



# Music Department Student Handbook

## Contents

Chapter 1 General Department Information.....	4
Mission Statement.....	4
Degrees.....	4
Degree Requirements & Course Descriptions.....	4
Credits for Music Courses.....	4
Suggested Course Rotation.....	5
Enrolling in Applied Lessons & Ensembles.....	6
Chapter 2 Applied Lessons.....	7
General Guidelines.....	7
Suggested Criteria for Grading Applied Lessons.....	7
Chapter 3 Requirements for All Students Enrolled in Music Courses.....	8
Recital & Jury Performance for Non-majors.....	8
Concert Attendance.....	8
Concert Performance & Attendance Etiquette.....	8
Concert & Recital Recording Access.....	8
Chapter 4 Music Majors & Minors – General Requirements.....	9
Requirements for All Students Receiving Music Scholarships.....	9
Applied Lesson/Jury/Recital Requirements for Music Majors.....	9
Ensemble Requirements for Music Majors.....	9
Concert Attendance for Majors & Lower Division Theory Students.....	10
Piano Proficiency Requirements for Majors.....	10
Audition for Entering Upper Division Applied Lessons.....	10
On-Going Assessment for Music Majors and Minors.....	10
Credit for Music Courses Taken at Other Institutions.....	11
Chapter 5 Music Majors – Recital Guidelines.....	12
Non-Degree Recital Requirements for Majors.....	12
Degree Recital Requirements for Majors.....	12
MUSC 325 (Junior Recital) & MSC 425 (Senior Recital) Additional Requirements.....	13
Chapter 6 Music Majors – General Studies Concentration.....	16
Final Thesis Paper.....	16
Topic Selection, Proposal and Approval.....	16
Thesis Format.....	16

---

Thesis Submittal.....	16
Thesis Advisor .....	17
Additional Student Responsibilities.....	17
Library Submittal.....	17
Recommended Timeline.....	17
Suggested Thesis Topic Advisors with Areas of Specialty .....	17
Oral Comprehensive Exam .....	18
General Information .....	18
Exam Part I- Thesis Presentation .....	18
Exam Part II – Review of Music Coursework .....	18
Chapter 7 Health & Safety Resources for Musicians.....	19
Diagnosis & Treatment .....	19
Protecting Hearing Health .....	20
Protecting Vocal Health .....	21
Protecting Musculoskeletal Health.....	21
Chapter 8 A Guide to Writing Concert Program Notes .....	24
The Aim – Informing the Audience.....	24
External Elements .....	24
Preparing & Presenting the Notes.....	25
Chapter 9 Suggested Repertoire for Applied Lessons .....	29
Suggested Guidelines for Applied Piano.....	29
Suggested Guidelines for Applied Organ .....	29
Suggested Guidelines for Applied Voice.....	30
Suggested Guidelines for Applied Guitar.....	31
Suggested Guidelines for Applied Strings.....	32
Suggested Guidelines for Applied Flute.....	33
Suggesting Guidelines for Applied Oboe .....	34
Suggested Guidelines for Applied Clarinet .....	36
Suggested Guidelines for Applied Saxophone.....	39
Suggested Guidelines for Applied Bassoon .....	41
Suggested Guidelines for Applied Trumpet.....	42
Suggested Guidelines for Applied Horn.....	43
Suggested Guidelines for Applied Low Brass: Trombone.....	44

Suggested Guidelines for Applied Low Brass: Tuba.....49

Suggested Guidelines for Applied Percussion .....51

## Chapter 1 General Department Information

### Mission Statement

The Mission of the Gonzaga University Music Department is to:

Prepare music majors for successful careers in the professional fields of education, performance, and composition through excellence in academic, research and performance experiences.

Cultivate artistic expression and aesthetic appreciation among minors, non-majors and the Gonzaga community through performances, academic courses and individual study.

Enrich the Spokane community and the broader Inland Northwest through performances that exemplify musical excellence and innovation.

Serve a resource for musical excellence and development for educators, students and music professionals of the Inland Northwest.

### Degrees

The Music Department offers the degrees of Bachelor of Arts in Music and Bachelor of Arts in Music Education, as well as minors in music, and conducting.

The Bachelor of Arts in Music has concentrations in Performance, Composition, Jazz, Sacred Music, and General Studies in Music.

The Bachelor of Arts in Music Education certifies the graduate to teach music in the elementary and secondary schools in the state of Washington and 47 reciprocating states. Students majoring in music education must elect to take one of the following tracks: instrumental/general or choral/general.

### Degree Requirements & Course Descriptions

For a complete listing of required music courses for majors and minors, please visit

<http://www.gonzaga.edu/Academics/Colleges-and-Schools/College-of-Arts-and-Sciences/About-CAS/degree-worksheets.asp>

For music course descriptions, please visit <http://www.gonzaga.edu/catalogues/15-16-catalogue/undergraduate/college-of-arts-and-sciences/music.asp>

### Credits for Music Courses

Gonzaga University, like most institutions of higher education in the United States, has adopted a variant of the traditional “Carnegie Unit” as a measure of academic credit. This unit is known in the University by the familiar term, “semester credit”, and is the primary academic measure by which degree progress is gauged. It is recognized that such a unit measures only a part, albeit a major part, of a composite learning experience, based upon formally structured and informal interactions among faculty and students.

In general, music courses follow the credit hour standard adopted by the University: one semester hour of credit is given for one period of lecture (50 minutes) plus two hours of student preparation each week for 15 weeks per semester.

Musical ensembles are regarded as laboratory courses: one semester credit given for a minimum of two 50 minute periods of supervised rehearsal time per week, in addition to the required performances each semester.

One credit of applied lessons requires a 30-minute one-on-one session with the instructor and two credits equals an hour of instruction. All upper division applied lessons are 2 credits.

In order to earn credit during a summer session, students must attend approximately the same number of class hours, make the same amount of preparation, and master the same amount of material as they would to earn one credit during the regular semester.

There are several music courses required by music majors that carry 0 (zero) credit. The successful completion of each of these courses indicates a certain measure of proficiency or an accumulation of knowledge/body of work attained. They are designed as assessment “mileposts” for students as they progress toward completion of their music major. The number of 0 (zero) credit courses required of any particular student depends on the chosen music major concentration.

MUSC 241 Upper Division Applied Exam  
 MUSC 325 Junior Recital  
 MUSC 332 Choral Conducting Lab  
 MUSC 333 Instrumental Conducting Lab  
 MUSC 425 Senior Recital  
 MUSC 426 Composition Senior Portfolio  
 MUSC 491 Thesis/Oral Comprehensive Exam  
 MUSC 499 Senior Thesis

The number of credits which each music course carries is provided in the course description. Courses are listed in numerical order within the department. Credit information for individual course, including any variation from the standard above, is indicated in the course syllabus made available to students at the beginning of each semester.

### Suggested Course Rotation

Several Upper Division Music Theory courses and Music Education course are offered on the following rotation. Please plan accordingly. This rotation is subject to change. Music and Music Education majors should clarify and confirm with their music advisor during academic advising sessions to stay updated.

#### Fall Even Years

MUSC 453(L) General Music Education Methods and Field Experience II  
 MUSC 135 String Techniques  
 MUSC 137 Vocal Techniques (Substitute with MUSC Vocal Pedagogy)

#### Fall Odd Years

MUSC 454 Music Education Methods and EDTE 454L Field Experience III  
 MUSC 134 Woodwind Techniques  
 MUSC Vocal Diction I

#### Spring Even Years

MUSC 136 Percussion Techniques

MUSC Vocal Diction II

Spring Odd Years

MUSC 452(L) Classroom Management and Assessment and Field Experience I

MUSC 133 Brass Techniques

MUSC 139 World Music Methods

[Enrolling in Applied Lessons & Ensembles](#)

The instrumental and vocal ensembles are open through audition to all students regardless of major. Individual applied lessons are also available in voice, piano, organ, guitar, woodwinds, strings, brass and percussion.

## Chapter 2 Applied Lessons

### General Guidelines

- Students are required to attend regularly scheduled lessons and studio classes
- Students must be on time for their lesson (Instructor will wait 10 minutes)
- Students must notify the instructor if a lesson will be missed
- Unexcused absences will not be made up and could affect the student grade
- Missed lessons due to teacher absence will be made up
- Lessons are one half hour in length per credit, 12 lessons per semester
- Lessons that are two credits (one full hour in length) require a double lab fee
- No lessons other than make-up lessons will be given during final exam week
- Applied lessons begin during the second week of each semester
- Students may take lower division applied lessons (MUSC 131) for as many semesters as they wish regardless of their facility on their instrument
- Upper division applied lessons (MUSC 331) are generally reserved for Music majors with a performance or jazz concentration or Music Education majors and an audition is required to enroll
- All music majors must complete a jury (performance evaluation) at the end of each semester in which they are enrolled in applied lessons.
- Juries are optional for all non-music majors including minors but may be required at the discretion of the applied instructor.

### Suggested Criteria for Grading Applied Lessons

The following guidelines have been recommended to faculty for grading purposes:

**A:** The student displays work of considerable quality and/or quantity. Material beyond the required level is accomplished. Attendance and attitude are excellent.

**B:** The student is a competent worker. The required material is completed with considerable quality. Attendance and attitude are excellent.

**C:** The student has the ability to sing and/or play well but does not perform to full potential. Attendance and/or attitude is disruptive to learning.

**D:** The student tries but is barely able to accomplish the minimum required material. Excessive attendance and/or attitude problems exist.

**F/No Credit:** (included in grade point average) No work is accomplished. Excessive attendance and/or attitude problems exist.

**W/Withdrawl:** (not included in grade point average) Student has never attended nor has legitimate reason to drop a course.



## Chapter 3 Requirements for All Students Enrolled in Music Courses

### Recital & Jury Performance for Non-Majors

Applied instructors have the discretion to require any of their students, including minors and non-majors, to perform on a jury, studio recital or student recital as a graded requirement for their applied course.

### Concert Attendance

Students are required to attend a minimum total of three live performances per semester while they are enrolled in any music course that fulfills Gonzaga's Core Fine Arts requirement.

The individual instructor may specify additional concert attendance and specify the type of performance required or any assignments required that are connected with the performance. Any student enrolled in more than one music course for the semester would only have to attend the largest minimum number required for any course taken that semester.

### Concert Performance & Attendance Etiquette

When attending a recital or concert, please consider the following courtesies:

1. Arrive at the event on time, otherwise wait to be seated by an usher. Do not enter a performance space during the performance of a piece.
2. Leave only if absolutely necessary and then only after a piece is completed.
3. Do not talk during a concert. Have cough drops ready to use to prevent unnecessary noise.
4. Do not bring food or drink.
5. Do not sleep or study during a concert.
6. Acknowledge the performance with an appropriate applause after a completed piece. Do not applaud in between movements of a piece.

### Concert & Recital Recording Access

The Music Department records student performances primarily for instructional purposes to be used by instructors with their students. The recordings are unedited. Students participating in concerts and recitals may request a copy of the audio and/or visual recording of their performance through the Music Department administrative office.

Other University offices may also record selected Music Department performance events each year which are not necessarily provided to the Music Department.

## Chapter 4 Music Majors & Minors – General Requirements

### Requirements for All Students Receiving Music Scholarships

In order to be granted a music scholarship, each semester a student must fulfill the obligations agreed upon in their initial Scholarship Award Letter. If a student does not fulfill the obligation, their award will be re-evaluated and may be terminated. In order to have their award reinstated, the student will need to reapply for the scholarship.

#### Music Scholarships

In order to receive a Music Scholarship, the student must be registered in the appropriate applied lesson and ensemble as outlined in the Scholarship Award Letter. The appropriate ensemble director reserves the right to revise the Scholarship Award Letter. If a student discontinues their commitment(s) as outlined in the Scholarship Award Letter, their award will be re-evaluated and a new Scholarship Award Letter will be written or the scholarship will be voided. If a student receiving a Music Scholarship takes a semester abroad, their award will be suspended for that semester and then re-instated once they return to the Gonzaga Spokane campus.

If the student registers for the required applied lesson and/or ensemble late, it is their responsibility to contact the Music Dept Program Assistant after registration to inform them of the updated status. If they don't share their updated late registration status with the Program Assistant, their scholarship funds will remain frozen.

### Applied Lesson/Jury/Recital Requirements for Music Majors

Majors, regardless of degree concentration, must participate in a jury (performance evaluation) and perform a student recital every semester they are enrolled in applied lessons.

Music majors perform at least one work per semester on a student recital (for example; voice area recitals, flute studio recitals, guitar night, string studio recitals) every semester they are enrolled except during the semester of their junior and senior recitals. Music selections should be submitted to the Music Department administrative office at least 2 weeks in advance.

No student without four student recital performances may enroll for 300 level applied lessons.

Applied Jazz Lessons including Applied Jazz Improvisation will not fulfill the applied lessons credit requirement for Music majors, except for those required for the jazz concentration.

### Ensemble Requirements for Music Majors

Every music major must participate in one of the major ensembles every semester during which the student is declared as a music major except for the student teaching semester for music education majors. The ensembles which normally fulfill this requirement are as follows:

MUSC 140 Concert Choir  
 MUSC 147 Symphony Orchestra  
 MUSC 146 Wind Ensemble

MUSC 152 Jazz Ensemble

With permission, other ensembles may fulfill the requirement depending on the course of study for a particular student including the following:

MUSC 143 Chamber Singers

MUSC 144 Glee Club

MUSC 145 Discantus Treble Choir

MUSC 149 Jazz Combo

MUSC 150 Guitar Ensemble

MUSC 151 Wind Symphony

### Concert Attendance for Majors & Lower Division Theory Students

Students are required to attend a total of six concerts or recitals per semester while they are enrolled in music theory or music history courses (MUSC 161, 162, 261, 262, 391,392). Attendance will be monitored by the instructors.

### Piano Proficiency Requirements for Majors

All incoming freshman Music majors will be placed into the Piano Proficiency course (MUSC 130). A passing grade is required to meet the piano proficiency requirement and to be admitted into upper division coursework.

### Audition for Entering Upper Division Applied Lessons

An audition is required to enroll in upper division applied lessons (MUSC 331). These courses are generally reserved for Music majors with a performance concentration or Music Education majors.

1. Standardized Technique Requirements for Instrumentalists (Suggested Tempo: Eighth note rhythm, quarter note=200bpm)
  1. All major scales, 2 octaves
  2. All minor scales (natural, harmonic, melodic), 2 octaves
  3. All major triad arpeggios, 2 octaves
  4. All minor triad arpeggios, 2 octaves
  5. All augmented triad arpeggios, 2 octaves
  6. All major 7<sup>th</sup> arpeggios, 2 octaves
  7. All dominant 7<sup>th</sup> arpeggios, 2 octaves
  8. All minor 7<sup>th</sup> arpeggios, 2 octaves
  9. All diminished 7<sup>th</sup> arpeggios, 2 octaves
  
2. Prepared Pieces
  1. Prepared pieces will help assess the musicality of the student. Complete pieces or sections of a larger work lasting approximately 5 minutes are suggested.

### On-Going Assessment for Music Majors and Minors

1. Embedded Assessment Assignments
  1. End of Music Theory II (includes majors and minors)
  2. End of Music Theory IV
  3. End of Music History Sequence
2. 4. End of Conducting I
3. Means of Evaluating the Assessment

The embedded assessment assignments will be part of the overall grade for the course in which

it is administered. The scoring rubric would take into account the level and detail of self-reflection and the clarity of the presentation.

The embedded assessment assignments could be due during the last week of classes. After an instructor review (and perhaps a second reader), the assignments would be returned to the students during the scheduled two-hour final exam period with the intention of oral feedback and discussion.

### Credit for Music Courses Taken at Other Institutions

The Music Department requires that any transfer student complete a minimum of ten department credits at the 300-400 level as well as complete a senior project (thesis, senior recital, senior composition portfolio or student teaching experience) while enrolled in the University.

Transfer students are placed by the faculty at the appropriate level of applied lesson instruction (Music 131 or 331) by audition regardless of the number of applied credits completed at other institutions.

The applied faculty and department chair will determine if a student who has completed a junior recital or similar project (thesis, portfolio, student teaching) at another institution has met a sufficient standard for this department. If not, the student will be required to compete the junior recital requirement while enrolled at the University.

Transfer students must complete the Music Department's piano proficiency requirement before graduation.

The Department policy for online courses is the same as that for all other courses.

## Chapter 5 Music Majors – Recital Guidelines

The term **Non-Degree Recital** refers to recitals such as those held toward the end of each semester open to non-majors and non-minors as well as to majors and minors.

The term **Degree Recital** refers to MUSC 325 (also known as half-recital and Junior Recital) and MUSC 425 (also known as full recital and Senior Recital).

### Non-Degree Recital Requirements for Majors

1. Majors, regardless of degree concentration, must participate in a performance evaluation (jury) and perform on a student recital every semester they are enrolled in applied lessons except for majors with a performance concentration or Music Education majors during the semester of their junior or senior recital or Music Education majors during their student teaching semester.
2. No student without four student recital performances may enroll for 300-level applied lessons.
3. Studio recitals or solo performances outside of the University will not be counted toward this requirement.
4. Non-Degree Recitals may be of any length approved by faculty. For guidelines, please see Degree Recital Requirements.

### Degree Recital Requirements for Majors

1. Performance concentration students must perform both the MUSC 325 and the MUSC 425 Recitals.
2. Music education majors must perform the MUSC 325 Recital.
3. Recital Length
  - a. Half-recitals are to be 30 minutes in length. This will require approximately 25 minutes of applied teacher approved music.
  - b. Full recitals are to be 60 minutes in length. This will require approximately 50 minutes of music.
4. Required Enrollment
  - a. Students must be enrolled in applied lessons (MUSC 331) and MUSC 325 or 425 during the semester they perform their Degree Recitals.
5. Recital Content
  - a. The recital repertoire must be drawn predominantly from the classical repertoire.
  - b. The repertoire must demonstrate a mastery of various periods, genres and languages.
  - c. At the instructor's discretion, one or two selections of a lighter nature may be included.
6. Recital Scheduling
  - a. Students should complete the Recital Request Form and follow all the directions contained in that document.
7. Pre-Recital Jury
  - a. Students must arrange a Pre-Recital Jury at least four weeks in advance of their recital date.
  - b. Two full-time faculty and the applied lesson instructor will comprise the committee which will make the final decision on whether the student is prepared to perform the recital.
  - c. Vocal students should include the full time Vocal faculty while instrumental students should include the full time faculty in their area, i.e. strings, brass.
  - d. Piano and vocal students should perform from memory. String students should perform works from memory as appropriate.

- e. Students must submit a complete program of the repertoire they will perform in their recital to the faculty committee during the pre-recital jury, including program notes.
- f. The Pre-Recital Jury will determine the final grade for the Degree Recital. A student may redo their Pre-Recital Jury for a higher grade but then the re-audition grade becomes the official final grade. A student may not choose the higher of the audition grades.
- g. If the faculty committee determines that the student is not prepared to perform the recital, the student will need to reschedule the recital date and re-audition before the faculty at least 30 days prior to the rescheduled recital date.

### MUSC 325 (Junior Recital) & MSC 425 (Senior Recital) Additional Requirements

MUSC 325 is an opportunity for all music and music education majors to synthesize three key components of their music education:

- Performance
- Music History

MUSC 325 students are responsible for the following:

1. Provide a concise written historical background on the composer and setting for each piece on the program.
2. Edit written historical background information to use as program liner notes and form the basis for a brief oral introduction by the student for each piece during the recital.

The analysis and historical notes would be completed by the Pre-Recital Jury date.

#### Use of Additional Performers

With faculty approval, it is acceptable for students to include works that require additional performers, either vocalists or instrumentalists, provided the following conditions are met:

1. The recitalist must perform one of the principal parts
2. Other performers must be willing to dedicate the time necessary to ensure a successful recital, including lessons, rehearsals, recital audition, preliminary performance and dress rehearsal.
3. Other performers must meet an acceptable level of performance to be determined by the faculty committee at the Pre-Recital Jury.

#### Use of Paid Accompanist

The standard pay rate per accompanist is: \$35.00 per hour for a one hour preview and 2 hour dress rehearsal plus \$50.00 for a half-recital (MUSC 325) or \$100.00 for a full recital (MUSC 425).

Thus, it can be assumed that the total payment would be as follows:

- MUSC 325 - \$150.00 for preview, dress rehearsal, performance
- MUSC 425 - \$200.00 for preview, dress rehearsal, performance

If additional rehearsal time with a paid accompanist is desired, the standard rate is as follows:

\$30.00/hour with the assumption that a half-recital requires an additional four hours of rehearsal time for a maximum of eight hours. A full recital is still at \$30.00/hour with the assumption of five-ten hours of additional rehearsal.

Students are expected to negotiate and contract paid accompanist for their recitals. Faculty can be asked for advice but the contract and payment is between the student and the accompanist.

### Program & Poster Preparation

Students are responsible for providing a written program for their recital audition. Vocalists must include translations in their programs while instrumentalists must include a program note for each piece. (See Chapter 8 for suggestions on creating program notes.)

Students should work with the music office to make arrangements for publicity and to arrange for recording of the recital at least three weeks prior to the recital date.

All posters and programs require the final approval of the Department Chair.

### Degree Recital Checklist

#### 3 Months Prior to Desired Recital Date

1. Consult and coordinate with applied instructor, accompanist and any additional performers.
2. Schedule the dates/times of the recital, recital dress rehearsal, and pre-recital jury with the music department office.
  - a. In addition to a preferred recital date and two potential dress rehearsal dates, be sure to prepare two backup recital dates with two potential dress rehearsal dates each.

#### 6 Weeks Prior to Recital Date

1. Begin creating program and writing program notes.

#### 4 Weeks Prior to Recital Date (the 'Pre-Recital Jury')

1. Bring a draft copy of the program for each faculty member present at the pre-recital jury. (Do students need to bring a copy of the assessment form for their jury committee members?)
2. Perform the program's repertoire.
3. Based on faculty approval/edits of program, create a final version of the program and create a poster for the recital.

#### 2-3 Weeks Prior to Recital Date

1. Submit the final program and poster to your Area Director for approval.
2. Once approved, submit final program and poster to the music office for printing and archiving. Posters must be 8.5"x11" in size.

#### 1-2 Weeks Prior to Recital Date

1. Participate in the recital dress rehearsal.

\*Other Recital deadlines and restrictions

1. The deadline for requesting a Spring student recital is November 1st of the prior term.
2. The deadline for requesting a Fall student recital is April 1st of the prior term.
3. Student recitals cannot be scheduled during the last 3 weeks of classes in a semester, nor Reading/Study Days, nor Finals Week.



## Chapter 6 Music Majors – General Studies Concentration

The completion of a final thesis paper and oral comprehensive exam is required for all music majors with a General Studies Concentration.

### Final Thesis Paper

#### Topic Selection, Proposal and Approval

The topic should be selected after adequate research to determine the following:

1. Sufficient material exists on the topic
2. Topic has not been exhausted
3. Topic is manageable
4. The topic proposal must be submitted to the full faculty for approval. It must contain the following information:
  - a. Student name
  - b. Thesis advisor
  - c. Proposed thesis title
  - d. Description of the problem, that is, what is lacking in the research to warrant the thesis. The description should include references to works that address related topics and show how these works fail to address the subject of the proposed thesis.
  - e. Description of the procedure that will be used to address the problem. The description should include references to source that will be used and a bibliography that demonstrates the student's knowledge of current research on the topic.
  - f. Conclusion that includes the intended outcome of the thesis, that is, what will be added to the corpus of knowledge regarding the topic and subject matter as well as the value of the thesis as in impetus for further research.
  - g. Signatures of the student and thesis advisor.

Ideally, the format of the final thesis paper will follow that of the proposal, so it is very important for the proposal and the methodology to be clearly defined and articulated. The faculty will either approve the proposal or return it with recommended changes or deny it within 14 days of submittal.

### Thesis Format

The thesis should be long enough to address the topic adequately. This is generally around 20 pages. The Turabian or APA Style Book, in its latest revision, must be followed.

### Thesis Submittal

The final copy and two copies of a separate one-page abstract must be submitted to the committee no later than one month prior to the end of classes.

The final copy must be bound in the following order:

1. Blank page
2. Title page, including thesis advisor signature
3. Abstract page
4. Table of contents
5. Body of the thesis

6. Bibliography
7. Two blank pages

### Thesis Advisor

The thesis advisor guides the student through the process outlined herein and offers counsel to the student including a review of the rough draft(s) to ensure the quality of the final paper. The signature of the thesis advisor on the final copy signifies that the thesis meets the Department standard.

### Additional Student Responsibilities

It is expected that the student will conduct original research and writing. Timely submittal of all work and arrangement of sufficient meetings with thesis advisor to obtain adequate counsel and review of rough draft(s).

### Library Submittal

At the recommendation of the thesis advisor and approval of full music faculty based on excellence of research, argument and writing style, a thesis may be submitted to the library for inclusion in the collection.

### Recommended Timeline

September 1 – secure a thesis advisor and arrange regular meeting times

October 15 – submit thesis proposal

March 15-submit a rough draft

April 15-submit final copy

### Suggested Thesis Topic Advisors with Areas of Specialty

#### Kevin Hekmatpanah, DMA

Instrumental music from the Baroque to the present

#### Meg Stohlmann, DMA

Choral repertoire

Choral pedagogy

Conducting

The works and lives of all major choral composers

#### Robert Spittal, DMA

Subjects related to theory, particularly analysis, regardless of media (voice, piano, chamber, ensemble, world music, etc.)

Instrumental ensemble repertoire (orchestra, wind ensemble or chamber music)

20<sup>th</sup> century music

Jazz

American music

Topics related to music in popular culture

Conducting

#### Peter Hamlin, Ph.D.

Music education

Woodwind performance, pedagogy and music  
Composers and history of wind ensemble and band music  
World Music and ethnomusicology

### Oral Comprehensive Exam

Prerequisite: The student must have submitted the final thesis paper before being assessed in the oral comprehensive exam.

#### General Information

1. The oral comprehensive exam is a 0 (zero) hour credit exam and is graded on a Pass/Fail basis.
2. A faculty committee consisting of the thesis advisor and two additional full time faculty members will confer to determine the material to be assessed by the oral comprehensive exam.
3. The semester prior to taking the exam, the student is expected to meet with the thesis advisor to discuss the material to be covered on the exam.
4. The student is expected to schedule a time for the exam in conjunction with the faculty committee.
5. The student will provide a copy of the thesis to each faculty member on the exam committee.
6. The exam should not exceed two hours.

#### Exam Part I- Thesis Presentation

The student will present an overview of the thesis topic, research methodology and discuss the relevance of the thesis to her/his course of study in the music curriculum.

The student should be prepared to answer questions related to the thesis topic, research methodology and relevance of the thesis.

#### Exam Part II – Review of Music Coursework

The student should be prepared to discuss the material determined by the faculty exam committee that was communicated to the student in the semester prior to the taking of the exam. There are usually 10 topics for discussion including but not limited to music theory, music history, counterpoint, conducting, orchestration, the student's performances and applied lesson studies. The student's particular history of course work will be considered.

## Chapter 7 Health & Safety Resources for Musicians

In recent years the number and extent of performance injuries to musicians has emerged as a major concern. Musicians at all levels need to be aware of resources for dealing with these issues. This chapter includes resources which students are encouraged to use to prevent and/or address injury caused by music performance.

The Department offers this information in an advisory nature. In no way is this section in the handbook expected to substitute for professional, medical judgments.

In addition, the Department offers this information in an introductory, generalized nature and in no way is this section in the Student Handbook expected to be comprehensive or particular to a student or instrument. Students are encouraged to continue research and study to maximize personal health as a musician.

The Music Department takes an active role in the education of student musicians concerning health issues associated with musical practice and performance. The Department also strives to ensure that instruction and practice spaces are safe environments for both students and instructors.

If a student believes that s/he has an injury associated with musical practice and/or performance, please communicate it with the applied instructor immediately. Students who are concerned with hearing health should talk with ensemble and/or applied faculty. Students are always encouraged to discuss their health concerns with the GU Student Health Center.

### Diagnosis & Treatment

The Student Health Center provides medical treatment for illness and minor injuries, health education and promotes physical and mental health. A referral service is also provided. The Student Health Center is open weekdays during the academic year except for holidays. The medical and health education staff are available for confidential treatment and consultation. All registered students are eligible for service. An accident/injury plan is in effect for all enrolled students. Additional insurance coverage is offered as well.

GU Student Health & Counseling Center

704 East Sharp

509-313-4052 or 509-313-4054

<http://www.gonzaga.edu/Student-Development/Health-Center/default.asp>

GU Student Wellness Resource

1111 North Cincinnati (a.k.a. Yellow House)

509-313-5921

<http://www.gonzaga.edu/Student-Development/CCP/WPE/default.asp>

Additional Student Insurance Plan: <https://www.gonzaga.edu/student-life/Health-Center/Gonzaga%20Accident%20Insurance%208%205%202015%20for%20website1.pdf>

Accident/Injury Report Form: <https://www.gonzaga.edu/Campus-resources/offices-and-services-a-z/Human-Resources/Files/Accident-Injury-Occupational-Illness-Report-706.pdf>

## Protecting Hearing Health

Hearing health is essential to lifelong success as a musician. Hearing may be permanently damaged by loud sounds, including music. Technically, this is called Noise-Induced Hearing Loss (NIHL) and is a constant consideration for musicians. NIHL is generally preventable through avoidance of prolonged exposure to loud sounds including frequency, duration and intensity/volume. The closer a person is to the source of the loud sound, the greater the risk of damage to hearing mechanisms.

Sounds over 85dB (typical vacuum cleaner) in intensity/volume pose the greatest risk to hearing. Risk of hearing loss is based on a combination of sound or loudness intensity and duration.

Recommended maximum daily exposed times (NIOSH) to sounds at or above 85dB are as follows:

- 85dB (vacuum cleaner, MP3 player at 1/3 volume) – 8 hours
- 90dB (blender, hair dryer) – 2 hours
- 94dB (MP3 player at ½ volume) – 1 hour
- 100dB (MP3 player at full volume, lawnmower) – 15 minutes
- 110dB (rock concert, power tools) – 2 minutes
- 120dB (jet plane at take-off) – 0; without ear protection the damage to hearing is immediate

Certain behaviors such as controlling volume levels in practice and rehearsal, avoiding noisy environments, lowering the volume, removing ear buds, using ear protection, etc. can reduce risk of hearing loss.

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

It is important to follow basic hearing health guidelines. It is also important to study this issue and learn more. If you are concerned about your personal hearing health, talk with a medical professional.

If you are concerned about your hearing health in relationship to your program of study, consult the appropriate contact person at your institution.

This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA). For more information, see the other NASM-PAMA hearing health documents, located on the NASM Web site at the URL link:

[http://nasm.arts-accredit.org/index.jsp?page=NASM-PAMA\\_Hearing\\_Health](http://nasm.arts-accredit.org/index.jsp?page=NASM-PAMA_Hearing_Health)

For more information on hearing health for musicians, please see the following online resources:

<http://www.audiologyonline.com/files/content/00900/00926/chasin-january-2008-audiologyonline-sixmusicianfactsheets.pdf>

<http://www.audiologyonline.com/files/content/00900/00926/chasin-january-2008-audiologyonline-instrumentdamagechart.pdf>

<http://www.audiologyonline.com/files/content/00900/00926/chasin-january-2008-audiologyonline-loudnesscommonsounds.pdf>

## Protecting Vocal Health

Vocal health is important for all musicians and essential to lifelong success for singers. Understanding basic care of the voice is essential for musicians who speak, sing, and rehearse or teach others.

Practicing, rehearsing, and performing music is physically demanding. Musicians are susceptible to numerous vocal disorders. Many vocal disorders and conditions are preventable and/or treatable. Sufficient warm-up time is important.

Begin warming up mid-range, and then slowly work outward to vocal pitch extremes. Good posture, adequate breath support, and correct physical technique are essential. Regular breaks during practice and rehearsal are vital in order to prevent undue physical or vocal stress and strain.

It is important to set a reasonable limit on the amount of time that you will practice in a day. Avoid sudden increases in practice times. Know your voice and its limits, and avoid overdoing it or misusing it. Maintain healthy habits. Safeguard your physical and mental health.

Drink plenty of water in order to keep your vocal folds adequately lubricated. Limit your use of alcohol, and avoid smoking.

Day-to-day decisions can impact your vocal health, both now and in the future. Since vocal strain and a myriad of other injuries can occur in and out of school, you also need to learn more and take care of your own vocal health on a daily basis. Avoid shouting, screaming, or other strenuous vocal use.

If you are concerned about your personal vocal health, talk with a medical professional.

If you are concerned about your vocal health in relationship to your program of study, consult the appropriate contact person at your institution.

This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA).

For an overview of the anatomy and physiology of the voice including a comprehensive discussion of voice disorders and resources please see the following links: [http://nasm.arts-accredit.org/site/docs/PAMA-NASM\\_Advisories/6a\\_NASM\\_PAMA\\_NMH-Student\\_Information\\_Sheet-Standard%20Vocal\\_June%202014.pdf](http://nasm.arts-accredit.org/site/docs/PAMA-NASM_Advisories/6a_NASM_PAMA_NMH-Student_Information_Sheet-Standard%20Vocal_June%202014.pdf)

Mini relaxation techniques: <http://www.thebody.com/content/art6901.html>

Optimal breathing: [http://www.vocalist.org.uk/breathing\\_exercises.html](http://www.vocalist.org.uk/breathing_exercises.html)

Healthy vocal practices: <http://www.entnet.org/content/keeping-your-voice-healthy>

## Protecting Musculoskeletal Health

Neuromusculoskeletal health is essential to your lifelong success as a musician. Practicing and performing music is physically demanding. Musicians are susceptible to numerous neuromusculoskeletal disorders.

Some musculoskeletal disorders are related to behavior; others are genetic; still others are the result of trauma or injury. Some genetic conditions can increase a person's risk of developing certain behavior-related neuromusculoskeletal disorders.

Many neuromusculoskeletal disorders and conditions are preventable and/or treatable. Sufficient physical and musical warm-up time is important. Good posture and correct physical technique are essential.

Regular breaks during practice and rehearsal are vital in order to prevent undue physical stress and strain. It is important to set a reasonable limit on the amount of time that you will practice in a day. Avoid sudden increases in practice times.

Know your body and its limits, and avoid "overdoing it." Maintain healthy habits. Safeguard your physical and mental health.

Day-to-day decisions can impact your neuromusculoskeletal health, both now and in the future. Since muscle and joint strains and a myriad of other injuries can occur in and out of school, you also need to learn more and take care of your own neuromusculoskeletal health on a daily basis, particularly with regard to your performing medium and area of specialization.

If you are concerned about your personal neuromusculoskeletal health, talk with a medical professional. If you are concerned about your neuromusculoskeletal health in relationship to your program of study, consult the appropriate contact person at your institution.

This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA).

Neuromusculoskeletal and Vocal Health Project Partners

National Association of School of Music (NASM)

<http://nasm.arts-accredit.org/>

Performing Arts Medicine Association (PAMA)

<http://www.artsmed.org/index.html>

PAMA Bibliography (search tool)

<http://www.artsmed.org/bibliography.html>

Organizations Focused on Neuromusculoskeletal and Vocal Health

American Academy of Neurology (<http://www.aan.com>)

American Academy of Orthopaedic Surgeons (<http://www.aaos.org>)

American Academy of Otolaryngology – Head and Neck Surgery (<http://www.entnet.org>) American Association for Hand Surgery (<http://www.handsurgery.org>)

American Laryngological Association (<http://www.alahns.org>)

American Physical Therapy Association (<http://www.apta.org>)

American Speech-Language-Hearing Association (<http://www.asha.org>)

Athletes and the Arts (<http://athletesandthearts.com/>)

National Association of Teachers of Singing (<http://www.nats.org>)



## Chapter 8 A Guide to Writing Concert Program Notes

As part of recital examinations, all students are required to create and write their programs. This section of the Student Handbook is intended to indicate the style and standards expected by the Department for such programs but also may assist music majors with composition concentration and all music students with writing concert programs or liner notes for other events and groups.

### The Aim – Informing the Audience

Program notes are read in a half-darkened hall by concertgoers whose attention is principally on the live music. A printed program therefore is not the place for an expansive scholarly study peppered with footnotes or an in-depth analysis laced with musical examples. Likewise the concert program should not be designed with a small, dense font that makes it difficult to read.

Fundamentally, the program needs to announce the sequence of the works presented and to convey any necessary instructions for the good order of the concert. It can also be used to concisely inform the audience about the music they are hearing and to assist them in its direct appreciation.

Program notes originated in the 19<sup>th</sup> century once the primary location of live music concerts shifted from the private salon to the public concert hall. The concert audience developed an appetite for printed explanations and instructions. Today, music festivals and some major orchestral subscription series are accompanied by lavish programs with expansive essays intended to be read independently of their concerts. In most concerts, program notes on a pieces of music should take no longer to read than the piece takes to play – and ideally, much less.

### External Elements

#### Cover Page

The heading should list the presenting organization, the series title and series number if appropriate, the name of the performing artist(s) and/or group(s). Any accompanist should also be listed here if all works are to be accompanied. If the accompanist is only performing for particular works, that is listed in the inside of the program

Below the heading, the information related to time, full date (month, day, year) and location should be listed.

#### Contents Page

The interior of the program or second page contains a summary of the order of music and reads similar to a Table of Contents.

Each piece should be listed with title and composer. Intervals between pieces and intermission should be included if appropriate, there should be inclusion of any instruction regarding applause, photography, silence of electronic devices and phones, etc.

Specifically, the title of each piece should be the formal title with key unabbreviated and index number followed by the composer and then list movement title(s) and tempos in a subheading. If the composer's full name and dates are listed elsewhere in the program notes, it is sufficient to use only the surname in the listing of pieces to be performed.

Consult the score to make note of tempos in a movement and separate the tempos by a semicolon in the subheading (allegretto; adagio; presto). If a movement has both a title and a tempo, then separate these by a colon (The Farewell: Allegro).

All non-English words and descriptive titles are italicized. Most writing software has a foreign language diacritical function, i.e. insert symbol.

If the performance of a particular piece is a premiere, that fact should be listed in brackets below the title.

Accompanist and performers/soloists who perform selected pieces should be listed under the section for the work they are performing. An ensemble of performers can be delineated on the back page of the program once the ensemble has been listed as performer on the cover page or with a selected piece.

### Back Page

List the individual performers of an ensemble with instrument played.

List any official with a special role in the concert such as a technician, house manager, etc.

List any copyright or special permissions related to the pieces performed or images used in the program notes.

If appropriate, list special thanks

Example:

#### *Parkville Quartet*

Shelly Peach – Violin I

Jonathan Exeter – Violin II

Joan Exeter – Viola

Matt Ching – Violoncello

Technical Assistance – David Collins

Text of Shallow Brown reproduced by kind permission of the Grainger Museum, University of Melbourne

Special thanks to my mother, for her support

### Preparing & Presenting the Notes

#### Research

There are a number of print and digital musicological resources available through the University's Foley Library as well as the print resources of the Department's music library. Faculty are available to make suggestions for research sources as well. Students are encouraged to use appropriate online resources from other academic and music institutions and collections.

In preparing a program note, it is helpful to do the following:

1. Locate sources from reading a bibliography from a composer biography, music history or online database such as RILM or a Music Index available through Foley Library and online via other academic and musicology institutions.
2. Read a discussion of each work in each composer's biography.
3. Read primary documents to ascertain the history of critical opinion of the work including the composer's autobiography or other contemporary writings.
4. Check composition dates in the composer's thematic catalog or in the Work's List in the composer's entry in a music dictionary such as *The New Grove Dictionary of Music and Musicians*, Stanley Sadie and John Tyrrell, editors (Oxford: Oxford University Press, 2<sup>nd</sup> ed. 2004).
5. Define terms and outline the artistic and social context through reading an appropriate music history or general encyclopedia such as Encyclopedia Britannica.
6. It is preferable that program notes do not contain footnotes or citations. Rather if a direct quotation from a source is used, citation of the source in the note is sufficient such as "Wagner was a 'brilliant sunset', wrote Debussy, 'mistaken for a sunrise'.

### Writing Style

Assume the audience is informed but not expert. Technical vocabulary should be limited to terms or concepts essential to listening to the work.

The following style manuals feature a chapter on musical program notes:

Helm, Eugene and Albert Luper. *Words and Music: Form and Procedure in Theses, Dissertations, Research Papers, Book Reports, Programs, Thesis in Composition*. Clinton, New Jersey: European American Music Corporation, 1971.

Holoman, D. K. *Writing About Music: A Style Sheet from the Editors of 19<sup>th</sup> Century Music*. Berkeley: University of California Press, 1988.

Wingell, Richard J. *Writing About Music: An Introductory Guide*, 3<sup>rd</sup> edition. Upper Saddle River, New Jersey: Prentice-Hall, 2002.

### Sections & Headings

Divide the program notes into separate sections for each work.

Denote authorship of each section if there are different authors contributing to the program notes or if a single author, place at the end of the total. Author's name is sufficient. Use of the © symbol for copyright is necessary only if the program notes are to be used in a commercial setting.

Each section should list the composer's full name with dates of birth and death. If the composer is still living, only list the birth such as b. 1960 instead of 1960-present, etc.

If the work is an arrangement and/or has been substantially edited or is an unfinished work later completed, list the arranger, editor or completing editor. If it is a vocal work, also list the librettist.

List the formal title of the work, its index number and year of composition.

Example:

FRANZ PETER SCHUBERT (1797-1828)  
 "Täuschung", D. 911, No. 18 (1826)  
 from Die Winterreise by Wilhem Müller (1794-1827)

### Vocal Works

Include the full text for the audience to follow including a translation from a foreign language in parallel columns

Use a literal translation rather than a singing translation which has been copied from the score. *The Ring of Words: An Anthology of Song Texts* by Philip Miller (New York: Norton, 1963) is a good resource for translations of most of the standard lieder texts along with *Singers Manual of Latin Diction and Phonetics* by Robert Hines (New York: Schirmer, 1975) for translations of the standard liturgical Latin texts.

Include a brief citation of the source of the translation

Example:

Täuschung	Delusion
Ein Licht tanz freundlich von mir her;	A light dances cheerily before me,
Ich folg' ihm die Kruez und Quer.	I follow it this way and that.
Ich folg' ihm gern und seh's ihm an,	I follow it gladly, knowing all the while,
Daß es verlockt den Wandersmann.	That it leads the wanderer astray.
-trans. Philip Miller	

### Form & Content

Avoid bar-by-bar analysis or inclusion of musical examples. Rather, provide two pieces of information that will support the audience's understanding of the work with 2-3 salient features for which to listen.

If there is a descriptive title to the work, explain the title. If the title refers to mythology or to a sacred text, consult *Encyclopedia of Mythology and Legend* by H.S. Robinson, et al. (London: Kaye & Ward, 1972.) or a guide to Mass or Encyclopedia Britannica.

If the work is from opera, including an instrumental paraphrase or set of variations on opera themes, provide a brief synopsis of the appropriate moment in the opera plot to place the audience in the dramatic action of which the work is a part of which is its inspiration. Consult *The New Kobbe's Complete Opera Book*, edited and revised by Earl of Harewood (New York: G.P. Putnam's Sons, 1976) for research.

A program note should discuss the background and context of a work, the how and when it was composed and for whom if it is dedicated or commissioned. List the premiere of the work and any performance history that is important to its development or critical review. Discuss critical reception of

the work, if appropriate, to its place in music history. Discuss the importance of the work to the performer and why it was chosen for the recital.

A program note may also include information about how a piece came to be published, manuscript survival, archival history, etc. if appropriate to support the audience's understanding.

Discuss the context of the composition, i.e. historical, social, political, religious environment or inspiration including how the work came to be viewed by later generations in relation to its original intent.

If it is an ensemble work, list the instrumentation and/or vocal ranges of the performers.

Additional examples of excellent program notes can be found as such:

Binncolli, Louis. *The Analytical Concertgoers Guide*. New York: Greenwood, 1971.

Downes, Edward O. D. *New York Philharmonic Guide to the Symphony*. New York: Iker, 1976.

Tovey, Donald. *Essays in Musical Analysis, 6 volumes*. (1938) Reprint, Oxford: Oxford University Press, 1978.

## Chapter 9 Suggested Repertoire for Applied Lessons

### Suggested Technique Requirements for Applied Piano

Skills must be memorized hands together with correct fingering and steady beat. Additional technical skills such as contrary motion, double thirds, double sixths, chromatic skills and increased metronomic scales are encouraged.

#### MUSC 131 First Year

1. All major/minor (3 forms) scales, four octaves
2. All major/minor arpeggios, four octaves
3. All major/minor chords and inversions, both solid and broken for I, IV and V
4. All major/minor cadences (I, IV, I, V, I)

#### MUSC 131 Second Year

1. All major/minor (3 forms) scales, four octaves
2. All major/minor arpeggios, four octaves
3. All major/minor chords and inversions, both solid and broken for I, IV and V
4. All major/minor cadences (I, IV, V7, I)

#### MUSC 331 First Year

1. All major/minor (3 forms) scales, four octaves in thirds, sixths and tenths
2. All major/minor arpeggios, four octaves
3. All dominant seventh and diminished seventh arpeggios and inversions, four octaves
4. All four-note major/minor chords and inversions, both solid and broken for I, IV, V7, VII7
5. All major/minor cadences and inversions (I, IV, I, V, V7, I)
6. Progressions using secondary chords encouraged

#### MUSC 331 Second Year

1. All major/minor (3 forms) scales, four octaves in thirds, sixths and tenths
2. All major/minor arpeggios, four octaves
3. All dominant seventh and diminished seventh arpeggios and inversions, four octaves
4. All four-note major/minor chords and inversions, both solid and broken for I, IV, V7, VII7
5. All major/minor cadences and inversions (I, IV, I, V, V7, I)
6. Progressions using secondary chords encouraged

### Suggested Guidelines for Organ

#### MUSC 131 First Year

1. Study of basic organ technique from both historical and modern perspectives.
2. Sight reading simple trios and chorales.
3. Easier pieces from J.S. Bach's *Orgelbüchlein*, smaller preludes and fugues.
4. Shorter pieces by Dupré, Vierne and other contemporary composers.

#### MUSC 131 Second Year

1. More complex Bach preludes and fugues, *Orgelbüchlein*, and other chorale preludes, trios.
2. A shorter work from the North German School (Bruhns, Buxtehude, et al.)
3. A representative work from the French Classic School (Couperin, DeGrigny, et al.)

4. A shorter work of Rheinberger, Franck, Vierne, Messiaen, or contemporary composers. At the end of the Sophomore year, the student must pass the 300-level exam if he/she intends to study at the 300 level.

#### MUSC 331 First Year

1. Advanced organ technique.
2. Continuation of study of the organ works of J.S. Bach.
3. Works of Mendelssohn, Franck, Reger, Widor, Vierne, Dupré, et al.
4. A 20th or 21st century work.
5. During the junior year, the student should have prepared at least 75 minutes of music, containing at least one selection from seven of the eight categories listed above. In addition, the preparation and public presentation of a 30 minute recital is required.

#### MUSC 331 Second Year

1. Preparation and public presentation of a Senior Recital is required. The recital program should contain at least 60 minutes of music and include works from the more advanced organ literature of the 18th, 19th, and 20th centuries.
2. Continuation of all of the above, including reading trios by Karg- Elert,
3. Rheinberger, et al. The recital may include a work from either North German, French Classic, early Italian, Spanish, or English literature; a major work of J. S. Bach (prelude and fugue or large scale chorale-based work from Leipzig Chorales or Clavierübung III), a major work from a 19th century composer, and at least one piece from the late 20th/early 21st century.

#### Suggested Guidelines for Applied Voice

The program of applied voice has as its goal the highest possible artistic development of a person's singing potential. The applied voice instructor will help students achieve this goal by adapting the general syllabus of minimal requirements below to the student's individuality, talent and background. The Department expects students who intend to be Music majors will demonstrate a certain level of vocal ability and the desire to learn the vocal literature traditionally associated with the serious study of singing.

Students who enter the Department in their first year and who demonstrate exceptional ability and who have completed one or more years of private vocal study may challenge the lower division courses.

All students enrolled in applied voice course will sing for performance evaluations at the end of each semester. These evaluations take the place of the final examination. Students performing junior or senior recitals are exempt from performance evaluations during the semester of their recital.

#### MUSC 125 Group Voice; one semester

Beginners only. Basic techniques of breathing, open throat tone quality, phonetics and diction are presented. Course materials consist of various vocal exercise and a variety of beginning vocal literature such as folk songs, simple art songs and some popular songs.

#### MUSC 131 First Year Individual; one credit

The student expands vocal techniques and learns a minimum of two songs, memorized, each semester. Repertoire consists of folk music, traditional songs, American and British art songs and perhaps Italian art songs.

### MUSC 131 Second Year Individual, one credit

Vocal techniques are continued and advanced according to the individual student needs. Repertoire consists of American, British and Italian art songs and extends to German and French literature. Students may perform in recital at least one song each semester. Music majors and minors must perform each semester.

### MUSC 331 First Year Upper Division Individual, one to two credits

In order to enroll in upper division vocal study, students must audition a total of five pieces before the faculty. To accommodate this audition, a double jury (20 minutes) is scheduled.

The student advances in technical development and continues to build repertoire learning four to eight songs each semester in the standard literature of four languages (English, Italian, French and German) along with that of any other language desired.

The student may begin to study arias from opera and oratorios with faculty approval.

Music majors must prepare and perform a recital at the end of the second semester of MUSC 331 that consists of thirty minutes of singing, memorized repertoire chosen from the standard musical periods (Medieval, Renaissance, Baroque, Classic, Romantic, and Modern) in the standard musical languages (English, Italian, French and German) in consultation with the faculty. See Chapter 5 for Recital Requirements.

### Suggested Guidelines for Applied Guitar

The program of applied guitar has as its aim the development of secure habits of concentration and technique in order to perform and share music with others, develop personal creativity and to acquire a deeper appreciation of music. The applied guitar instructor will help students achieve this goal by adapting the general syllabus of minimal requirements below to the student's individuality, talent and background.

#### MUSC 131 First Year

1. Basic fingerboard harmony
2. Basic musicianship, e.g., rhythm, note reading, musical concepts
3. Ear training
4. Fingerstyle guitar
5. Etudes and duos by Allan Hirsch, popular songs, folk songs

#### MUSC 131 Second Year

1. Scales and improvisation
2. Composition of songs
3. Ear training, note reading, advancing fingerboard harmony
4. Popular songs including jazz music, etudes by Brouwer, Carulli, Arguado, et al.

#### MUSC 331 First Year

1. Skills for arranging jazz and popular songs
2. Advanced improvisation
3. Intermediate repertoire including Garcia, Sor, Villa-Lobos, Tarrega, et al.



### MUSC 331 Second Year

1. Advanced repertoire including Bach, Giuliani, Mertz, et al.
2. Intensive technical study using the methods of Aaron Shearer
3. Study of visualization and advanced performance techniques
4. Jazz guitar reading, arranging and improvisation is stressed based on student need

### Suggested Guidelines for Applied Strings

#### MUSC 131 Lower Division Requirements for Music majors:

1. Proficiency in major/minor scales
  - a. Three octaves for violin, viola and cello
  - b. Two octaves for bass
2. Repertoire or Etudes which demonstrates an intermediate to advanced level of playing such as two contrasting movements from the standard literature

#### MUSC 131 Lower Division Requirements for Music Education majors:

1. Proficiency in major/minor scales
  - a. Two octaves for violin, viola and cello
  - b. One octave for bass
2. Repertoire or Etudes which demonstrates an intermediate to advanced level of playing such as two contrasting movements from the standard literature

#### MUSC 331 Upper Division Requirements for Music majors:

1. Major/minor scales and arpeggios using various bowstrings at various tempos
  - a. Four octaves for violin, viola and cello
  - b. Three octaves for bass
2. A movement from a concerto and a movement from a solo work with demonstrates an advanced level of achievement

#### MUSC 331 Upper Division Requirements for Music Education majors:

1. Major/minor scales and arpeggios using various bowstrings at various tempos
  - a. Four octaves for violin, viola and cello
  - b. Three octaves for bass
2. A movement from a concerto and a movement from a solo work with demonstrates an advanced level of achievement

#### Junior Recital Requirements for Music majors:

1. Two contrasting movements from solo Bach
2. A movement from the standard concerto repertoire
3. A movement from the standard sonata or solo repertoire

#### Senior Recital Requirements for Music majors:

1. A complete solo Suite, Sonata or Partita by Bach
2. A complete concerto from the standard repertoire
3. A complete sonata or solo work from the standard repertoire

### Senior Recital Requirements for Music Education majors:

1. Two contrasting movements from solo Bach
2. A movement from the standard concerto repertoire
3. A movement from the standard sonata or solo repertoire

### Suggested Guidelines for Applied Flute

It is expected that the technical studies outlined will be covered by all students. Remedial material will be assigned to students if necessary, before the studies below are addressed. The solo literature is a representative sample, listed primarily to define level and may vary considerably based on student needs. Students are expected to perform in an ensemble and in a studio recital each semester that they are enrolled in applied lessons.

#### MUSC 131 First Year

1. Technique:
  - a) *17 Big Daily Finger Exercises for the Flute by Taffanel and Gaubert, particularly the following:*
    - i) *#3 major scales, full range of flute, various articulation patterns, including double tonguing*
    - ii) *#7 in various keys and articulation patterns. As written and 8va*
2. Etudes:
  - a) Berbiguier – 18 Exercises
  - b) Anderson – Op. 41
3. Literature:
  - a) Bennett – Summer Music
  - b) Bloch – Suite Modale
  - c) Brun – Romance
  - d) Godard – Suite (Allegretto, Idyll)
  - e) Hindesmith – Sonata
  - f) Honegger – Dance de la Chevre

#### MUSC 131 Second Year

1. Technique:
  - a. *17 Big Daily Finger Exercises for the Flute by Taffanel and Gaubert, particularly the following:*
    - i. *#4 for major/minor harmonic scales, full range of flute, various articulation patterns, including double and triple tonguing*
    - ii. *#6A, thirds and fourths, 6B sixths and sevenths*
2. Etudes:
  - a. Anderson – Op. 33 and Op. 21 (first half)
  - b. Donjon - Etudes from *The Modern Flutist*
3. Literature:
  - a. Bach – Sonatas
  - b. Berkeley – Sonata
  - c. Enesco – Cantabile et Presto
  - d. Fauré – Fantasie
  - e. Hindesmith – 8 Pieces

- f. Milhaud – Sonatine
- g. Mozart – Concerti

### MUSC 331 First Year

1. Technique:
  - a. Maintenance and increase in speed of scales, double and triple tonguing
  - b. *17 Big Daily Finger Exercises for the Flute by Taffanel and Gaubert, particularly the following:*
    - i. #12 and #13, arpeggios and broken arpeggios on 7ths.
2. Etudes:
  - a. Anderson – Op. 21 (second half) and Op. 30
  - b. Karj-Elert – Op. 107, 30 Studies from *The Modern Flutist*
3. Literature
  - a. Orchestral excerpts
  - b. Burton – Sonatine
  - c. Casella – Sicilienne et Burlesque
  - d. Griffes – Poem

### MUSC 331 Second Year

1. Technique:
  - a. Maintenance and increase in speed of scales, double and triple tonguing
  - b. *17 Big Daily Finger Exercises for the Flute by Taffanel and Gaubert, particularly the following:*
    - i. #1 and #11, arpeggios and broken arpeggios on 3rds.
2. Etudes:
  - a. Anderson – Op. 15 and Op. 63
  - b. Jean-Jean – 16 Modern Studies
3. Literature:
  - a. Orchestral excerpts
  - b. Martinu – Sonata
  - c. Messiaen – Le Merle Noir
  - d. Prokofiev – Sonata
  - e. Reinecke – Sonata
  - f. Schubert – Introduction, Theme and Variations
  - g. Varese – Density 21

### Suggested Guidelines for Applied Oboe

#### MUSC 131 First Year

1. Methods:
  - a. Gekeler, Method for Oboe, Book 1
  - b. Edlefsen, Tunes for Technique, Level 1
2. Reeds:
  - a. Reeds will be purchased from the instructor at this point
  - b. General discussion on how they work and proper care for maximum reed life
  - c. Basic reed adjustments will be discussed

3. Technique:
  - a. Develops clear articulation
  - b. Begins to understand the required balance of embouchure and air
  - c. Range: Low B flat to high D
  - d. Learns and memorizes fingerings of major and minor, (natural, harmonic, melodic) scales up to 4 sharps & 4 flats
  - e. Uses proper hand position
  - f. Uses proper technique of octave keys and half hole
  - g. Long Tone exercises will be introduced

#### MUSC 131 Second Year

1. Methods:
  - a. Gekeler, Method for Oboe, Book 2 or Hinke, Method for Oboe
  - b. Pares Scales
  - c. Tunes for Oboe Technique
2. Sample Solos
  - a. Haydn, Minuet
  - b. Bach, Siciliano
  - c. Bach, Minuet
3. Reeds:
  - a. Reeds are purchased from the instructor
  - b. Basic adjustments discussed and done by the student where appropriate
4. Technique:
  - a. Increase air and embouchure control
  - b. Range: Low B flat to high E
  - c. Learns and memorizes all major and minor scales
  - d. Memorizes C, G, F, D, B-flat scales in thirds
  - e. Articulation discussed in further depth – legato vs. staccato, etc.
  - f. Long tones practiced daily
  - g. “Voicing” on the oboe is discussed at this point

#### MUSC 331 First Year

1. Methods:
  - a. Pares Scales
  - b. Gekeler, Method for Oboe, Book 2 or Hinke, Method for the Oboe
2. Sample Solos
  - a. Barlow, The Winter’s Passed
  - b. Telemann, Sonata in A Minor
  - c. Sammartini, Sonata in G Major
  - d. Loeillet, Sonata in G Major
  - e. Telemann, Concerto in F Minor
  - f. Cimarosa, Concerto in C Major

3. Reeds:
  - a. Student will begin learning the entire process of reed making. The student will acquire his/her own equipment, and will be expected to bring several partially scraped reeds to their lesson each week.
4. Technique:
  - a. Increasing air support and flexibility
  - b. Focuses air stream better through concept of voicing
  - c. Learns and memorizes trill fingerings
  - d. Range; Low B flat to high F
  - e. Memorizes all major/minor scales
  - f. Memorizes C, G, F, D, B flat, A, E flat, E and A flat scales in thirds
  - g. Vibrato is discussed, and exercises are introduced

### MUSC 331 Second Year

1. Suggested Methods:
  - a. Barret, Oboe Method
  - b. Bach, Bach-Studien I
  - c. Sellner, Studies for Oboe
2. Reeds:
  - a. Student will bring me reeds weekly. The reeds should be scraped to the point of being finished, or in the finishing stages. At this point the student will become more independent with reed making – no longer will they purchase reeds from the instructor.
3. Technique:
  - a. Increasing air support – vibrato is developing
  - b. Embouchure is developed – good endurance and flexibility
  - c. Develops clean technique – no finger glitches/half hole problems
  - d. Memorizes all major/minor scales
  - e. Memorizes all major scales in thirds
  - f. Range: low B flat to high G
  - g. Double tonguing is introduced
  - h. English horn is introduced

### Suggested Guidelines for Applied Clarinet

It is expected that the technical studies outlined will be covered by all students. Remedial material will be assigned to students if necessary, before the studies below are addressed. The solo literature is a representative sample, listed primarily to define level and may vary considerably based on student needs. Students are expected to perform in an ensemble and in a studio recital each semester that they are enrolled in applied lessons.

### MUSC 131 First Year

1. Technique
  - a. All major/minor scales and arpeggios
  - b. Sight reading
2. Studies
  - a. Baermann, Volumes 2 and 3

- b. Rose, 32 Etudes
- 3. Solos
  - a. Finzi, Five Bagatelles
  - b. Gade, Fantasy Pieces
  - c. Gordon, Sonatina
  - d. Grieg/Frank, A Grieg Suite
  - e. Kozeluh, Concerto in Eb
  - f. Krommer, Concerto in Eb/Op. 36, c. 1803
  - g. LeClair, Musette and Scherzo
  - h. Lèfevre, Sonatas 1-12 from Méthode de clarinette, 1802
  - i. Mendelssohn, Sonata
  - j. Mozart/Bellison, Divertimento in Bb
  - k. Mozart/Bellison, Divertimento in F
  - l. Nielsen, The Children are Playing (flute solo)
  - m. Nielsen, Fantasy
  - n. Stamitz, Concerto Nr. 3 in Bb
  - o. Vaughan Williams, Six Studies in English Folk Song
  - p. Wagner, English Horn solo from Prelude to Act Three of Tristan
  - q. Vanhall, Sonata No. 3 in Bb, c. 1800
  - r. Weber, Concertino

### MUSC 131 Second Year

- 1. Technique
  - a. All major/minor scales, arpeggios, 3rd, full range (Bb-F# +)
- 2. Etudes
  - a. Gates, Odd Meter Etudes
  - b. Klosé, Celebrated Method for the Clarinet, Vol. 2.
  - c. Lester, The Advancing Clarinetist
  - d. Rose, 40 Etudes
  - e. Stiévenard, Practical Study of the Scales
- 3. Solo
  - a. Berr, Fantasia
  - b. Bozza, Aria
  - c. Cavallini, Adagio and Tarantella
  - d. Debussy, Petite Pièce
  - e. Francouer, Sicilienne and Rigaudon
  - f. Krenek, Suite
  - g. Lefevre, Sonatas Op. 12
  - h. Mercadante, Concerto in Eb
  - i. Mozart, Church Sonatas
  - j. Osborne, Rhapsody
  - k. Perna, Three Characteristic Pieces for Clarinet
  - l. Pokorny, Concertos in Bb and Eb
  - m. Saint-Saëns, Sonata
  - n. Tailleferre, Arabesque
  - o. Telemann, Twelve Fantasias (solo flute)
  - p. Weber, Variations

### MUSC 331 First Year

1. Technique
  - a. Continued scale studies including major/minor, diminished and augmented arpeggios, increased speed
2. Etudes
  - a. Caravan, Polychromatic Diversions
  - b. Cavallini, Caprices
  - c. Rode, Twenty Studies for the Clarinet
  - d. Solomon, Etudes to Spring
  - e. Stark, Arpeggio Studies
  - f. Uhl, 48 Studies Volume 1
3. Solos
  - a. J.S. Bach, Preludes, Allemandes and Courantes from the Cello Suites
  - b. J.S. Bach, Sonata VII (solo flute)
  - c. Berio, Lied for solo clarinet
  - d. Bernstein, Sonata
  - e. Brahms, Sonatas
  - f. Britten, Six Metamorphoses after Ovid (solo oboe)
  - g. Bruch, Kol Nidrei
  - h. Cahuzac, Variations sur un Air du Pays d'Oc
  - i. Debussy/Galper, Syrinx
  - j. Devienne, Sonata No. 2
  - k. Donizetti, Etude
  - l. Genzmer, Sonata
  - m. Hahn, Sarabande et Theme Varié
  - n. Hindemith, Sonata
  - o. Honegger, Sonatine
  - p. Krenek, Monologue
  - q. Lefebvre, Fantasie-Caprice
  - r. Marty, First Fantasy
  - s. Messenger, Solo de Concours
  - t. Milhaud, Sonatine
  - u. Pierné, Canzonetta
  - v. Pousser, Madrigal I
  - w. Rabaud, Contest Piece
  - x. Reger, Albumblatt and Tarantella
  - y. Schumann, Robert, Fantasy Pieces
  - z. Sobek, Concert Piece
  - aa. Weber, Concerto No. 1

### MUSC 331 Second Year

1. Technique
  - a. Continuing scale studies
2. Etudes
  - a. Baermann, Volumes 4 and 5
  - b. Caravan, Preliminary Exercises and Etudes in Contemporary Techniques for Clarinet

- c. Jeanjean, 16 Études Modernes
  - d. Jeanjean, 18 Études
  - e. Jettel, The Accomplished Clarinetist
  - f. Manevich, Ten Studies
  - g. Uhl, 48 Studies Volume 2
3. Solo
- a. Bach, Six Partitas and Sonatas for Violin
  - b. Busoni, Concertino
  - c. Copland, Concerto
  - d. Crusell, Concertos
  - e. Finzi, Concerto
  - f. Heiden, Sonata
  - g. Hindemith, Concerto
  - h. Jeanjean, Andantino and Scherzo Brillante
  - i. Martinu, Sonatina
  - j. Milhaud, Duo Concertante
  - k. Mozart, Concerto
  - l. Penderecki, Three Miniatures
  - m. Poulenc, Sonata
  - n. Rheinberger, Sonata
  - o. Richens, Prelude and Dance
  - p. Rossini, Introduction, Theme and Variations
  - q. Rosza, Sonatine
  - r. Spohr, Concerto No. 1
  - s. Stravinsky, Three Pieces
  - t. Tower, Wings
  - u. Weber, Concerto No. 2
  - v. Weber, Grand Duo

### Suggested Guidelines for Applied Saxophone

Students are assumed to have completed the Rubank Advanced Methods, Volumes I and II. If not, it will be addressed in the first year. By the completion of four years of study, students will have explored and performed works for soprano, tenor and baritone saxophones. Studies and literature will be selected from the following materials, inclusive of other choices approved and/or directed by the applied faculty.

All applied lessons will include sight reading from selected duets and etudes, jazz and classical, as well as analysis of solo literature and knowledge of composer. Students are expected to listen to saxophone recordings and attend recitals/workshops of saxophonists in the area. Music majors will do proportionately more study on the alto saxophone.

### MUSC 131 First Year

1. All major/minor scales and arpeggios
2. Sight reading
3. Studies:
  - a. Rubank – Selected studies
  - b. Ferling – 48 studies
  - c. Soussman/Mule – 30 Grand Etudes



- d. Rascher – Top Tunes
- e. Mule – 24 Etudes
- 4. Literature:
  - a. Bozza – Aria
  - b. Rueff – Chanson et Passepied
  - c. Handel – Sonata (Rascher translation)
  - d. Eccles – Sonata (Rascher translation)
  - e. Bach/Caravan – Bach Sonatas
  - f. Ibert – Histoires
  - g. Lunde – Sonata
  - h. Tull – Threnody
  - i. Koechlin – Etudes
  - j. Jacobi – Sonata

#### MUSC 131 Second Year

1. All major/minor scales, arpeggios, 3<sup>rd</sup>, full range (Bb-F# +)
2. Studies:
  - a. Ferling – 48 Studies
  - b. Rascher – Scale Studies and Top Tunes
  - c. Sinta/Chapman = Voicing (Altissimo Studies)
  - d. Londiex – Scale Studies
3. Literature:
  - a. Glazousov – Concerto
  - b. Maurice – Tableaux de Provence
  - c. Creston – Sonata
  - d. Beethoven/Frascotti – Romance, Op. 50
  - e. Transcriptions of Classical period literature

#### MUSC 331 First Year

1. Continued scale studies including major/minor, diminished and augmented arpeggios, increased speed
2. Studies:
  - a. Rascher – 158 Studies
  - b. Karg/Elert – 25 Caprices
  - c. Mule – 18 Studies after Berbinger
  - d. Teal – Studies in Time Division
3. Literature:
  - a. Tomasi – Ballade
  - b. Benson – Aeolian Song and Concertino
  - c. Bonneau – Improvisation and Caprice
  - d. Caravan – Paradigms I
  - e. Ryo Noda – Improvisation I (unaccompanied)

#### MUSC 331 Second Year

1. Continuing scale studies

2. Studies:
  - a. Orchestral excerpts
  - b. Londiex – Novell Etudes
3. Literature:
  - a. Rueff – Sonate (unaccompanied)
  - b. Ibert – Concertino
  - c. Bonneau – Caprice en Forme de Valse (unaccompanied)
  - d. Husa – Elegie et Rondeau
  - e. Erickson – Concerto

### Suggested Guidelines for Applied Bassoon

It is expected that the technical studies outlined will be covered by all students. The Weissenborn Method Book will be assigned to all students. The solo literature is a representative sample, listed primarily to define level and may vary considerably based on student needs. Students are expected to perform in an ensemble each semester that they are enrolled in applied lessons. Music performance concentration students will perform a junior and senior recital.

#### MUSC 131 First Year

1. Technique
  - a) Major and minor scales as introduced by Weissenborn, 1-2 octaves up to 4 sharps and flats, quarter note=80 bpm
  - b) Chromatic Scale, 2 octaves, quarter note=80 bpm or higher
  - c) Begin reading tenor clef, if needed
2. Etudes:
  - a) Weissenborn Method, 1st half
  - b) Milde Studies, 1-5
3. Literature:
  - a) Galliard, 6 Sonatas for Bassoon
  - b) Telemann, Sonata in F minor

#### MUSC 131 Second Year

1. Technique:
  - a) All 12 major and minor scales in several permutations (thirds, fourths, triplets, etc)
  - b) Chromatic Scale, full range of the instrument, in triplets, quarter note=60 bpm
2. Etudes:
  - a) Weissenborn, exercises and duets
  - b) Milde, 6-20
3. Literature:
  - a) Boismortier. Sonatas and Suite (Musica Rara)
  - b) Bourdeau. Premiere Solo
  - c) Vivaldi, Concerto in A Minor (Recordi and John Miller)

#### MUSC 331 First Year

1. Technique:
  - a) Maintenance and increase in speed of all scales, double and triple tonguing, arpeggiated
  - b) Upper register technique expansion

2. Etudes:
  - a) Weissenborn, 50 Advanced Studies
  - b) Milde Studies, last half
3. Literature
  - a) Orchestral excerpts
  - b) Weber Concerto (Cundy-Bettoney and Universal)
  - c) Hindemith Sonata (B. Schott's Shone)

### MUSC 331 Second Year

1. Technique:
  - a) Maintenance and increase in speed of all scales, double and triple tonguing, arpeggiated
  - b) Upper register technique expansion
  - c) Expanded techniques
2. Etudes:
  - a) Weissenborn, 50 Advanced Studies
  - b) Milde Studies, last half
3. Literature:
  - a) Orchestral excerpts
  - b) Weber, Andante and Hungarian Rondo (International)
  - c) Saint-Saens, Sonata (Durand et Cie)
  - d) Dutilleux, Sarabande et Cortege
  - e) Mozart Concerto (International)

### Suggesting Guidelines for Applied Trumpet

Assignments and expectations are subjective depending on the student's level of accomplishment. The goal is to help the student realize the fullest potential as a musician. The applied instructor will help students achieve this goal by adapting the general syllabus of minimal requirements below to the student's individuality, talent and background.

### MUSC 131 First Year

1. Designed for Freshman Music majors, all minors and all non-majors
2. Technical studies from Beeler's *Method for Trumpet*, Mitchell's *Mitchell on Trumpet* (Books 1-2), Vizzutti's *Technical Studies* and Arban's *Complete Conservatory Method*
3. Etudes such as Concone's *Lyrical Studies*, Brandt's *Etudes for Trumpet* and Robert Getchell's *Practical Studies* (Books 1-2)
4. Solo works such as Andante et Allegro (Ropartz), Concert Etude (Goedicke) and Concerto for Trumpet, movement 2 (Haydn)

### MUSC 131 Second Year

1. Designed for Sophomore Music majors and all minors who have completed MUSC 131
2. Technical studies from Mitchell's *Mitchell on Trumpet* (Book 2), Vizzutti's *Trumpet Method* (Book 1), Arban's *Complete Conservatory Method*, Clarke's *Technical Studies*, Colin's *Advanced Lip Flexibilities* and Nagel's *Rhythmic Studies*
3. Etudes from Concone's *Lyrical Studies*, Rochut's *Melodious Etudes* (Book 1), Getchell's *Practical Studies* (Book 2) and Brandt's *Etudes for Trumpet*

4. Solo works such as Concerto for Trumpet (Haydn), Aria con Variazioni (Handel), Sonata (Hindemith) and Lied and Badinage (Bozza)

#### MUSC 331 First Year

1. Designed for Junior Music majors, requires audition/sophomore jury result
2. Technical studies from Mitchell's *Mitchell on Trumpet* (Book 3), Vizzutti's *Trumpet Method* (Books 1-3), Arban's *Complete Conservatory Method*, Colin's *Advanced Lip Flexibilities* and Schlossberg's *Daily Drills*
3. Etudes from Rochut's *Melodious Etudes* (Books 1-2), Brandt's *Etudes for Trumpet*, Balasanyan's *20 Studies*, Charlier's *Etudes Transcendantes* and Pietzsch's *22 Virtuosity Studies*
4. Solo work such as orchestral excerpts from the symphonic repertoire, Concerto for Trumpet (Hummel), Concerto for Trumpet (Neruda), Sonata (H. Stevens), Concerto for Trumpet (Arutunian) and Animal Ditties (Plog)

#### MUSC 331 Second Year

1. Designed for Senior Music majors
2. Technical studies from Mitchell's *Mitchell on Trumpet* (Book 3-4), Vizzutti's *Trumpet Method* (Books 1-3), Arban's *Complete Conservatory Method*, Colin's *Advanced Lip Flexibilities*, Schlossberg's *Daily Drills*, Clarke's *Technical Studies* and Cornet's *The World's Method*
3. Etudes from Rochut's *Melodious Etudes* (Book 2), Stevens' *Changing Meter Studies*, Smith's *Top Tunes*, Charlier's *Etudes Transcendantes*, Falk's *Vingt Etudes Atonales* and Bitsch's *Vingt Etudes*
4. Solo work such as orchestral excerpts from the symphonic repertoire, Concerto for Trumpet (Hummel), Concerto for Trumpet (Neruda), Sonata (H. Stevens), Concerto for Trumpet (Arutunian), Concerto for Trumpet (Boehme), Legende (Enseco), Proclamation (Bloch) and Badinage (Bozza)

#### Suggested Guidelines of Applied French Horn

Repertoire listed below will be adapted with substitutions suitable to the individual student's incoming level. Musicianship is developed through regular attention to detail. The successful student attains a higher level of technique and artistry as each semester progresses. Participation in ensembles is an essential part of mastery in music studies.

#### MUSC 131 First Year

1. Studies: Maxime-Alphonse Two Hundred New Melodic and Gradual Studies ,Volume II plus major scales and arpeggios
2. Literature: Reinecke Nocturne or Mozart Concerto No. 3 or Pares Scales

#### MUSC 131 Subsequent Years

1. Studies: Kopprasch 60 Studies Volume I or Maxime-Alphonse Two Hundred New Melodic and Gradual Studies ,Volume III plus major and minor scales and arpeggios
2. Literature: Pessard In the Forest or Franz Strauss Concerto Op. 8 or Franz Strauss Nocturne

#### MUSC 331 First Year

1. Studies: Kling 40 Studies or Kopprasch 60 Studies Volume II or Gallay Second Horn Etudes or Mueller 34 Studies

2. Literature: Strauss Concerto No. 1 or Mozart Concerto No. 2 or Saint-Saens Concertpiece or Dukas Villanelle or Persichetti Parable

### MUSC 331 Second Year

1. Studies: Mueller 34 Studies or Belloli 8 Studies or Verne Reynolds 48 Etudes
2. Literature: Gliere Concerto or Hindemith Sonata or Mozart Concerto No. 4 and /or Orchestral Excerpts as assigned

### Suggested Guidelines for Applied Low Brass: Trombone and Bass Trombone

It is expected that the technical studies outlined will be covered by all students. Remedial material will be assigned to students if necessary, before the studies below are addressed. The solo literature is a representative sample, listed primarily to define level and may vary considerably based on student needs. Students are expected to perform in an ensemble and in a studio recital each semester that they are enrolled in applied lessons.

### MUSC 131 First Year

1. Technique
  - a) Development of a consistent warm-up/routine
  - b) Development of a characteristic tone
  - c) Development of satisfactory legato and detached articulation styles
  - d) Range security up to C5 and down to E2
  - e) All major and natural minor scales and arpeggios in one octave
  - f) Chromatic scale in one octave
  - g) Ability to play with consistently good intonation
  - h) Fluency in reading tenor clef
  - i) Development of satisfactory sight reading skills
2. Representative Tenor Trombone Solo Literature:
  - a) Benson – Aubade
  - b) Handel – Honor & Arms
  - c) Handel – Wher'er You Walk
  - d) Hasse – Suite
  - e) Berlioz – Recitative & Prayer
  - f) Rossini – Inflammatus
  - g) Gailliard – Sonata nos. 1, 2, 5
  - h) Marcello – Sonata III
  - i) Marcello – Sonata in C
  - j) Marcello – Sonata in E minor
  - k) Handel – Sonata no. 3
  - l) Ropartz – Andante et Allegro
  - m) De La Nux – Concert Piece
  - n) Telemann – Sonata in F minor
  - o) Still – Romance
  - p) Ridout – Concertino
  - q) Mozart – Concert Rondo, K. 371
  - r) Mozart – Concerto in B-flat, K. 191

- s) Klingbeil – Three Movements
  - t) Bernstein – Elegy for Mippy II (unaccomp.)
  - u) Jacob – Sonata
  - v) Guilment – Morceau Symphonique
  - w) Barat – Andante et Allegro
  - x) Skolnik – Little Suite in A-flat
  - y) Saint-Saens – Cavatine
  - z) Cesare – Canzon “La Hieronyma” (King edition)
  - aa) Handel – Concerto in F minor
  - bb) Albinoni – Concerto in D minor
  - cc) Albrechtsberger – Concerto
  - dd) Rimsky-Korsakov – Concerto
  - ee) Pryor – Thoughts of Love
  - ff) Kalinkowitsch – Elegia “Memories of Shostakovich”
3. Representative Bass Trombone Solo Literature:
- a) Hartley – Arioso
  - b) Hindemith – 3 Leichte Stucke
  - c) Albinoni – Adagio in Fa majeur
  - d) Hoffman – Trigger Treat
  - e) Bariller – Hans de Schonceloch
  - f) Tcherepnin – Andante for Tuba
  - g) Muller – Praeludium, Chorale, Variations and Fugue
  - h) Siekmann – Concerto for Bass Trombone
  - i) Siekmann – Rhapsody on Pennsylvania Dutch Songs
  - j) Lieb – Concertino Basso
  - k) Vaughan Williams – Six Studies in English Folk Songs
  - l) Lassen – Zwei Fantasie Stucke

### MUSC 131 Second Year

1. Technique
  - a) Multiple articulation tonguing technique on repeated notes
  - b) Range security up to D5 and down to D2
  - c) All major, natural minor, and harmonic minor scales and arpeggios in two octaves and in arpeggiated thirds
  - d) Chromatic scale in two octaves
  - e) Fluency in reading alto clef
  - f) Ability to play simple tunes by ear in any key
  - g) Continued progress and refinement in all technical and artistic aspects of brass playing
2. Representative Tenor Trombone Solo Literature:
  - a) Vaughan Williams – Six Studies in English Folksong
  - b) Jorgensen – Romance, op. 21
  - c) Rousseau – Piece Concertante
  - d) White – Sonata
  - e) Whear – Sonata
  - f) Genzmer – Sonata

- g) Kenny – Fanfare (unaccomp.)
  - h) Sanders – Sonata
  - i) Davison – Sonata
  - j) Monaco – Second Sonata
  - k) Weber – Romance
  - l) Mahler – Solo from Symphony no. 3 (Ostrander)
  - m) Salzedo – Piece Concertante
  - n) Pergolesi – Sinfonia
  - o) Nordheim – The Hunting of the Snark (unaccomp.)
  - p) Tomasi - Danse Sacree
  - q) Larsson – Concertino
  - r) McKay – Sonata no. 1
  - s) Stojowski – Fantaisie
  - t) Jongen – Aria and Polonaise
  - u) Beethoven – Seven Variations (theme from Magic Flute)
  - v) Frackenpohl – Variations on a Theme of Shostakovich
  - w) Corwell – Distant Images (with tape)
  - x) Ross – Cypical Tryptich
  - y) Cook – Bolivar
  - z) Wagenseil – Concerto
  - aa) Rossini/Liszt – Cujus Animam (with organ)
  - bb) David – Concertino
  - cc) Pryor – Blue Bells of Scotland
  - dd) Buss – Trek!
  - ee) Cage – Solo for Sliding Trombone (unaccomp.)
  - ff) Jorgensen – Suite
  - gg) Bassett – Sonata
  - hh) Stevens – Sonatina
3. Representative Bass Trombone Solo Literature:
- a) Tuthill – Fantasia for Tuba or Bass Trombone
  - b) White – Tetra Ergon
  - c) McCarty – Sonata for Bass Trombone
  - d) Lanatier – Introduction, Romance and Allegro
  - e) Spillman – Two Songs
  - f) Tchaikovsky – Melodrama
  - g) Dossett – Trilogy
  - h) Stevens – Sonatina
  - i) Bach – Cello Suites
  - j) Telemann – Flute Fantasies
  - k) Nelhybel – Concerto for Bass Trombone
  - l) Lebedev – Concerto in One Movement

### MUSC 331 First Year

- 1. Technique
  - a) Multiple articulation technique on scalar passages

- b) Range security up to Eb5 and down to C2
  - c) All major, natural minor, harmonic minor, and melodic minor scales and arpeggios in two octaves and in arpeggiated thirds
  - d) Chromatic scale in three octaves
  - e) All diminished arpeggios and augmented arpeggios in two octaves
  - f) Development of jazz style and articulation
  - g) Continued progress and refinement in all technical and artistic aspects of brass playing
  - h) Ability to prepare and perform a successful recital (as per specific degree requirements)
2. Representative Tenor Trombone Solo Literature:
- a) Chambers – 3 B's (unaccomp.)
  - b) Serocki – Sonatina
  - c) Ferro – Daybreak
  - d) Ferro – Midday
  - e) Ferro – Midnight
  - f) Ferro – Sunset
  - g) Milhaud – Concertino d'Hiver
  - h) Hartley – Sonata Concertante
  - i) Phillips – T. Rex (with tape)
  - j) Ewazen – Sonata
  - k) Asia – Dream Sequence 1 (unaccomp.)
  - l) Eben – Two Invocations (with organ)
  - m) Hindemith – Sonate
  - n) Stevens – Sonata
  - o) Sulek – Sonata "Vox Gabrieli"
  - p) Holst – Duo Concertante (with organ)
  - q) Wilder – Sonata for Trombone
  - r) Persichetti – Parable (unaccomp.)
  - s) Grondahl – Concerto
  - t) Duckworth – Statements & Interludes
  - u) Bozza – Ballade
  - v) Boutry – Capriccio
  - w) Schumann – Three Romances
  - x) Bourgeois - Coat de Bone (unaccomp.)
  - y) Glazanov – Chant du Menestrel
  - z) Howarth – Concerto
  - aa) F. Strauss – Notturmo, op. 7 (Lawrence)
  - bb) Debussy – Beau Soir
  - cc) Crespo – Improvisation Nr. 1 (unaccomp.)
  - dd) Saint-Saens – Le Cygne
  - ee) Massenet – Meditation from "Thais" (Hartman)
3. Representative Bass Trombone Solo Literature:
- a) Lebedev – Concerto Allegro
  - b) Shostakovich – Adagio from "Limpid Stream"
  - c) Sachse – Concertino



- d) Spillman – Concerto
- e) Ewazen – Ballade for Bass Trombone
- f) George – Concerto
- g) Jacob – Cameos
- h) Galliard - Six Sonatas
- i) Fetter – Spain
- j) Wilder – Sonata
- k) Hidas – Meditation (unaccomp.)
- l) Koopman – Canzone (with CD)

## MUSC 331 Second Year

### 1. Technique

- a) Multiple articulation technique on arpeggiated passages
- b) Range security up to F5 and down to Bb1
- c) All major, natural minor, harmonic minor, melodic minor, diminished, and whole tone scales and arpeggios in three octaves (where possible) and in arpeggiated thirds
- d) Ability to construct and execute modal scales from aforementioned scales and knowledge of their usage in improvisation
- e) Ability to improvise over standard, jazz chord progressions
- f) Ability to audition competitively for a professional band or orchestra, a graduate program in a reputable college or conservatory, and/or in national or international level competitions
- g) Continued progress, refinement, and mastery in all technical and artistic aspects of brass playing
- h) Ability to prepare and perform a successful full recital of advanced level repertoire at a quality appropriate to a developing professional level performer

### 2. Representative Tenor Trombone Solo Literature:

- a) Casterede – Sonatine
- b) Bolter – Arctic Emanations
- c) Dorsey – Trombonology
- d) Goldstein – Colloquy
- e) Tomasi – Concerto
- f) Arnold – Fantasy for Trombone (unaccomp.)
- g) Krenek – Five Pieces
- h) Walker – Concerto
- i) Bloch – Symphony
- j) Martin – Ballade
- k) Appermont – Colors
- l) Filas – Sonata
- m) Jacob – Concerto
- n) Rota – Concerto
- o) Plog – Three Miniatures
- p) Rabe – Basta (unaccomp.)
- q) Bourgeois - Fantasy Pieces (unaccomp.)
- r) Berio – Sequenza V (unaccomp.)
- s) Xenakis - Keren (unaccomp.)
- t) Lynn – Doolallynastics (unaccomp.)

- u) Defaye – Deux Dances
  - v) Ewazen – Visions of Light
  - w) Bizet/Elkjer – Carmen Fantasy
  - x) de Meij – T-Bone Concerto
  - y) Creston – Fantasy
  - z) Chavez – Concerto
  - aa) Bourgeois – Concerto
  - bb) Peaslee – Arrows of Time
  - cc) Schuller – Eine Kleine Posaunedmusik
  - dd) de Frumerie – Sonat (or Concerto)
  - ee) Rouse – Trombone Concerto
3. Representative Bass Trombone Solo Literature:
- a) Hartley – Sonata Breve (unaccomp.)
  - b) Ewazen – Concertino
  - c) Ewazen – Concerto
  - d) Ewazen – Rhapsody
  - e) Bach - Flute Partita
  - f) Casterede – Fantasie Concertante
  - g) Boutry – Tubachhanale
  - h) Bozza – Theme Varie
  - i) Bozza – New Orleans
  - j) Duckworth – Statements and Interludes
  - k) Frank – Variations on Barnacle Bill the Sailor
  - l) Markey – Variations on “Turkey in the Straw”
  - m) Schnyder – Sonata
  - n) Zwilich – Concerto

### Suggested Guidelines for Applied Low Brass: Tuba

It is expected that the technical studies outlined will be covered by all students. Remedial material will be assigned to students if necessary, before the studies below are addressed. The solo literature is a representative sample, listed primarily to define level and may vary considerably based on student needs. Students are expected to perform in an ensemble and in a studio recital each semester that they are enrolled in applied lessons.

### MUSC 131 First Year

1. Etudes:
  - a. Arban: The Complete Conservatory Method
  - b. Bell: The Bell Scales
  - c. Blazhevich: 70 Studies for BBb Tub
  - d. Bordogni: Melodious Etudes for Trombone, Book I Grigoriev: 78 Studies for Tuba
  - e. Kopprasch: 60 Selected Studies for BBb Tuba
2. Solos:
  - a. Barat: Introduction and Dance
  - b. Haddad: Suite for Tuba
  - c. Lebedev: Concerto in One Movement

- d. B. Marcello: Sonata No. 1 in F Major for Violoncello and Continuo  
Vaughan Williams: Concerto for Bass Tuba in F Minor

#### MUSC 131 Second Year

1. Etudes:
  - a. All etude books required for Freshman Tuba Concentration, plus: Snedecor: Low Etudes for Tuba
2. Solos:
  - a. Ellerby: Tuba Concerto
  - b. Gregson: Tuba Concerto
  - c. Hindemith: Sonata
  - d. Schubert: Frühlingsglaube
  - e. Shostakovich: Adagio from "The Limpid Stream" Strauss: Horn Concerto No. 1 in Eb Major
  - f. Wilder: Suite No. 1 "Effie"

#### MUSC 331 First Year

1. Etudes:
  - a. All etude books required for Freshman and Sophomore Tuba Performance, plus: Tyrell: 40 Advanced Studies for Bb Bass
  - b. Bordogni: Melodious Studies for Trombone, Book II
2. Solos:
  - a. J.S. Bach: Partita for Flute in A Minor Capuzzi: Concerto for Double Bass in F Major  
Grant: Three Furies
  - b. B. Marcello: Sonata No. 5 in C Major
  - c. Stevens: Sonatina
  - d. Persichetti: Serenade No. 12
  - e. Plog: Three Miniatures

#### MUSC 331 Second Year

- A. Etudes:
  - a. All etude books required for Freshman, Sophomore, and Junior Tuba Performance, plus: Bousquet: 36 Celebrated Studies for the Tuba
- B. Solos:
  - a. J.S. Bach: Suite No. 1 for Cello in G Major – Sarabande, Minuet I, Minuet II, Gigue Bozza: Concertino
  - b. Brahms: Vier Ernste Gesänge
  - c. Broughton: Tuba Concerto
  - d. Kraft: Encounters II for Solo Tuba
  - e. Stevens: Triumph of the Demon Gods
  - f. Wilder: Sonata No. 1 for Tuba and Piano
  - g. John Williams: Concerto for Tuba and Orchestra

## Suggested Guidelines for Applied Percussion

### Snare Drum

Stick control is the basis of western drumming. Unlike other parts of the world, western percussion almost always requires the use of sticks or mallets for performance. Because snare drum playing is solely the execution of sticks striking a head, it is the foundation of technique for western percussionists. The following 3 basic strokes make up the snare drummer's vocabulary.

1. Single
2. Double
3. Buzz
4. Flam

Due to its singularity of motion and sound, snare drum practice allows the percussionist to focus on isolated musical elements and techniques required of playing with sticks; by not moving the hands between various drums (timpani) or bars (mallet instruments) and not having to constantly shift the body (marimba or multiple percussion) it is easier to isolate focus on the grip, motion of the arms and manipulation of sound. While working out of the recommended materials, percussionist should spend time focusing on each of the following elements.

1. technique (holding the stick and use of different muscle groups for the greatest natural rebound)
2. rhythm recognition (reading)
3. rhythmic precision (use a metronome for accountability)
4. sticking patterns (facility or "muscle memory" with the rudiments)
5. musical phrasing of rhythms
6. dynamic control

#### Resources:

Specifically for students with no percussion experience, these two books teach how to read rhythms, the basic stick strokes and musical terms and symbols at a very reasonable pace-

1. Alfred's Drum Method Book 1 and 2, Sandy Feldstein and Dave Black
2. Beginning college students-
3. Modern School For Snare Drum, Morris Goldenberg
4. Contemporary Rudimental Studies, Lalo Davila  
and/or
5. Beginning Snare Drum Studies, Intermediate " ", Advanced " ", Mitchel Peters

As students progress on snare drum, they must recognize the two major schools of snare drum playing and seek to develop proficiency in both. The two genres are orchestral and rudimental. The pinnacle of orchestral playing is, obviously, to play with an orchestra. The pinnacle of rudimental drumming is drum line but it also has great value for drum set and is applicable to concert snare drumming in certain instances.

#### Orchestral

1. Portraits in Rhythm, Anthony Cirone
2. 12 Etudes for Snare Drum, Jaques Delécluse
3. Orchestral Repertoire for the Snare Drum, Raynor Carroll.

## Rudimental

1. Stick Control, George Lawrence Stone
2. The Drummer's Complete Vocabulary as taught by Alan Dawson, John Ramsay
3. 14 Modern Contest Solos, John S. Pratt
4. Keiskleiriana Vol. 1 and 2, Jaques Delécluse
5. Master Studies, Joe Morello
6. The Rudimental Cookbook, Edward Freytag
7. All American Drummer, Charley Wilcoxon
8. Modern Rudimental Swing Solos, Charley Wilcoxon
9. Rudimental Studies, Matt Savage
10. Life's Little Rudiment Book, David Steinquest

## Common Excerpts:

1. Rimsky-Korsakov: Scheherezade, Mvt. III and IV
2. Rimsky-Korsakov: Capricio Espagnol
3. Prokofiev: Lt. Kije
4. Shostakovich: Symphony No. 11, mvt. II and IV
5. Ravel: Bolero

## Timpani

Proficiency in ear training is the most important skill of a timpanist. Because these drums produce a definite pitch, it is required that the competent timpanist be able to hear and tune the drums to specified intervals. The second most important aspect of playing this instrument is tone. Due to greater size and lower head tension than most membranophones, the best tone is achieved by using felt mallets with a "legato" stroke a few inches from the edge. A "legato" stroke in this sense is when a mallet strikes the head with enough power to produce sound at the intended volume but with the least contact time on the head. In other words, the motion of the arm, wrist and fingers lifts perfectly with the natural rebound of the stick and in preparation of the following stroke. Felt mallets are often used because they reduce the attack on a stroke. Therefore, the illusion of a sustained tone is easier to maintain during rolls. As with all membranophones, the striking spot for best tone is not dead center or at the very edge but somewhere between those two extremes (slightly closer to the edge for timpani).

Three other elements necessary for being able to play timpani well are playing on multiple drums, rolls and dampening. Different from snare drum playing, the timpanist must learn to move his/her strokes horizontally when asked to play two drums in flow with the same hand in addition to the vertical movement required by any downward stroke. While working on this, understand that the most efficient movement is one that combines the horizontal and vertical motions simultaneously (resulting in an arc motion) instead of separately (resulting in a rectangle motion).

Rolls are always played as single stroke rolls unless specified by the composer. Single stroke rolls produce a more resonant "sustained" tone than multiple bounce strokes where the mallets constantly press into the head, effectively muting it to some degree. Generally, the wrist and fingers are the primary sources of power for rolls but as volumes exceed mezzo-forte use of the arms is necessary.

Finally, dampening notes for clarity of passages is a necessary consequence of large resonant drums. In many contexts, if timpani are left to vibrate for full value, the result is a muddled and indistinct musical phrase. Depending on what the phrasing of the rest of the ensemble or on musical preference, timpanists place two or three fingers on a vibrating head to mute it. The opposite of whichever hand must play next is the muting hand of the current note.

The following resources are excellent for assisting the aspiring timpanist as he/she learns the aforementioned skills.

Resources:

The best timpani method book for learning about the drums, repair, tuning and strokes-

1. Fundamental Method for Timpani, Mitchell Peters

Timpani etude and solo books-

1. 20 Studies for Timpani, Jaques Delécluse
2. Etüden für Timpani, Vol. 1, Richard Hochrainer
3. 8 pieces for Timpani, Elliot Carter
4. Timpani Tuning Etudes, Ron Fink
5. 32 Solos, Al Lepak

Excerpt Resources-

1. Orchestral Excerpts for Timpani, Randy Max
2. IMSLP.org

Common Excerpts:

1. Beethoven: Symphony No. 9
2. Hindemith: Symphonic Metamorphosis
3. Stravinsky: The Rite of Spring

### Mallet Instruments-

The four main mallet instruments are marimba, vibraphone, xylophone and bells. When playing with two mallets, the technique is basically the same on all of these instruments. Besides the obvious differences in bar size and material, the main difference when playing these instruments are the mallets used for each one. Marimba mallets are usually made of yarn with a birch shaft. Vibraphone mallets are commonly made of yarn but usually have a rattan shaft for greater spring/rebound. Xylophone mallets either have plastic heads or hard rubber and bell mallets are plastic or brass.

### Marimba

Two mallet technique on marimba is similar to snare drum technique. Basic motion in the arms is the same. However, because a yarn ball does not rebound off a wood bar as well as the bead of a stick does off a taught snare head, slightly more lift is required for fluid motion and good tone. Four mallet technique, on the other hand, is entirely unique in its motion and grip.

The most common four mallet grips are Traditional, Cross, Burton and Stevens. Stevens grip is generally more common among marimbists in western civilization and cross grip more common to marimbists from Asia. Burton grip is also employed successfully by marimbists. The strongest argument in favor of the Stevens grip is the extended intervallic range the player can achieve in a single hand. For this main reason I advocate its use over the others, especially in solo marimba playing. Stevens grip is explained exhaustively in Leigh Howard Stevens' book, *Method of Movement for Marimba* which is a must have for aspiring Stevens grip players. At its most basic level, the outer mallet is held by both the pinky and ring finger of each hand and the inner mallet is held between the index and thumb with the end of the shaft touching the palm. There are four basic four-mallet strokes

1. Single independent: a single stroke with either the outside or inside mallet.
2. Single alternating: alternating hands or at slow tempos, the two mallets of the same hand.
3. Double vertical: two mallets in the same hand strike simultaneously.
4. Double Lateral: one motion for two strokes with mallets of the same hand going outside to inside or inside to outside.

Resources:

Two mallet work and learning of keys-

1. *Modern School for Xylophone, Marimba and Vibraphone*, Morris Goldenberg

A detailed explanation of Stevens grip and 590 technique exercises-

1. *Method of Movement for Marimba*, Leigh Howard Stevens

Practice in all of the possible keys along with assisting four mallet etudes-

2. *Fundamental Method for Mallets book 1 and 2*, Mitchell Peters

Other notable method books-

1. *Marimba: Technique Through Music*, Mark Ford
2. *Simply Four*, Gifford Howarth (excellent for beginners)
3. *Four Mallet Marimba Playing*, Nancy Zeltsman

Etude/solo books-

1. *Funny Mallets: Funny Marimba Book 1 and 2*, Nebojša Jovan Živković

Common Excerpts:

1. Bach: *Violin Sonatas and Partitas*
2. Bach: *Cello Suites*

Vibraphone

Like marimba, a percussionist must be able to play vibraphone equally well with two or four mallets. In addition to this, learning to dampen notes with the pedal or mallet of the other hand is required when playing vibraphone due to the long sustain of the bars. When playing with four mallets, Stevens or Cross grip are acceptable but the Burton grip is the most suitable to the instrument. This is because

vibraphone is shorter than the marimba and the maximum intervals which each hand is required to play is not as large due to smaller bars. That said, some of the best jazz vibes players in the world do not use burton grip (Joe Lock for example). With burton grip, the shafts of the mallets cross in the palm of the hand with the outside mallet over the inside mallet. Interval changes within each hand are increased by the combined motion of the thumb and index finger moving towards the body while the pinky moves away and vice versa for decreasing the interval size.

Vibraphone also holds distinction among the percussion instruments as being a common jazz instrument. Therefore, familiarization with comp voicings and improvisation are important elements of learning this instrument.

Resources:

Method book-

1. Vibraphone Technique: dampening and pedaling, David Freidman
1. For Jazz Vibraphone-
2. Waldrop Voicing Packet
3. Jazz Mallets in Session, Arthur Lipner
4. The Real Jazz Vibes Book, Arthur Lipner
5. The Art and Language of Jazz Vibes, John Metzger

Etude/solo books-

1. Funny Mallets: Funny Vibraphone Book 1 and 2, Nebojša Jovan Živković
2. Mallets in Wonderland, Victor Feldman (unpublished)

Common Excerpts:

1. Bernstein: Symphonic Dances from West Side Story ("Cool")

Xylophone

Xylophone is most commonly used in western music as orchestral accompaniment but it also holds a place in American history as a ragtime instrument. This is largely due to George Hamilton Green (1893-1970). His books, offer the greatest guidance for this genre.

Resources:

Method Book-

1. George Hamilton Green's Instruction Course for Xylophone, George Hamilton Green

Book of Xylophone Rags-

1. George Hamilton Green's Xylophone Rags, Edited by Randy Eyles

Excerpt Resources-

1. Orchestral Repertoire for the Xylophone vol. 1 and vol. 2, Raynor Carroll
2. IMSLP.org



### Common Excerpts:

1. Gershwin: Porgy and Bess (Intro)
2. Copland: Appalachian Spring
3. Kodaly: Hary Janos Suite
4. Kabalevsky: Colas Breugnon
5. Stravinsky: Firebird

### Bells

Orchestra bells, also called a glockenspiel, are only an ensemble instrument. Therefore, practice is limited to orchestral excerpts.

### Resources:

#### Excerpt Resources-

1. Orchestral Repertoire for the Glockenspiel vol. 1 and vol. 2, Raynor Carroll
2. IMSLP.org

### Common Excerpts:

1. Mozart: The Magic Flute: Finale, Act 1
2. Duka: Sorcerer's Apprentice
3. Respighi: Pines of Rome

### Drum Set

Drum set is the most common percussion instrument taught to young private-lesson students and non-music majors. The number of method books and videos available for learning drum set exceeds the combined number of resources published for all of the other western percussion instruments (for a list of almost 100 sources, get my copy of Drum set pedagogy resources). For drum set students who already have experience with the other percussion instruments, the goal of drum set practice should be to develop greater interdependent control of the four limbs and to groove in the various styles which drummers are expected to know (rock, swing, calypso, bossa nova etc.). For drum set students with no prior percussion experience, the materials below should be accompanied with one or more of the snare method books listed under the snare drum section. This will allow time for those students to focus entirely on hand technique and reading.

### Resources:

Excellent video discussing traditional and matched grip hand technique-

1. Secret Weapons for the Modern Drummer, Jojo Mayer

Different styles and beginning practice of limb interdependence-

1. Groove Essentials 1.0, Tommy Igoe
2. Advanced Funk Studies, Rick Latham (funk)
3. Mel Bay's Studio/Jazz Drum Cookbook, John Pickering (swing)

4. Basic Drumming (rock section), Joel Rothman (rock)
5. Creative Coordination for the Performing Drummer, Keith Copeland (latin)
6. The Art of Bop Drumming, John Riley
7. Beyond Bop Drumming, John Riley
8. The Sound of Brushes, Ed Thigpen
9. Brush Artistry, Philly Joe Jones (free online)
10. The Drummer's Complete Vocabulary as taught by Alan Dawson, John Ramsay
11. Foot Ostinatos, Dr. Waldrop. In conjunction with Wilcoxon rudimental solos.
12. UNT "Systems" Packet, Henry Okstel. Based around Ted Reed's Syncopation.

### World Drumming

To the benefit of western drumming, percussion influences from all over the world are becoming more popular in western culture. Most notable are influences from Latin America, but tabla drumming from India, African based grooves and pan drumming from Trinidad are examples of other percussion influences. The more a modern drummer can become familiar with other world drumming the more marketable he/she will be in today's diverse music scene. The use of hands for striking the drum is likely the most common element of world drumming and is a skill unlike anything required of the classical percussion instruments addressed above. The following resources will provide a starting point for percussionists to seek out and learn even more world drumming art forms.

#### Resources:

Guide to playing many different world percussion instruments including congas and frame drums-

1. Practicing Music on Hand Percussion, Brad Dutz

A comprehensive study of Afro-Cuban drumming-

1. The Essence of Afro-Cuban Percussion and Drumset, Ed Uribe

Specifically Conga focused-

1. Play Congas Now, the Basics and Beyond, Richie Gajate-Garcia

Hand drumming and ensemble grooves from other cultures-

1. Hand Drumming Essentials, Cheryl Grosso
2. Hand Drumming Ensembles, Cheryl Grosso

#### Solo Percussion Literature

##### Snare Drum

Etude/Solo Books-

##### Rudimental

1. 14 Modern Contest Solos, John S. Pratt
2. The Solo Snare Drummer, John S. Pratt
3. Rudimental Solos for Accomplished Drummers, John S. Pratt
4. New Pratt Book, John S. Pratt

5. All American Drummer, Charley Wilcoxon
6. Rudimental Swing Solos, Wilcoxon
7. Modern Rudimental Swing Solos, Charley Wilcoxon
8. Rudimental Cookbook, Just Desserts and Zigadabuzz, by Rowloff
9. N.A.R.D. Drum Solos
10. Collection of Drum Solos, Ludwig
11. Rudimental Drum Solos, Hans

#### Orchestral

1. Portraits in Rhythm, Anthony Cirone
2. 12 Etudes for Snare Drum, Jaques Delécluse
3. Keiskleiriana Vol. 1 and 2, Jaques Delécluse
4. Initium III, IV, Jacque Delecluse
5. 10 Intermediate Snare Drum Solos, John Beck
6. The Noble Snare Vol. 1-4, edited by Stuart Smith
7. 12 Progressive Solos for Snare Drum, Morris Goldenberg
8. Hard Time, Mitchell Peters
9. Etudes for Snare Drum, Mitchell Peters
10. Odd Meter Rudimental Etudes, Mitchell Peters
11. Recital Solos for Snare Drum, Garwood Whaley
12. 10 Etudes for Snare Drum, Zivkovic
13. Ubungen fur Kleine Trommel, Hochrainer
14. 50 Contemporary Snare Drum Etudes, Lepak

#### Solos-

1. Rudimental
2. Stamina, Markovich
3. Tornado, Markovich
4. Winner, Markovich
5. Walkin' Down Coolidge, Tompkins
6. After Tornado, Bridge
7. Rudimental Clave, John Wooton
8. Africa Hot, John Wooton
9. Punctuality, Michael Varner
10. Technica 9, Gauthreaux

#### Orchestral

1. Three Means to an End, William Schinstine
2. Recital Suite for Solo Snare Drum, William Schinstine
3. Three Dances for Solo Snare Drum, Warren Benson
4. Six Unaccompanied Solos for Snare Drum, Colgrass
5. Prime, Kim, Askill Masson
6. Concert Piece, Askill Masson
7. Pezzo Da Concerto No. 1, Nebojsa Zivkovic

8. Recital Piece for Solo Snare Drum, Guy Gauthreaux
9. American Suite for Unaccompanied Snare Drum, Gauthreaux
10. NYSD: Orchestral Suite for Solo Snare Drum, Anthony Cirone
11. Solo Suite for Snare Drum, Michal LaRosa
12. Primo, Art Cappio
13. Two Episodes for Solo Snare Drum, Anthony Miranda
14. Two Dances for Snare Drum, Kevin Bobo
15. Snare Drum Suite, Siegfried Fink
16. Four Solos for Snare Drum, Rupert Kettle
17. Portfolio for Snare Drum, Nexus
18. Concert Suite for Solo Snare Drum, Eckard Kopetzki
19. Solo Suite for Snare Drum, McCormick
20. Lahara (w/ marimba and vibe drone), Bob Becker
21. Meditation No. 1, Casey Cangelosi
22. Sleight of And Evil Hand (SD/Metronome), Casey Cangelosi
23. Test Claire, Jaques Delécluse
24. Lonely City Suite, Jason Baker
25. Snare Solos, Nexus

#### Duets-

1. Three Dialogues, Martin Elster
2. Suite No. 1, Elster
3. Rhythm Strip, Askeell Masson
4. Snare Drum Duet, Kevin Bobo
5. Tolze, Michael Sartini
6. Against Surface, Uwe Kirchert

#### Timpani

##### Etude/Solo Books

1. 20 Studies for Timpani, Jaques Delécluse
2. Etüden für Timpani, Vol. 1, Richard Hochrainer
3. 8 pieces for Timpani, Elliot Carter
4. Timpani Tuning Etudes, Ron Fink
5. 32 Solos, Al Lepak

#### Solos-

1. Cortege for Solo Timpani, Steve Grimo
2. Eight Pieces, Elliot Carter
3. Sonata, John Beck
4. Ten Intermediate Timpnai Solos, John Beck
5. Four Pieces, John Bergamo
6. Raga #1, William Cahn
7. Partita, Carlos Chavez

8. Prelude for Four Timpani, Chris Deane
9. Theme and Variations (4t), John Floyd
10. Three Etudes for Five Timpani, Raymond Helble
11. Four Verses, Murray Houloff
12. Festival Repertoire for Timpani, Murray Houloff
13. Suite for Timpani, Murray Houloff
14. Three Settings, Murray Houloff
15. Variations for King George, William Kraft
16. Forms for Solo Timpani, Stan Leonard
17. Suite 1 and 2 for Timpani, Dave Mancini
18. Three Designs for Solo Timpani, Muczynski
19. Fundamental Solos for Timpani, Mitchell Peters
20. Primal Mood for 4 Timpani, Mitchell Peters
21. Cadenza, Zivkovic (for beck sonata)
22. Solos for the Virtuoso Timpanist, Hinger

#### Concertos-

1. Timpani Concerto #1, James Oliverio
2. Concerto for Oboe, Eight Timpani and Orchestra, Goerg Druschetzky
3. Symphony for Eight Timpani and Orchestra, Johann Fischer
4. Timpani Concerto, Ney Rosauo
5. Timpani Concerto, Kraft
6. Raise the Roof (timpani and Wind Ensemble), Michael Daugherty

#### Marimba

##### Etude/Solo Books-

1. Marimba: Technique Through Music, Mark Ford
2. Funny Mallets: Funny Marimba Book 1 and 2, Nebojša Jovan Živković

##### Two Mallet Solos-

##### Beginning:

1. Funny Mallets Beginning, Zivkovic
2. Ballad for Joey, Geary Larrick
3. Caccia Caper, Malletrix, Woodworks, Toccatore, Spears
4. Musical Marimba Solos, Schinstine
5. Solos for Marimba, Xylophone, or Vibe, Jolliff
6. Festival Pieces for Mallets, Joel Smales

##### Intermediate:

1. TWO: A Collection of Concert Pieces for Two-Mallet Marimba Solo, Gene Koshinski
2. Furioso and Valse in D minor, Earl Hatch
3. Etude 1955, Hatch
4. Encore in G Major, Casey Cangelosi

5. Basically Broke Blues, Gordon Stout
6. Etude in Ab maj. Op. 6 #2, Clair Musser
7. Prelude Op. 11 #3, Musser
8. 12 Fantasias for Solo Flute, Telemann
9. Cello Suites and Solo Violin Partitas and Sonatas, Bach

Advanced:

1. Prism, Keiko Abe
2. Fluctus, Zivkovic
3. Wood That Sings, Stout
4. White Knuckle Stroll, Casey Cangelosi

Four Mallet Solos-

Beginning:

1. Funny Mallets/Funny Marimba Book Vol. 1, Zivkovic
2. 20 Children's Songs, Bart Quartier
3. Sea Refractions, Mitchell Peters
4. Waves, Peters
5. Teardrops (3 mallets), Peters
6. Mbira, Alice Gomez
7. Amazing Grace, trad./arr Walters
8. Five Pieces for Anais, Ruud Wiener

Beginning/Intermediate

- Funny Mallets/ Funny Marimba Book Vol. 2, Zivkovic
- Marimba Flamenca, Gomez
- Gitano, Gomez
- Etude in D minor, Gomez
- Rain Dance, Gomez
- Yellow After the Rain, Peters
- Pastiche, Peters
- Undercurrent, Peters
- Chant for Marimba, Peters
- Zen Wanderer, Peters
- Fundamental Solos for Mallets, Peters
- Cello Suites and Solo Violin Partitas and Sonatas, Bach
- Bach Chorale arrangements by Houliiff, Chenoweth, Stevens and Waldrop
- True Lover's Farewell, Gwin
- Etudes Op 6 #8 Nature Boy, Op. 6 #10 Cmajor, Musser
- Reverie, Elegy, Stout
- Three Preludes, Ney Rosauero
- Four Mallet Marimba Studies for the Beginning to Intermediate Marimba Student- Cirone

## Intermediate:

1. Etudes 1,2,3, Smadbeck
2. Rhythm Song, Smadbeck
3. Virginia Tate, Smadbeck
4. Ghanaia, Schmitt
5. Estudios para Marimba, Houloff
6. Albums for the Young by Tchaikovsky, Schumann, Stevens
7. Monograph IV, Gipson
8. Marimbetudes, Burritt
9. Contemporary Etudes and Solos, Karen Ervin
10. Suite Popular Brasileira, Rosauero
11. Seven Brazilian Children's Songs, Rosauero
12. Les Violins Morts, Zivkovic
13. Drei Phantastische Lieder, Zivkovic
14. 3 Chorales, Evelyn Glennie

## Intermediate/Adv.

1. Two Mexican Dances, Stout
2. Grand Fantasy, Raymond Helble
3. Works for Marimba, Keiko Abe
4. Dream of the Cherry Blossoms, Abe
5. Sta Vidis, Zivkovic
6. Ilijas, Zivkovic
7. Caritas, Burritt
8. Four Movements for Marimba, Burritt
9. Etude for a Quiet Hall, Chris Dean
10. Time for Marimba, Miki
11. Two Movements for Marimba, Tanaka
12. Two Movements for Marimba, Gaetano
13. Water and Fire, Donald Skoog
14. Dance of Redemption, David Gillingham
15. My Lady White, David Maslanka
16. Five Movements for a Solo Dancer, Kopetzki
17. Four Rotations, Eric Sammut

## Advanced:

1. Ultimatum, Zivkovic
2. Merlin, Andrew Thomas
3. Reflections on the Nature of Water, Druckman
4. Marimbology, Schuller
5. Velocities, Joseph Schwantner
6. Northern Lights, Eric Ewazen

7. Rhythmic Caprice, Leigh Stevens
8. Graffito, Marta Ptszynska
9. Variations on Lost Love, David Maslanka
10. Five Scenes from the Snow Country, Hans Werner Henze
11. Of Wind and Water, Dave Hollinden
12. Marimbasonic, Markus Halt
13. Preludes for Marimba 1-9, Raymond Helble
14. After Syrinx, Richard Rodney Bennett
15. Night Rhapsody, John Serry

Accompanied Solos for Marimba (w piano unless otherwise indicated):

1. Valse Serbe, Nebojsa Zivkovic
2. Zimmerma, Frankfurt
3. Macedonia, Zivkovic (Studio 4, KPP)
4. Variations on Japanese Children's Songs, Earl Hatch (Studio 4, KPP)
5. Duet for Marimba and Piano, Thomas Briggs (Studio 4, KPP)
6. Trees, Thom Limbert (KPP)
7. Rimbasly, Dan McCarthy (C Alan) also w/CD, percussion ensemble, wind ensemble etc.
8. Sonata for Marimba and Piano, Peter Tanner
9. Andante and Allegro. Gordon Stout
10. Rivers of Wood, Gordon Stout
11. Spike, Happy Tachyons, John Psathas
12. RDH, Gipson
13. Suite from Carmen, Bizet/Baker
14. Profils (V/Piano), Bart Quartier
15. Duo for Marimba and Piano 1&2, Max Orpen (KPP)
16. Sonata and Allegro, Mitchell Peters
17. Theme and Variations, Mitchell Peters
18. Rhapsodic Fantasie, Liszt/arr.
19. Incidents of Travel, Alice Gomez
20. Rondo for Marimba and Piano, T Frazeur
21. Famim 2 (V/P), Sejourne
22. Variations (V/P), Levitan
23. Carnival of Venice Fantasy, Maxey
24. Prism Rhapsody, Abe
25. Introduction and Dance, Shostakovich/ arr. Musser
26. Flight of the Bumblebee, Korsakov/arr Maxey or Meister/Davis
27. Toccata for Marimba and Piano, Ewazen
28. Introduction and Romp, Frackenpohl

Concertos-

1. Concertino for Marimba, Paul Creston
2. Concerto for Marimba and Orchestra, Robert Kurka
3. Concerto for Marimba, Michael Burrirt



4. Concerto for Marimba and Orchestra, No. 2, Casey Cangelosi
5. Concerto for Marimba, Eric Ewazen
6. Waterfalls for Marimba and Orchestra, Julie Spencer
7. Concerto for Marimba and Orchestra, Emmanuel Sejourne
8. Concerto for Marimba and Orchestra, No. 1 and 2, Ney Rosauro
9. Concerto for Marimba and Wind Ens., Yiu-Kwong Chung

#### Vibraphone

##### Etude/Solo Books-

1. Funny Vibraphone Book 1 and 2, Nebojša Jovan Živković
2. Mallets in Wonderland, Victor Feldman (unpublished)

##### Solos-

1. Mourning Dove Sonnet, Christopher Deane
2. Prelude and Blues, Ney Rosauro
3. Trilogy: Three Movements for Solo Vibraphone, Tim Huesgen
4. Bem-Vindo: Ney Rosauro
5. Broken Silence, Mark Glentworth
6. This too shall pass..., Ivan Trevino
7. Three Songs for Vibraphone, Eckhard Kopetzki
8. Concerto for Vibraphone, Emmanuel Sejourne
9. Kaleidoscope, Arthur Lipner

#### Xylophone

##### Etude/Solo Books-

1. George Hamilton Green's Xylophone Rags, Edited by Randy Eyles
2. Funny Vibraphone Book 1 and 2, Nebojša Jovan Živković

##### Solos-

1. Celtic Xylophone, Book 1 and 2, Nathan Daughtrey
2. Multiple Percussion

##### Solos-

1. French Suite, Kraft
2. English Suite, Kraft
3. Morris Dance, Kraft
4. Canned Heat, Eckhard Kopetzki
5. Generally Spoken It's Nothing But Rhythm, Zivkovic
6. Inspirations Diabolique, Tagawa
7. Cold Pressed, Dave Hollinden
8. Psappha, Xenakis
9. Rebonds, Xenakis
10. Perpetual Motion, Peters

11. Rondo, Peters
12. Child of Tree, Cage
13. Latin Journey, Mancini
14. Recital Piece for Solo Percussion, Mancini
15. Slender Beams of Solid Rhythm, Hollinden
16. Sticks of Eloquence, Burritt
17. Six Ideas, Hollinden
18. Tanka, Bergamo
19. Nara, William Cahn
20. Partita, William Cahn
21. Perplexus, Cahn
22. King of Denmark, Feldman
23. Three forms for One Player, Houloff
24. Frum, Askill Masson
25. Cahn, Nara
26. Censa Amerindias, Rosauero
27. Therapy 6, Serry
28. Zyklus, Stockhausen
29. Conga Mix (w/tape), JB Smith
30. Prison Song, Hans Werner Henze
31. Wicca, Casey Cangelosi
32. Evil Ernie, Casey Cangelosi
33. Love of L'Histoire, De Lancey
34. West Side Impressions, Beck