fail the course. The total points needed to pass the course are 329/450, which would result in a C. (C is the minimum letter grade considering “passing” in music core curriculum)

For point allotment please see below.

**Course Requirements**
The student will perform no less than 30 minutes of music in order to fulfill the requirements of the course.

The student will perform a minimum of 5 different musical performance pieces, compositions or arrangements. 5 different musical performance pieces means that a student may NOT double dip, in other words, the student may not count an original composition that is also a ballad as satisfying 2 categories. The student and applied faculty must indicate to the panel which piece is to be considered for which specific category. If a student wishes to perform a single composition with several movements, they may only do so with the permission of the instructor. Failure to seek permission from the instructor may result in a failing grade for either the recital hearing or the recital. A student is welcome to perform additional pieces outside of the scope of the required categories and will not be evaluated by the panel. Faculty-applied instructors should be involved in evaluating these pieces in preparation for the recital. The additional pieces will in no way affect the outcome of the assessment for the recital, however students are reminded they should maintain the highest possible standard of a professional recital.

The recital performance must contain all compositions or arrangements performed at the recital hearing.

Of the five performance pieces, the student must pick literature/pieces that represent the following skill sets:

1. **Original Jazz Composition – 90 points total.** 45 points awarded at the recital hearing; 45 points awarded at the recital. The original jazz composition must include a minimum of 2 instruments with the primary focus being melodic in nature. The jazz composition may not be simply a melody with a few rhythms and solo sections. The jazz composition requisite is an assessment of the student’s creative skills and artistic development as a musician. It is imperative that the student takes upmost care to demonstrate the highest possible level of creativity and attention to the jazz composition.

   Points will be awarded at the discretion of the panel according to the following criteria:

   1. **Melodic construct.**  
      - Melodies should be carefully constructed and demonstrate careful planning and organization.  
      - Arbitrary notes, illogical phrasing, or a general lack of consideration will be penalized.  
      - The panel recognizes that whether a melody is pleasing or not may be subjective. There are limitless examples of proper melodic formation in western tonal music that should lend an ample number of models for the student to consider as an acceptable melodic construct.

   2. **Use of arranging techniques:** In order to receive full credit, students must carefully arrange the composition. Points will be deducted for the following:
      - Failure to properly arrange and write out rhythm section parts.  
      - Rhythm section parts that are primarily slashes and chords.  
      - Overuse of unisons.  
      - If the solo section(s) are longer than the actual composition. (For example, the performance of a composition is 6 minutes, 4 of which are solos)

   Examples of arranging techniques may include but are not limited to:
• Changes in styles
• Time signature changes
• Vamps, introductions, out choruses, modifying solo sections, and other well planned and thought-out changes in the melodic presentation
• Counterpoint
• The use of tutti passages
• Modulations
• Backgrounds during solo sections

3. Form, structure, and how the piece is organized. (a simple melody and chords will only receive half of the allotted points. Some level of complexity is expected in order to receive 20 points for the piece)

II. Original Jazz Arranging in a small group setting (up to 9 performers. At least two of the performers primary role in the ensemble must be melodically focused) arrangements must be written and presented at the time of the recital hearing in order to receive credit for the arrangement. The original jazz arrangement may not be the same as the original jazz composition. (No double dipping) 90 points total. 45 points awarded at the recital hearing; 45 points awarded at the recital.

The original jazz arrangement must include a minimum of 2 instruments with the primary focus being melodic in nature. The jazz arrangement may not be simply a melody with a few rhythms and solo sections. The jazz arrangement requisite is an assessment of the student’s creative skills and artistic development as a musician. It is imperative that the student takes upmost care to demonstrate the highest possible level of creativity and attention to the jazz arrangement. Jazz arranging is one of the most important skill sets a professional musician in the jazz idiom and commercial music must possess. It is vital for a student to demonstrate the highest level of arranging skills to achieve the maximum points for this requirement.

Points will be awarded at the discretion of the panel according to the following criteria:
• Original arrangements written and organized by anyone, but the student will not be accepted and will result in 0 points allotted.
• If parts are incomplete or not properly rehearsed, the panel may offer 0 points and refuse to listen to the piece.
• Overuse of unisons, simple background figures, or any other method of simplicity or an arrangement not written for professional musicians will be graded by point deductions at the discretion of the panel. It is possible to receive 0 points for overtly simple arrangements not written for professional musicians.

Examples of arranging techniques may include but are not limited to:
• Changes in styles
• Time signature changes
• Vamps, introductions, out choruses, modifying solo sections, and other well planned and thought-out changes in the melodic presentation
• Counterpoint
• The use of tutti passages
• Modulations
• Backgrounds during solo sections

III. Jazz vocabulary and repertoire that represents early jazz/collective improvisation styles. Dixieland Revival (1940s vocabulary and literature is also acceptable) 90 points total. 45 points awarded at the recital hearing; 45 points awarded at the recital. The tune must be an approved “standard” of the Dixieland/early jazz era in order to receive any points. Failure to do so will result in 0 points awarded. Both the student and the faculty-Applied instructor should consider the repertoire and stylistic approaches. Where appropriate or available period instruments should be considered.
A short list of repertoire choices:

- Royal Garden Blues
- Ain't Misbehavin'
- Basin Street Blues
- Bourbon Street Parade
- I've Found a New Baby
- Riverboat Shuffle
- When You're Smilin'
- Muskrat Ramble
- Bill Bailey
- Down by the Riverside
- Bye Bye Blackbird
- Sweet Georgia Brown

**IV. Jazz vocabulary and repertoire that represents the Bebop era.** 90 points total. 45 points awarded at the recital hearing; 45 points awarded at the recital. Student composed contra facts are acceptable but will not count as the original composition! Failure to do so will result in a lowering of the points awarded by the panel and could result in 0 points awarded.

Bebop era music is not typically focused on arrangements. Most bebop era music follows a clear-cut process. 1) short intro, but not always, 2) presentation of the melody, sometimes repeated, 3) solos which may include trading with the drum set, 4) presentation of the melody, 5) outro, but not always. The primary focus of the assessment of the Bebop requisite is on the vocabulary, style, articulation and/or other elements associated with the era of Jazz. Failure to incorporate vocabulary including ii-V7-I patterns, enclosures, faster harmonic rhythm, and appropriate repertoire from the Bebop era will result in a lowering of the grade/points awarded at the discretion of the panel.

**V. A ballad performance as would be performed in a concert setting, not a dance setting.** (Often referred to as a 'jazz ballad') In order to receive full credit, the student must improvise over the ballad and must use jazz vocabulary that defines the harmony. Modal playing will not be accepted and will result in a lowering of the points awarded. 90 points total. 45 points awarded at the recital hearing; 45 points awarded at the recital.

**MUSA 496 - Senior Recital Syllabus**

Students will learn the procedures for planning, organizing, and executing a professional recital in the jazz idiom. The recital must include no less than 60 minutes of musical performance by the student. The senior recital is viewed as a full set by a jazz artist and should be carefully considered by the student as a pay per view event from the audience. Careful consideration by the student is to be made in advance of the senior recital semester regarding planning rehearsals, the recital hearing, and the recital performance.

Students will gain valuable experience from this course to be used for the capstone experience in the applied area.

Students will learn the difference between a normal commercial performance experience and a professional concert. Arrangements done at weekly “gigs” will not be permitted. Arrangements are to be under the direction of the student enrolled in the course. Arrangements clearly not thought through or created primarily by someone else will not be permitted.

Students will learn proper formatting of music programs and will provide them at the recital hearing as well as at the recital.
Students will learn all aspects of preparation for a professional concert performance. Aspects include but are not limited to proper discourse from the stage, rehearsal preparation, musical direction, choosing appropriate music to showcase the student, choosing appropriate music for the flow of the performance, and stage appearance.

Students will schedule a recital hearing no less than one month ahead of the pre-scheduled recital date. No exceptions. It is imperative students realize how incredibly difficult it is to plan hearings, rehearsals, and recitals around the incredibly busy schedules of all members involved. Lack of preparation on a student’s part will not dictate an emergency on the part of the instructor.

Assessment
The grade for the course is pass/fail. 50% of the final grade consideration is earned upon successfully passing the recital hearing one month in advance to the recital, the remaining 50% of the final grade consideration is earned upon a successful recital. In other words, it is possible to pass the recital hearing and fail the course. The total points needed to pass the course are 329/450, which would result in a C. (C is the minimum letter grade considering “passing” in music core curriculum)

FOR POINT ALLOTMENT PLEASE SEE BELOW.

Course Requirements
The student will perform no less than 60 minutes of music in order to fulfill the requirements of the course.

The student will perform a minimum of 5 different musical performance pieces, compositions or arrangements. 5 different musical performance pieces means that a student may NOT double dip, in other words, the student may not count an original composition that is also a contemporary as satisfying 2 categories. The student and applied faculty must indicate to the panel which piece is to be considered for which specific category. If a student wishes to perform a single composition with several movements, they may only do so with the permission of the instructor. Failure to seek permission from the instructor may result in a failing grade for either the recital hearing or the recital. A student is welcome to perform additional pieces outside of the scope of the required categories and will not be evaluated by the panel. Faculty-applied instructors should be involved in evaluating these pieces in preparation for the recital. The additional pieces will in no way affect the outcome of the assessment for the recital, however students are reminded they should maintain the highest possible standard of a professional recital.

The recital performance must contain all compositions or arrangements performed for the recital hearing.

Of the five performance pieces, the student must pick literature/pieces that represent the following skill sets:

I. Original Jazz Composition – 90 points total. 45 points awarded at the recital hearing; 45 points awarded at the recital. The original jazz composition must include a minimum of 2 instruments with the primary focus being melodic in nature. The jazz composition may not be simply a melody with a few rhythms and solo sections. The jazz composition requisite is an assessment of the student’s creative skills and artistic development as a musician. It is imperative that the student takes upmost care to demonstrate the highest possible level of creativity and attention to the jazz composition.

Points will be awarded at the discretion of the panel according to the following criteria:
1. Melodic construct.
   - Melodies should be carefully constructed and demonstrate careful planning and organization.
   - Arbitrary notes, illogical phrasing, or a general lack of consideration will be penalized.
   - The panel recognizes that whether a melody is pleasing or not may be subjective. There are limitless examples of proper melodic formation in western tonal music that should lend an ample number of models for the student to consider as an acceptable melodic construct.

2. Use of arranging techniques: In order to receive full credit, students must carefully arrange the composition.
   Points will be deducted for the following:
• Failure to properly arrange and write out rhythm section parts.
• Rhythm section parts that are primarily slashes and chords.
• Overuse of unisons.
• If the solo section(s) are longer than the actual composition. (For example, the performance of a composition is 6 minutes, 4 of which are solos)

Examples of arranging techniques may include but are not limited to:
• Changes in styles
• Time signature changes
• Vamps, introductions, out choruses, modifying solo sections, and other well planned and thought-out changes in the melodic presentation
• Counterpoint
• The use of tutti passages
• Modulations
• Backgrounds during solo sections

3. Form, structure, and how the piece is organized. (a simple melody and chords will only receive half of the allotted points. Some level of complexity is expected in order to receive 20 points for the piece)

II. Original Jazz Arranging in a small group setting (up to 9 performers. At least two of the performers primary role in the ensemble must be melodically focused) arrangements must be written and presented at the time of the recital hearing in order to receive credit for the arrangement. The original jazz arrangement may not be the same as the original jazz composition. (No double dipping) 90 points total. 45 points awarded at the recital hearing; 45 points awarded at the recital.

The original jazz arrangement must include a minimum of 2 instruments with the primary focus being melodic in nature. The jazz arrangement may not be simply a melody with a few rhythms and solo sections. The jazz arrangement requisite is an assessment of the student’s creative skills and artistic development as a musician. It is imperative that the student takes upmost care to demonstrate the highest possible level of creativity and attention to the jazz arrangement. Jazz arranging is one of the most important skill sets a professional musician in the jazz idiom and commercial music must possess. It is vital for a student to demonstrate the highest level of arranging skills to achieve the maximum points for this requirement.

Points will be awarded at the discretion of the panel according to the following criteria:
• Original arrangements written and organized by anyone, but the student will not be accepted and will result in 0 points allotted.
• If parts are incomplete or not properly rehearsed, the panel may offer 0 points and refuse to listen to the piece.
• Overuse of unisons, simple background figures, or any other method of simplicity or an arrangement not written for professional musicians will be graded by point deductions at the discretion of the panel. It is possible to receive 0 points for overtly simple arrangements not written for professional musicians.

Examples of arranging techniques may include but are not limited to:
• Changes in styles
• Time signature changes
• Vamps, introductions, out choruses, modifying solo sections, and other well planned and thought-out changes in the melodic presentation
• Counterpoint
• The use of tutti passages
• Modulations
• Backgrounds during solo sections
III. Jazz vocabulary and repertoire that represents contemporary jazz styles. 90 points total. 45 points awarded at the recital hearing; 45 points awarded at the recital. The tune must be an approved “standard” of the Contemporary jazz era in order to receive any points. Consult your applied lesson instructor for “standard repertoire” in the contemporary genres. Failure to do so will result in 0 points awarded.

The faculty realize that the word “contemporary” can mean many, many things to many people. Jazz Rock Fusion, popular music styles or songs, ‘smooth’ jazz, world music, modern jazz musicians’ music and approaches are all just a small portion of what one might consider as “contemporary.” The idea is for the student to perform something outside of what might be considered traditional jazz historical styles up to the Hard Bop era.

IV. Jazz vocabulary and repertoire that represents the Bebop era. 90 points total. 45 points awarded at the recital hearing; 45 points awarded at the recital. Student composed contra facts are acceptable but will not count as the original composition! Failure to do so will result in a lowering of the points awarded by the panel and could result in 0 points awarded.

Bebop era music is not typically focused on arrangements. Most bebop era music follows a clear-cut process. 1) short intro, but not always, 2) presentation of the melody, sometimes repeated, 3) solos which may include trading with the drum set, 4) presentation of the melody, 5) outro, but not always. The primary focus of the assessment of the Bebop requisite is on the vocabulary, style, articulation and/or other elements associated with the era of Jazz. Failure to incorporate vocabulary including ii-V7-I patterns, enclosures, faster harmonic rhythm, and appropriate repertoire from the Bebop era will result in a lowering of the grade/points awarded at the discretion of the panel.

V. A full length, jazz transcription on the major applied area. The transcription must be pre-approved by the applied lesson instructor. The transcription must be written out legibly and presented at the time of the hearing. The transcription cannot be less than 32 bars in length, were applicable, and must be the complete transcription where applicable. 90 points total. 45 points awarded at the recital hearing; 45 points awarded at the recital. Points will be deducted for lack of preparation, missed phrases and/or incomplete transcriptions.