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Visit www.flcc.edu/courses/descriptions.cfm?subject=MUS to review official course syllabi
Mission Statement

The mission of the Finger Lakes Community College Music Department is to serve the musical needs and interests of our students and the community by offering high quality instruction in our degree programs and general education courses, and by providing opportunities for private lesson instruction and performance in ensembles. We are committed to preparing our majors for transfer to four-year institutions and for successful careers in music, while we provide the non-major with the foundation necessary for a lifelong enjoyment of music.
Admission to the Music Department

Although Finger Lakes Community College has an open admission policy, it is necessary for all incoming music and music recording majors to take a music theory placement exam to ensure that they are assigned to the appropriate courses. Depending on the outcome, some students may need to complete certain prerequisites to their program requirements.

Refer to the Appendix for a sampling of questions similar to those on the Music Theory placement test.
DEGREE PROGRAMS

I. Associate in Science Degree in Music
The Associate in Science in Music degree is designed to enable students to transfer into four-year colleges and universities to pursue a baccalaureate degree in music. The program is also an appropriate course of study for individuals preparing for one of the many careers in music which do not require a baccalaureate degree. Skill enhancement and depth are provided by course work in applied music, ensemble, music theory, keyboard and aural labs, and music literature.

The goals of the Associate in Science in Music degree program are:
• To provide a challenging music curriculum that will prepare students to successfully transfer to four-year institutions and pursue the baccalaureate degree.

• To provide students with an historical sense of music through exposure to the works of the great composers and performers, and to develop the student’s capacity for critical thinking and aesthetic interpretation.

• To promote the student's ability to communicate effectively in oral, written, and musical forms.

• To develop in students the 10 Competencies identified by Finger Lakes Community College as learning outcomes of a liberal education.

Curriculum Requirements
The student is required to complete a minimum of 64 credit hours with a grade point average of not less than C (2.0).

All associate degree programs require ENG 101 Freshman English and ENG 102 Introduction to Literature. Students who are well prepared may substitute ENG 104 English I Honors and ENG 105 English II Honors for ENG 101 and ENG 102. Students who are considering the English Honors sequence should consult the Director of the Honors Program.
The student must successfully complete:

**Humanities**
- ENG 101 Freshman English
- ENG 102 Introduction to Literature
- OR
- ENG 104 English I Honors
- ENG 105 English II Honors

**Social Science**
- 6 credit hours of social science electives
- 3 credit hours of HIS history electives

**Mathematics/Science**
- PHY 105 Physics of Sound
- 5 credit hrs of mathematics/science electives

**Music**
- MUS 106 Music Theory I
- MUS 106L Music Theory I Lab
- MUS 107 Music Theory II
- MUS 107L Music Theory II Lab
- MUS 206 Music Theory III
- MUS 206L Music Theory III Lab
- MUS 207 Music Theory IV
- MUS 207L Music Theory IV Lab
- MUS 215 Music History I: Medieval to Baroque
- MUS 216 Music History II: Classic to Modern
- MUS 111 Master Composers I
- MUS 117 Master Composers II

**Applied Music**
- MUS 131-135,137,160-161,163-165, 167-169
- 4 semesters in one specific instrument or voice are required.

**Performance Ensemble**
- MUS 109, 118-120, 125-127, 129, 229, 145 *
- 4 semesters are required

**Physical Education Electives**
- 4 credit hours

*These courses count toward the Music Ensemble requirement:
- MUS 109 Vocal Jazz Ensemble
- MUS 118 Guitar Ensemble
- MUS 119 Percussion Ensemble
- MUS 120 Finger Lakes Chorale
- MUS 125 Finger Lakes Camerata
- MUS 126 College Singers
- MUS 127 Jazz Ensemble
- MUS 129 Performance Class I
- MUS 229 Performance Class II
- MUS 145 Chamber Wind Ensemble
SAMPLE SCHEDULE
The following schedule shows how the requirements for the A.S. Music degree may be met in four semesters. It is included here only as an illustration of the type of schedule that might be followed by a full-time student. Many students attending Finger Lakes Community College have work and/or family obligations, and therefore choose to take more than four semesters to fulfill the requirements for the A.S. Music degree. Similarly, students who find they need to take some additional coursework to prepare them to do well in the types of courses included in the A.S. Music degree program may plan a schedule that takes more than four semesters to complete the degree. All students should consult their advisors when they plan their schedules.

First Semester

<table>
<thead>
<tr>
<th>Course</th>
<th>Credit Hours</th>
</tr>
</thead>
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<td>..............3</td>
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16 credit hours

Second Semester

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17 credit hours
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**16 credit hours**

### Fourth Semester

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<tr>
<td>MUS 216 Music History II</td>
<td>3</td>
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<td>MUS Applied Music Elective</td>
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<td>MUS Ensemble Elective</td>
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<tr>
<td>Social Science Elective</td>
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<td>Mathematics/Science Elective</td>
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<td>PE Physical Education Elective</td>
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</table>

**15 credit hours**
II. Associate in Science Degree in Music Recording Technology
The Associate in Science in Music Recording Technology degree program is designed to enhance skills by providing students the opportunity to receive the extensive hands-on training that is needed to achieve a thorough understanding of modern recording. The coursework is appropriate for individuals preparing to transfer to a baccalaureate degree program or for those interested in a career in music recording that does not require a four-year degree.

The A.S. Music Recording Technology degree program includes coursework in music theory, audio recording, commercial music, applied music, and music ensemble. In addition, students may create independent recording projects or pursue internships.

The goals of the A.S. in Music Recording Technology degree program are:
• To provide a challenging curriculum that will prepare students to transfer to four-year institutions and pursue the baccalaureate degree.
• To provide the students with the opportunity to learn their craft, both as musicians and recording technicians.
• To promote the student’s ability to communicate effectively in oral, written, and musical forms.
• To develop and sharpen the student’s capacity for critical thinking and aesthetic interpretation.
• To develop in students the 10 Competencies identified by Finger Lakes Community College as learning outcomes of a liberal education.

Curriculum Requirements
The student is required to complete a minimum of 68 credit hours with a grade point average of not less than C (2.0).

All associate degree programs require ENG 101 Freshman English and ENG 102 Introduction to Literature. Students who are well prepared may substitute ENG 104 English I Honors and ENG 105 English II Honors for ENG 101 and ENG 102. Students who are considering the English Honors sequence should consult the Director of the Honors Program.
The student must successfully complete:

Humanities

ENG 101 Freshman English
ENG 102 Introduction to Literature
OR
ENG 104 English I Honors
ENG 105 English II Honors

Music

MUS 106 Music Theory I
MUS 106L Music Theory I Lab
MUS 107 Music Theory II
MUS 107L Music Theory II Lab
MUS 206 Music Theory III
MUS 206L Music Theory III Lab
MUS 207 Music Theory IV
MUS 207L Music Theory IV Lab

Social Science

3 credit hours of HIS history electives
3 credit hours of Social Science electives

Mathematics/Science

PHY 105 Physics of Sound
5 credit hrs of mathematics/science electives

Applied Music

MUS 131-135,137,160,161,163-165, 167-168
(four semesters of one course)

Music Ensemble

MUS 109, 118-120, 125-127, 129, 229, 145
(four semesters as determined by advisor)

Music Recording

MUS 170 Techniques of Audio Recording I
MUS 270 Techniques of Audio Recording II
MUS 271 Techniques of Audio Recording III
MUS 272 Techniques of Audio Recording IV
MUS 176 Music Business

Information Management

CSC 100 Computing in the Information Age
or higher as determined by advisement

General Elective

1 credit hour of general electives*

Physical Education

4 credit hours

*Students may qualify for MUS 275 Audio Recording Special Project or MUS 250 Audio Recording Practicum/Internship. Consult your advisor.
**SAMPLE SCHEDULE**
The following schedule shows how the requirements for the A.S. Music Recording Technology degree may be met in four semesters. It is included here only as an illustration of the type of schedule that might be followed by a full-time student. Many students attending Finger Lakes Community College have work and/or family obligations, and therefore choose to take more than four semesters to fulfill the requirements for the A.S. Music Recording Technology degree. Similarly, students who find they need to take some additional course work to prepare them to do well in the types of courses included in the A.S. Music Recording Technology degree program may plan a schedule that takes more than four semesters to complete the degree. **Students should consult their advisors to help plan their schedules.**

**First Semester**

<table>
<thead>
<tr>
<th>Course</th>
<th>Credit Hours</th>
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</thead>
<tbody>
<tr>
<td>ENG 101 Freshman English</td>
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<tr>
<td>MUS 106 Music Theory I</td>
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<td>MUS 106L Music Theory I Lab</td>
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<td>MUS 170 Techniques of Audio Recording I</td>
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<td>CSC 100 Computing in the Information Age</td>
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<tr>
<td>PHY 105 Physics of Sound</td>
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**19 credit hours**

**Second Semester**

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<td>MUS 107 Music Theory II</td>
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<td>MUS 270 Techniques of Audio Recording II</td>
<td>3</td>
</tr>
<tr>
<td>MUS 176 Music Business</td>
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<td>*MUS Ensemble Elective</td>
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<td>PE Physical Education Elective</td>
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</table>

**16 credit hours**
### Third Semester

<table>
<thead>
<tr>
<th>Course</th>
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<tbody>
<tr>
<td>MUS 206 Music Theory III</td>
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<tr>
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<tr>
<td>MUS 271 Techniques of Audio Recording III</td>
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<tr>
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<td>Math Elective</td>
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<tr>
<td>PE Physical Education Elective</td>
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</tbody>
</table>

**Total Credit Hours:** 16

### Fourth Semester

<table>
<thead>
<tr>
<th>Course</th>
<th>Credit Hours</th>
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</thead>
<tbody>
<tr>
<td>MUS 207 Music Theory IV</td>
<td>3</td>
</tr>
<tr>
<td>MUS 207L Music Theory IV Lab</td>
<td>1</td>
</tr>
<tr>
<td>MUS 272 Techniques of Audio Recording IV</td>
<td>3</td>
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<tr>
<td>*MUS Applied Music Elective</td>
<td>1</td>
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<td>*MUS Ensemble Elective</td>
<td>1</td>
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<tr>
<td>Social Science Elective</td>
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<tr>
<td><strong>General Elective</strong></td>
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<td>PE Physical Education Elective</td>
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</tr>
<tr>
<td>Math/Science Elective</td>
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</tbody>
</table>

**Total Credit Hours:** 17


*Applied Music Electives:* MUS 131 Piano, MUS 132 Voice, MUS 133 Trumpet, MUS 134 Flute, MUS 135 Classical Guitar, MUS 137 Saxophone, MUS 160 Percussion, MUS 161 French Horn, MUS 163 Jazz Bass, MUS 164 Trombone, MUS 165 Clarinet, MUS 167 Jazz Piano, MUS 168 Jazz Guitar, MUS 169 Jazz Voice. Students wishing to enter a 2+2 program should consult with their advisor regarding the specific requirements of the transfer school.

**Students may qualify for MUS 250 Audio Recording Practicum/Internship or MUS 275 Audio Recording Special Project and should consult with their advisor for the appropriate course.
Academic Advising

All music and music recording students are assigned an academic advisor from the music department faculty and staff. You can arrange to see your advisor anytime, but it is especially important to make an appointment during Advising Week, which occurs in the 10th week of each semester. Look for the sign-up sheet posted on your advisor’s office door. Once you have made your appointment, be sure to write down the date and time, and come to your appointment prepared: look over the course listings; check your schedule and degree requirements; arrive with course names, numbers, sections, and times to make the scheduling process more efficient. Also, prepare of list of questions that you might have for your advisor.

Registration occurs during the week after advisement. You will receive an email from the Registrar's office informing you of the first date you are eligible to register for classes. The earlier you register, the more likely you are to get your preferred classes and times. Note: the dates and times for private lesson instruction are not available at registration. Rather, they will be determined during the first week of the semester.
**Applied Music**

Applied Music is private study on an instrument or voice, for which students pay an additional fee. All music and music recording majors must complete 4 semesters of study on a single instrument/voice. A minimum of twelve 45-minute lessons is required per semester (make-up lessons will be given only at the instructor's discretion). Students enrolled in applied music are required to perform in an area recital and must also play a jury examination at the end of the semester. Students should arrange a daily practice time in order to make sufficient progress in their applied study. All students who plan to take applied music are required to attend a sign-up session for lesson times on the first Thursday of the semester at 1:00 pm in B-355.

Note: Students who eventually plan to transfer to a 4-year college should be aware that most college music departments require an audition comprised of classical repertoire. Generally speaking, a jazz audition is acceptable only at institutions offering a degree program in Jazz Studies or Jazz Performance. A jazz audition also requires students to demonstrate competency in improvisation.
Ensembles
Music and Music Recording Majors are required to participate in any of the following ensembles for 4 semesters. Attendance at rehearsals is mandatory and cannot be made up. Students may not miss rehearsals for reasons other than illness or emergencies. If a student misses a concert, automatic failure of the course will occur unless the circumstances are extenuating.

**MUS 118 Guitar Ensemble**
Members rehearse and perform guitar instrumental arrangements.

**MUS 119 Percussion Ensemble**
Members rehearse and perform percussion instrumental arrangements.

**MUS 120 Finger Lakes Chorale**
A mixed chorus of approximately seventy singers from both the College and community which performs large choral works from all principal style periods.

**MUS 125 Finger Lakes Camerata**
A select group of twenty-four singers chosen annually through audition who perform a cappella works and music for chamber chorus.

**MUS 126 College Singers**
A group of approximately fifty students who rehearse and perform music in a variety of styles.

**MUS 127 Jazz Ensemble**
Members rehearse and perform contemporary jazz/rock arrangements and originals. Instrumental ability and some band experience are required.

**MUS 129 Performance Class I**
Members rehearse and perform instrumental arrangements.

**MUS 229 Performance Class II**
Members rehearse and perform instrumental arrangements culminating in a performance at the end of the semester.
MUS 145 Chamber Wind Ensemble
Members rehearse and perform music for brass and woodwinds in a variety of styles, culminating in a performance at the end of the semester.
**Finger Lakes Community College Honors Recital**

The annual Honors Recital is an opportunity to acknowledge and showcase our very best student musicians. All FLCC students who are currently taking private lesson instruction from the FLCC music faculty are eligible for the recital. In order to be considered for this honor, students must first be nominated by their private lesson instructor, and then must audition before a panel of judges from the Music Department faculty. Solo pianists and vocalists must have their music memorized for both the audition and the recital; all other instrumentalists may use music. If the selection being performed includes an accompaniment, the accompanist must perform at the audition and the recital as well.

Refer to the Appendix for an audition form, and for a guide to the Honors Recital procedures.
Transfer Agreements

Transfer articulation agreements are held with a number of public and private universities. These agreements enable students to complete an Associate in Science degree at FLCC and transfer to a four-year college or university with full junior standing.

The A.S. in Music degree program at FLCC has transfer agreements with SUNY Geneseo for the B.A. in Music, and with SUNY Oneonta for the B.A. in Music and the B.A. in Music Industry.

The A.S. in Music Recording Technology degree program at FLCC has transfer agreements with Nazareth College of Rochester for the B.S. in Music Business, and with SUNY Oneonta for the B.A. in Music Industry.

Joint admissions agreements enable entering, first-time freshmen to earn admission to Finger Lakes Community College and certain four-year colleges and universities at the same time. Students completing an Associate in Arts (A.A.) or Associate in Science (A.S.) degree program are generally eligible to participate in a joint admissions agreement.

Students participating in a joint admissions program will transfer with full junior status, will not have to submit a transfer application, and may receive early registration privileges at the four-year college. Students should indicate their interest in joint admissions when applying to FLCC. Certain restrictions may apply to the joint admissions programs. Consult with a transfer counselor in the Center for Advisement and Personal Development.

The A.S. in Music degree program at FLCC has a joint admissions agreement with SUNY Geneseo.

For up-to-date information on transfer articulation agreements, go to: http://www.flcc.edu/transfer/agreements.cfm
Scholarships
The following scholarships are awarded each year to students majoring in music, music recording, and/or the Visual and Performing Arts. Those marked with an asterisk * require the student to apply through the Finger Lakes Community College Foundation. Scholarship applications will be available online during the Spring semester at www.flcc.edu/resourcedevelopment.

*Catherine J. Kamm Memorial Scholarship
Amount: $500
Benefactors: Rev. Albert Kamm, Family, and Friends
Description: This scholarship is given to recognize a student who is taking vocal music lessons. It was established in memory of Catherine Jane Kamm, a music teacher who did some adjunct teaching at FLCC and touched many lives at FLCC as well as in her community.

*Dr. Charles J. Meder Scholarship for the Arts
Amount: $450
Benefactors: FLCC Student Corporation and Dr. Charles J. Meder
Description: This scholarship honors Dr. Charles J. Meder (deceased), President Emeritus of Finger Lakes Community College, and was established with a gift from the FLCC Student Corporation at the time of his retirement. The recipient intends to make a career in the arts.

*John M. Meuser Memorial Scholarship
Amount: $1,000
Benefactor: Karen Meuser
Description: Established by many friends, family members, and FLCC employees, this scholarship honors the memory of the late John M. Meuser, Professor Emeritus. Meuser began his career with the College in 1968 and served in many important roles in its development. The recipient is pursuing a degree in the performing arts.

Dr. A. John Walker Chorale Music Award (No application necessary. Recipients are nominated by music department faculty).
Amount: Variable
Benefactors: Finger Lakes Chorale / Finger Lakes Camarata
Description: This fund was created by the Finger Lakes Chorale to provide assistance to music majors at FLCC. The Chorale adds to the fund through annual fundraising concerts. It was renamed to honor FLCC Professor Emeritus Dr. Walker at the time of his retirement in 2003.
Music Department Policies

Keyboard Lab
Three absences from Keyboard Lab will result in a grade of F in both the Keyboard Lab and the Theory course. A passing grade in Keyboard Lab will be averaged with the Theory grade and may constitute up to 20% of that grade.

Aural Lab
The Aural Lab grade is issued separately from the Theory grade. If a student passes the Theory lecture but fails the corresponding Aural Lab, he/she may retake the Aural Lab the following semester and simultaneously progress to the next level of Theory/Aural Lab.

If a student fails the Theory lecture but passes the corresponding Aural Lab, he/she is not eligible to advance to the next level of Aural Lab. The Aural Lab level must not exceed the Theory lecture level at any time.

Techniques of Audio Recording
Due to rapidly changing technology, it is recommended that courses in the Techniques of Audio Recording sequence be taken in continuous semesters. When that is not possible, a maximum of one semester between successive courses in the sequence is allowed.

Techniques of Audio Recording I Lab
Three absences from Audio I Lab will result in a grade of F in both the Audio I Lab and in the Techniques of Audio Recording I course. A passing grade in Audio I Lab will be averaged with the Techniques of Audio Recording grade and may constitute up to 20% of that grade at the instructor's discretion.

Repeating Courses
If a student fails a course in Music Recording, he/she is allowed to retake that course one additional time.

Applied
Three absences from applied lessons will result in a grade of Q or F at the instructor’s discretion.
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<td>Debbie</td>
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<td>Reynolds</td>
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<td>Eleanor</td>
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<td><a href="mailto:sisbarjfl@flcc.edu">sisbarjfl@flcc.edu</a></td>
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<td>Geoff</td>
<td>Recording/Bass</td>
<td><a href="mailto:smithge@flcc.edu">smithge@flcc.edu</a></td>
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<tr>
<td>Snyder</td>
<td>Craig</td>
<td>Jazz Guitar</td>
<td><a href="mailto:minpincity2k@gmail.com">minpincity2k@gmail.com</a></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
1. What scale is notated in this example?

a. E major  
b. E natural minor  
c. E harmonic minor  
d. E melodic minor  
e. none of the above

2. What scale is notated in this example?

a. C Major  
b. C natural minor  
c. C harmonic minor  
d. C melodic minor  
e. none of the above

3. The relative minor of G major is:
   a. D minor  
b. G minor  
c. B minor  
d. E minor  
e. none of the above

4. The relative Major of G minor is:
   a. E-flat Major  
b. B-flat Major  
c. B Major  
d. A major  
e. none of the above
Questions 5 - 7 refer to the example below:

![Keyboard diagram](image)

5. Name the key that is labeled "1".
   a. A
   b. B
   c. C
   d. D
   e. F

6. Name the key that is labeled "2".
   a. C
   b. D
   c. E
   d. F
   e. G

7. What is the interval between "1" & "2"?
   a. minor sixth
   b. diminished fifth
   c. perfect fourth
   d. perfect fifth
   e. none of the above

8. The 3rd note of the D Major scale is:
   a. F#
   b. F
   c. G#
   d. A
   e. none of the above

9. The 6th note of the D melodic minor scale is:
   a. B♭
   b. B
   c. A
   d. C#
   e. none of the above
10. What Major key is represented by this key signature?
   a. E♭ Major
   b. A♭ Major
   c. B♭ Major
   d. F major
   e. none of the above

11. What minor key is represented by this key signature?
   a. F♯ minor
   b. B minor
   c. C♯ minor
   d. F minor
   e. none of the above

12. What is the quality of this triad?
   a. Major
   b. Minor
   c. Augmented
   d. Diminished
   e. none of the above

13. What is the quality of this triad?
   a. Major
   b. Minor
   c. Augmented
   d. Diminished
   e. none of the above

14. What note is the 3rd of an A Major triad?
   a. C
   b. C♯
   c. C♭
   d. C double sharp
   e. none of the above

15. What note is the 5th of a G minor triad?
   a. D
   b. D♭
   c. B
   d. B♭
   e. none of the above
16. What interval is notated in the example?
   a. Major 3rd
   b. minor 6th
   c. Major 5th
   d. perfect 5th
   e. none of the above

17. What note value completes this measure?
   \[ \text{[Music notation]} \]
   a. eighth note
   b. dotted eighth note
   c. quarter note
   d. dotted quarter note
   e. none of the above

18. Select the time signature for this example.
   \[ \text{[Music notation]} \]
   a. 2/2
   b. 4/4
   c. 6/8
   d. 3/16
   e. none of the above
ANSWERS to the Sample Theory Placement Exam

1. a
2. c
3. d
4. b
5. e
6. a
7. d
8. a
9. b
10. c
11. b
12. a
13. d
14. b
15. a
16. e
17. d
18. c
FLCC HONORS RECITAL: AUDITION FORM

• Instructors: Please fill this form out for your students, and print legibly.  
• Return form to Cathy Cushman 1 week prior to the audition date.

Student: ____________________________________________________________

Instrument: __________________________________________________________

Private Lesson Instructor: ______________________________________________

Accompanist*: _________________________________________________________

Composer: _____________________________________________________________

Title of Work**: _________________________________________________________

Specific Movement (supply movement number and tempo marking):
____________________________________________________________________

* IF YOUR PIECE INCLUDES AN ACCOMPANIMENT, THEN YOU MUST HAVE AN
ACCOMPANIST AT THE AUDITION AS WELL AS THE RECITAL.

** SOLO PIANISTS AND VOCALISTS MUST HAVE THEIR MUSIC MEMORIZED FOR
THE AUDITION AND THE RECITAL. ALL OTHER INSTRUMENTALISTS MAY USE
MUSIC.
FLCC HONORS RECITAL PROCEDURES

ARRIVAL: Please arrive at the Rehearsal Hall (B-355) at least a half hour before the recital begins. (Check with your private lesson instructor to see if he/she wants you to arrive even earlier to warm up).

CONCERT ATTIRE: Appropriate concert attire is required: dress pants and shirts for men; dress, skirt, or dress pants and blouses for women. No jeans or sneakers please. Students who are not attired appropriately will not be allowed to perform.

CONCERT ETIQUETTE:

- If you choose to sit in the audience prior to performing, you must exit before the person ahead of you begins their performance. (For example, if you are performer #5 on the program, you will exit after performer #3 has finished). Wait for the applause to begin, and then exit.

- When it is your turn to perform, you will re-enter the Rehearsal Hall through the double doors. Eleanor Rideout will be there to direct you.

- Once you enter the stage, acknowledge the audience applause with a bow (bow at the waist, looking down at your shoes, and slowly count to two). HOWEVER, if the applause has stopped by the time you reach your position on stage, simply proceed without bowing.

- When you have completed your performance, bow again, then acknowledge your accompanist by extending your arm in their direction, and let them take a solo bow.

- Exit through the double doors. You may return to your seat in the audience only during applause. Please do not leave until all students have finished performing.

Thank you for your cooperation and participation.
Voice Jury Evaluation Form

Student: ________________________________  Instrument/Voice Part: ________________________________

Instructor: ______________________________  Number of Semesters Studied at FLCC: _______________

Juror: ___________________________________  Grade: ____________________

Songs studied this semester:
__________________________________________________________________________________________
__________________________________________________________________________________________
__________________________________________________________________________________________

Jury piece: ______________________________  Composer: ________________________________

Quality of Preparation
Accuracy of Pitch –
Accuracy of Rhythms –
Phrasing –
Tempo –
Suitability of Range –
Memorized Well –
Comfortable With Accompaniment –

Quality of the Vocal Instrument
Tone Quality –
Range –
Vibrato –
Flexibility –
Intonation –
Breath Management –

Quality of the Performance
Poise and Confidence –
Posture –
Understanding of the Text –
Expressive Elements –
Diction –

Additional Comments: __________________________________________________________________
________________________________________________________________________________________
________________________________________________________________________________________
________________________________________________________________________________________
________________________________________________________________________________________
Piano Jury Evaluation Form

Student: ________________________________  Instrument/Voice Part: ________________________________

Instructor: _______________________________  Number of Semesters Studied at FLCC: _______________

Juror: ___________________________________  Grade: ___________________

Scales (list scales played): __________________________________________________________________

Score (20 points): _________________________________________________________________________

Sight Reading: _____________________________________________________________________________

Score (20 points): _________________________________________________________________________

Solo (title and composer): __________________________________________________________________

Memorized?: _____________________________________________________________________________

Score (60 points): _________________________________________________________________________

Comments: ______________________________________________________________________________

_________________________________________________________________________________________

_________________________________________________________________________________________

_________________________________________________________________________________________

_________________________________________________________________________________________

_________________________________________________________________________________________

_________________________________________________________________________________________

Instructors please indicate (circle) what scales have been prepared by the student:
(Major) Cb  C  Db  D  E  Eb  F  Gb  G  Ab  A  Bb  (Minor) a  b  c  d  e  f  g  f#  c#  g#  b flat  e flat.

Instructors please check how scales are to be played for the jury:
□ one octave hands separate
□ one octave hands contrary
□ one octave hands parallel
□ two octaves hands parallel
□ four octaves hands parallel
Rhythmic Accuracy: 5 4 3 2 1 0
Pitch Accuracy: 5 4 3 2 1 0
Quality of Sound: 5 4 3 2 1 0
(beating area, stroke, stick height, consistency)
Roll Quality: 5 4 3 2 1 0
Dynamics: 5 4 3 2 1 0
Musicianship and Style: 5 4 3 2 1 0
**Sight Reading:** 5 4 3 2 1 0

**Timpani:**

Interval #1: ____________ 5 4 3 2 1 0
Interval #2: ____________ 5 4 3 2 1 0

**Solo:** ____________________________ by ____________________________

Rhythmic Accuracy: 5 4 3 2 1 0
Quality of Sound: 5 4 3 2 1 0
(beating area, stroke, stick height, consistency)
Roll Quality: 5 4 3 2 1 0
Dynamics: 5 4 3 2 1 0
Musicianship and Style: 5 4 3 2 1 0
**Sight Reading:** 5 4 3 2 1 0

**Drum Set:**

Beat #1: __________
Beat #2: __________
Beat #3: __________

**Solo:** ____________________________ by ____________________________

Rhythmic Accuracy: 5 4 3 2 1 0
Quality of Sound: 5 4 3 2 1 0
(beating area, stroke, stick height, consistency)
Dynamics: 5 4 3 2 1 0
Musicianship and Style: 5 4 3 2 1 0
Percussion Jury Evaluation Form

Student: _____________________________ Instrument/Voice Part: ________________________________

Instructor: ___________________________ Number of Semesters Studied at FLCC: __________________

Juror: _______________________________ Grade: __________________

### Snare Drum:

**Level:**

- **Rudiment #1:** ____________________________
  
  5 4 3 2 1 0

- **Rudiment #2:** ____________________________
  
  5 4 3 2 1 0

- **Rudiment #3:** ____________________________
  
  5 4 3 2 1 0

**Solo:** ________________________________ by _________________________

  - **Rhythmic Accuracy:** 5 4 3 2 1 0
  - **Quality of Sound:** 5 4 3 2 1 0
    (beating area, stroke, stick height, consistency)
  - **Roll Quality:** 5 4 3 2 1 0
  - **Dynamics:** 5 4 3 2 1 0
  - **Musicianship and Style:** 5 4 3 2 1 0
  - **Sight Reading:** 5 4 3 2 1 0

### Marimba:

**Level:**

- **Key Area #1: Scale (two oct.):** _____
  
  5 4 3 2 1 0

- **Key Area #2: Arpeggio (two oct.):** _____
  
  5 4 3 2 1 0

- **Key Area #3: Thirds (one oct.):** _____
  
  5 4 3 2 1 0

**Solo:** ________________________________ by _________________________
Jazz Guitar Evaluation Form

Student: _______________________________ Instrument/Voice Part: _______________________________

Instructor: ______________________________ Number of Semesters Studied at FLCC: _______________

Juror: __________________________________ Grade: ____________________

Composition: ____________________________ Composer: ______________________________________

EVALUATION  (Indicate degree of proficiency in each area)

Accuracy/Diction

Note Values –

Steadiness of rhythms –

Interpretation

Tempo -

Phrasing –

Style –

Technique

Facility –

Articulation –

Posture –

Tone

Quality –

Control/Focus –

ADDITIONAL COMMENTS -
Jazz Bass Evaluation Form

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<td>Grade: ____________________</td>
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<tr>
<td>Composition: __________________________</td>
<td>Composer: ________________________________________</td>
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**EVALUATION** (Indicate degree of proficiency in each area)

**Accuracy**

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**ADDITIONAL COMMENTS -**
Classical Guitar Evaluation Form

Student: ________________________________ Instrument/Voice Part: ________________________________

Instructor: ______________________________ Number of Semesters at FLCC: ______________________

Juror: ________________________________ Grade: ______________

Composition: ____________________________ Composer: ____________________________

Accuracy
Accuracy of notes  F  D+  C+  B+  A
Accuracy of rhythm F  D+  C+  B+  A
Tempo F  D+  C+  B+  A

Additional Comments:

Technique
Tone Quality F  D+  C+  B+  A
Posture F  D+  C+  B+  A
Right Hand Position F  D+  C+  B+  A
Nail/Pick Technique F  D+  C+  B+  A
Left Hand Position F  D+  C+  B+  A
Intonation F  D+  C+  B+  A
Shifts F  D+  C+  B+  A
Tuning F  D+  C+  B+  A

Interpretation
Dynamics F  D+  C+  B+  A
Phrasing F  D+  C+  B+  A
Style F  D+  C+  B+  A
Articulation F  D+  C+  B+  A
Expression F  D+  C+  B+  A

General Suggestions: _____________________________________________________________________________________________________
_______________________________________________________________________________________________________________________
_______________________________________________________________________________________________________________________
_______________________________________________________________________________________________________________________
_______________________________________________________________________________________________________________________


Brass/Woodwind Jury Evaluation Form

| Student: ________________________________ | Instrument/Voice Part: ________________________________ |
| Instructor: ____________________________ | Number of Semesters Studied at FLCC: ____________________ |
| Juror: _________________________________ | Grade: ____________________ |
| Composition: __________________________ | Composer: __________________________ |

EVALUATION (Please indicate the degree of proficiency in each sub division with a plus or minus.)

| Tone: _________________________________ | Evaluators comments |
| Quality | (Use the back of this paper if necessary) |
| Control/Focus |
| Breath Support |
| Projection |
| Vibrato (where appropriate) |
| Embouchure |
| Posture |

| Intonation: ___________________________ |
| Tuning (accompanied) |
| Tonality |

| Technique: ____________________________ |
| Articulation |
| Facility |
| Flexibility |

| Accuracy: _____________________________ |
| Accuracy of Notes |
| Accuracy of Rhythms |
| Steadiness of Rhythms |
| Pulse |

| Interpretation: ________________________ |
| Dynamics |
| Style |
| Tempo |
| Phrasing |
| Expression |
| Artistry |
Voice

1\textsuperscript{st} year  \textbf{Musical /Technical Goals:} At this entry level, goals will vary depending on the musical ability of the student. Level 1 student is one that has little aural discrimination and no previous singing experience. The goal for this level student would be to sing a simple song in English with good intonation by the end of the first year. A Level 2 student may be a bit more advanced musically and possible reach this goal by the end of the first semester.

Level 3 and 4 are students who enter FLCC with good aural skills and some previous singing experience. Attention will be paid to breathing, tone production, interpretation, projection, phrasing, and musicianship.

\textit{Representative Repertoire:} For Level 1 and 2: American and British folk songs, Songs from Musicals with simple melodies, Spirituals, Hymns and possibly songs from The First Book of Solos for Soprano, Alto, Tenor and Bass/Baritone (Joan Boytim, Hal Leonard Publication). Recital and Jury required by the year’s end.

For higher levels: English Art songs including works of Ralph Vaughn Williams, Roger Quilter, John Ireland, John Blow, Edward MacDowell, Handel, Purcell. Italian songs of the 17th and 18th centuries. More musically advanced students interested in transferring; Beginning German lied and/or French Repertoire may be explored. Recital and Jury mandatory for Music and Music recording majors.

2\textsuperscript{nd} year  \textbf{Musical /Technical Goals:} Students should demonstrate good musicianship; sing with good tone, diction and expression. Continued study in refining the musical abilities of Level 1 and 2 students. For higher levels, emphasis will be put on performance techniques particularly for those wishing to transfer to a four-year music program. Developing a sense of foreign language diction in Italian, French and German will be necessary for audition preparation.

\textit{Representative Repertoire:} American composers such as Benjamin Britten, Samuel Barber, John Duke, John Alden Carpenter. Repertoire from Second Book of Solos (Joan Boytim) Standard Vocal Literature (Richard Walters, Hal Leonard Publications) for all voice ranges. Oratorio or Opera Arias by Handel and Mozart. Recital and Jury mandatory for all music and Music recording majors.
Saxophone

1st year  Musical/Technical Goals
Development of a correct embouchure, tone production, fingerings, articulation, control of dynamics. All major and minor scales; chords and arpeggios with varied articulations. Ferling-48 Etudes; Klose/Daily - Exercises; Teal-The Saxophonists Workbook; Voxman-Selected Studies; DeVille-Universal Methods.

Representative Repertoire: Bozza, Aria; Handel/Mule, Sonatas; Bach-Mule, Sonatas; Vaughn Williams, Six Studies in English Folksong; Benson, Catilena.

2nd year  Musical/Technical Goals
Continued emphasis and refinement of fundamentals, scales, and arpeggios with focus on increased facility. Continued studies from 1st year, plus Labanchi, 33 Concert Etudes; Koechlin, 15 Etudes.

Representative Repertoire: Bach and Handel Sonatas; Hartley, Petite Suite; Frackenpohl, Variations; Milhaud: Scaramouche.
Piano

1\textsuperscript{st} year  \textbf{Technique:} Hanon, Czerny or Burgmuller. Major Scales, 2 octaves hands parallel at a quarter note=100-120. Two octave thumb under arpeggios. Primary chord progressions.


2\textsuperscript{nd} year  \textbf{Technique:} Heller, Cramer or Streabog. Major Scales, 4 octaves hands parallel at eighth notes = 114-120. Harmonic minor scales 2 octaves at quarter note=100. 4 octave arpeggios.

Percussion

The order and quantity of study will vary with each student depending on his or her strengths and weaknesses upon the beginning of study at FLCC. As well as private lessons, percussion majors are required to participate in a studio recital, with each semester culminating in a Jury to be performed for the percussion instructor and two faculty members. Occasionally, attendance and participation in Master Classes and other performances may be required. Participation in percussion ensemble is strongly encouraged. Techniques in percussion instruments other than snare drum, timpani, and keyboard instruments will be covered mainly in master classes and refined in private lessons (orchestral accessories, drum-set styles and techniques, jazz improvisation, hand drums, percussion history and pedagogy, etc.)

1st year  Musical /Technical Goals: At this level, attention will be paid to techniques for snare drum: relaxed upstroke, smooth rolls, rudiments and rudiment studies, dynamic changes, rhythm studies—orchestral and rudiment style. On marimba, attention will be paid to relaxed upstroke, scales and arpeggio patterns, smooth roles leading with left and right hands and sight reading patterns without looking at the keyboard.

Representative Repertoire
Snare Drum: George Lawrence Stone: Stick Control; Anthony Cirone: Portraits in Rhythm; Charles Wilcoxin: Modern Rudimental Swing Solos and All-American Drummer; Mitchell Peters: Elementary Snare Drum Studies, Intermediate Snare Drum Studies; Morris Goldenberg: Modern School for Snare Drum


NYSSMA Levels III-IV or higher

2nd year  Musical /Technical Goals:
Snare Drum: Attention will be paid to more advanced rhythmic studies including changing meters, intricate subdivisions of the beat, steady inner pulse, development of a smooth buzz roll at all dynamic levels, measured rolls, immediate recognition of stylistic requirements; multiple percussion solos with setup requirements as well as more complex musical considerations.
Timpani: Accurate tuning of intervals in conjunction with ear training and sight singing, basic slow, medium and fast lift strokes, good tone production, development of the roll at various speeds, two drum exercises including cross sticking and muffling.
Keyboard Percussion: Further development of kinesthetic sense through two mallet focus exercises, composing etudes to overcome technical/musical problems, 3 octave scales and arpeggio patterns, sight reading, phrasing, legato approach, rolls with wider leaps, recognizing form in composition.

Representative Repertoire:
Snare Drum and Multiple Percussion:
George Lawrence Stone: Stick Control; Anthony Cirone: Portraits in Rhythm; Charles Wilcoxin: Modern Rudimental Swing Solos and All-American Drummer; Mitchell Peters: Intermediate and Advanced Snare Drum Studies; Morris Goldenberg: Modern School for Snare Drum; John Pratt: 14 Contest Solos; and other comparable repertoire

Keyboard Percussion: Morris Goldenberg: Modern Method for Xylophone, Marimba, and Vibraphone; Mitchell Peters: Fundamentals for Mallets, Bk. I; George Hamilton Green: Instruction Course for Xylophone, Xylophone Rags; Leigh Howard Stevens: Method of Movement; Musser:
Etudes; Bach: Violin Sonatas; Mitchell Peters: Seas Refractions, Yellow After the Rain; Abe: Frogs, Michi, etc; and other comparable repertoire

Timpani:
Mitchell Peters: Fundamentals for Timpani; John Beck: Concepts for Timpani; Raynor Carroll: Exercises, Etudes and Solos for the Timpani; Ian Wright: Graded Music for Timpani, Books 3 and 4; and other comparable repertoire

NYSSMA Levels V-VI or higher
Jazz Guitar

1st year
Musical/Technical Goals
Mastery of all basic 7th chord forms and arpeggios, typical jazz chord progressions, major and natural minor scales, contemporary chart navigation, and basic jazz language.

Representative Repertoire: Selected jazz and Latin standards.

2nd year
Musical/Technical Goals
Continuation of chord progressions with altered and extended chords, modes, advanced reading studies and etudes. Understanding basic approaches to jazz improvisation and chord-melody (solo jazz guitar) style.

Representative Repertoire: Selected swing, bebop, and blues-based standard pieces.
Jazz Voice

1st year
Musical/Technical Goals: At this level attention will be paid to vocal technique including breathing, tone production, coloring the melody, resonance, phrasing, communication and musicianship. Pitch Patterns, melodic variation, transposition, improvisation and scat singing, and rhythmic grooves will also be covered. Students will learn how to prepare a new tune and be introduced to the essential styles of jazz music. Students will also be required to listen to well known jazz singers.
Representative Repertoire: Fly Me to the Moon, How High the Moon, Autumn Leaves, Girl From Impanema, God Bless the Child, Mood Indigo, Come Rain or Come Shine, Someone to Watch Over Me, Summertime, Indian Summer, Night and Day, Misty.

2nd Year
Musical/Technical Goals: Continued attention to aims of previous year. In addition, students will learn how to create an arrangement and how to transcribe leadsheets into their key. They will learn to scat sing over changes, and sight read jazz standards. “Jazz Scales” and jazz chords will be introduced including modal, scale tone triads, Seventh chords, colortones. Emphasis will be placed on performance aspects such as organizing a gig book, counting off tunes, and changing the rhythmic groove. By the end of the fourth semester students will have an understanding of and developed skills in the art of jazz singing. They will be prepared to audition for transfer to a contemporary music, or jazz studies program.
Representative Repertoire: Lullaby of Birdland, How High the Moon, Ain’t Misbehavin’, A Fine Romance, Honeysuckle Rose, I’m Beginning to See the Light, Satin Doll, East of the Sun, Bye Bye Blackbird, All Of Me, I’ve Got My Love to Keep Me Warm, Don’t Get Around Much Anymore, I Got Rhythm, Twisted, Can’t give you Anything But Love, ‘Swonderful, Route 66, Deed I Do, How Insensitive, Summer Samba, One Note Samba, Desifindo, Dindi, No More Blues, Quiet Night of Quiet Stars, Body and Soul, Black Coffee, Cry Me a River, Gee Baby Ain’t I Good to You, Our Love is Here to Stay, Autumn in New York, Moonlight in Vermont, I’m Thru with Love, Mood Indigo, Angel Eyes, Embraceable You, That’s All, Comes Love, Detour Ahead, Georgia, Do You Know What It Means To Miss New Orleans, Lazy River.
Jazz Bass

1st year  **Musical/Technical Goals:** By the end of the first year, the student should know major and minor scales, modes, and chord arpeggios. They will also be able to play an improvised bass line in swing and latin styles, and should be able to sight read written bass lines and melodies in treble clef.

**Representative Repertoire:** Girl from Ipanema, Song for my Father, What’s New, Autumn Leaves, In A Mellow Tone, Out of Nowhere, Four, All Blues, Wave

2nd year  **Musical/Technical Goals:** By the end of the second year, the student will know major and minor scales, two octaves, in time; the student will be able to solo over changes using modes, scale tone triads, ‘jazz’ scales (half step/whole step, altered, etc.); the student will have completed several transcriptions of bass lines and solos; the student will be able to sight read, treble and bass clef, in time.

Flute

**1st year**  
**Musical/Technical Goals**  

**Representative Repertoire:** Selected Baroque and early Classical sonatas and concerti (Handel, Telemann, Vivaldi, Mozart, Quantz, etc.)

**2nd year**  
**Musical/Technical Goals**  
Continued emphasis and refinement of fundamentals. All major and minor scales two octaves, and three octave chromatic scale. Increase tempos of first year technical studies, and add Taffanel and Gaubert Exercises and Berbiguier Studies.

**Representative Repertoire:**  
Bach Sonatas, Mozart Concerti, Chaminade Concertino, Schumann Romances, Debussy Syrinx.
Classical Guitar

**1st year**  Musical/Technical Goals

**Scales:** Diatonic major and minor scales, (Andres Segovia Edition)

**Chords & Arpeggios:** Giuliani’s 120 Studies

**Etudes:** (1 or more from each): Leo Brouwer, 20 Estudios Sencillos
Matteo Carcassi, 25 Melodic and Progressive Studies, Op. 60

**Musicianship Skills:** Melodic sight reading in first position.

**Repertoire**
Consult graded repertoire from the Royal Conservatory of Music Guitar Syllabus (2004), Introductory Grade to Grade 2.
Solos by composers such as Stamitz, Mozart, Weber, Finzi, Cavallini, and Tartini.

**2nd year**  Musical/Technical Goals

**Scales:** Diatonic major and minor scales, with various R.H. fingering and rhythms (memorized) from Andres Segovia Edition.

**Chords & Arpeggios:** Giuliani’s 120 Studies (Arpeggios)
Tonic, subdominant, and dominant 7 (I, IV, V7) progressions in all keys (memorized)

**Etudes:** (1 or more selection from each) Matteo Carcassi, 25 Melodic and Progressive Studies, Op. 60; Fernando Sor, Etudes from: Ops. 6, 29, 31, 35, 44, 60, or the Segovia edition.

**Musicianship Skills:** Melodic sight reading in various positions.
Play simple tunes in different keys by ear (folk, traditional, & children’s melodies).

**Repertoire**
Consult graded repertoire from the Royal Conservatory of Music Guitar Syllabus (2004), Grade 3 to Grade 6.
General Guidelines & Technique
Students must perform on a nylon-string classical guitar with proper technique. Proper technique includes good posture, aided with a foot stool or guitar support, correct arm and hand positions, and proper left- and right-hand finger movements.
Clarinet

1st year  Musical/Technical Goals
Emphasis on fundamentals: posture, embouchure, breathing, articulation, finger technique. All Major and minor scales, two octaves; arpeggios; scales in thirds. Rose – 40 Studies, Book 1; Klose – Twenty Characteristic Studies;
Representative Repertoire: Solos by composers such as Stamitz, Mozart, Weber, Finzi, Cavallini, and Tartini.

2nd year  Musical/Technical Goals
Continued emphasis and refinement of fundamentals, scales, and arpeggios, as well as 7th chords. Rose – 40 Studies, Book II; Klose – Scales and Excercises; Baermann – Method Book 3.

French Horn

1st year

Musical /Technical Goals:
Remediate any preexisting embouchure or technical problems.
Establish and refine tone production.
Establish good practice habits.
Double and triple tonguing taught or refined as necessary.
Scales: All major keys and all minor keys (harmonic and melodic) in eighth notes, quarter note = 60BPM
Calisthenics: Singer: Embouchure Building for Horn Singer
Maxime-Alphonse: 200 Modern French Horn Etudes book 1 and 2;
Representative Repertoire: Brahms: Intermezzo; Cook: Rondo in Bb; Corelli: Sonata in F, Sonata in
G; Mozart: Concerto # 1 in D, K. 412; Nellhybel: Scherzo Concertante.
Orchestral excerpts from: Pottag ed. French Horn Passages Book 1, esp. Beethoven Symphony # 5;
Bizet: Aria from Carmen; Rossini Semiramide; Weber: Oberon.

2nd year

Musical /Technical Goals:
Embouchure, breathing and blowing are well balanced and controlled.
Practice habits should be well established.
Flexibility studies advancing to promote rich tone in all ranges.
Performing becomes more frequent and musically more sophisticated.
Same scales as freshman year but with quarter note = 72 bpm.
All major keys in thirds (eighth notes); chromatic beginning on any note in eighth notes, quarter note
= 60bpm.
All major, minor, and dominant seventh arpeggios, quarter note = 60bpm
Calisthenics: Barboteau, Farkas
Pottag: Preparatory Melodies; Kopprasch: 60 Selected Studies books 1 and 2.
Representative Repertoire: Beethoven: Sonata in F, opus 17; Larssen: Concertino, opus 45 # 5;
Mozart: Concerto # 3 in Eb K. 447, Concerto Rondo K. 371; Pessard: In the Forest opus 130; Strauss,
Franz: Concerto opus 8, Nocturno.
Orchestral excerpts from: Pottag ed. French Horn Passages Book 1; Beethoven: Symphonies # 3, 6,
8, 9, Overture to Prometheus; Thomas: Overture to Minon; Tschaikovsky: Symphonies # 4, 5;
Rimsky-Korsakov: Capriccio Espagnole.
Trumpet

1st year  Musical /Technical Goals:
Remediate any preexisting embouchure or technical problems.
Establish and refine healthy breathing and tone production.
Establish good practice habits.
Double and triple tonguing taught or refined as necessary.
Scales continued at each successive level.
All major keys and all minor keys (harmonic and melodic) in eighth notes, quarter note = 60BPM
Bousquet: 36 Celebrated Studies; Concone: Lyrical Studies; Arban: Complete Conservatory Method.
Sasche: 100 Studies; Clark: Technical Studies.
Representative Repertoire: Balay: Prelude and Ballade; Ropartz: Andante and Allegro; Corelli: Sonata in Fa; O. Gibbons/ Cruft: Suite ; Arban: Complete Conservatory Method (emphasis on sight reading).  Handel: Aria con Variazione; Bernard Fitzgerald: Gaelic Suite.

2nd year  Musical /Technical Goals:
Embouchure, breathing and blowing are well balanced and controlled.
Practice habits should be well established.
Flexibility studies advancing to promote rich tone in all ranges.
Performing becomes more frequent and musically more sophisticated.
Same scales as freshman year but with quarter note = 72 bpm.
All major keys in thirds (eighth notes); chromatic beginning on any note in eighth notes, quarter note = 60bpm.
All major, minor, and dominant seventh arpeggios, quarter note = 60bpm
Concone: Lyrical Studies; Bousquet: 36 Celebrated Studies; Brandt: Orchestra Etudes and Last Etudes; Clarke: Technical Studies; Arban: Characteristic Studies; Vizzutti: Method; Bordogni: Vocalises.
Representative Repertoire: Purcell: Sonata in D; Albioni: Sonata in C; Emmanuel Sonate; Arban: Complete Conservatory Method (sight reading). Arban: Fantasie Brillante; Neruda: Concerto; Goedicke: Concert Etude; Ansimov: Concert Etude; Hovahness: Prayer of St. Gregory; Vizzutti: Advanced Etude no. 1; Orchestral excerpts from: Volume 1 of the International Orchestral Excerpts for Trumpet.
Trombone/Euphonium

1st year  
**Musical /Technical Goals:**
- Remediate any preexisting embouchure or technical problems.
- Establish and refine tone production.
- Establish good practice habits.
- Double and triple tonguing taught or refined as necessary.
- Scales continued at each successive level. All major and minor keys (harmonic and melodic) in eighth notes with quarter note = 60.
- Arban: Arban’s Famous Method for Trombone; Gaetke: 60 Studies for Trombone; La Fosse School of Sight Reading and Style for Tenor Trombone, Book A;
- **Representative Repertoire:** Galliard (Brown): Sonata # 1; Barat: Andante and Allegro; Hadyn: Adagio; Marcello: Sonata in e minor; Ostrander: Concert Piece in Fugal Style; McKay: Concert Solo Sonatine; Weber: Romance. Orchestral excerpts from Brown: Orchestral Excerpts from the Symphonic Repertoire for Trombone and Tuba Volume 2.

2nd year  
**Musical /Technical Goals:**
- Embouchure, breathing and blowing are well balanced and controlled.
- Practice habits should be well established.
- Flexibility studies advancing to promote rich tone in all ranges.
- Performing becomes more frequent and musically more sophisticated.
- Same scales as freshman year but with quarter note = 72 bpm.
- All major keys in thirds (eighth notes); chromatic beginning on any note in eighth notes, quarter note = 60bpm
- All major, minor, and dominant seventh arpeggios in eighth notes, quarter note = 60bpm
- Arban: Arban’s Famous Method for Trombone; Bordogni (Rochut): Melodious Etudes book 1; La Fosse School of Sight Reading and Style for Trombone, Book B.
- **Representative Repertoire:** Bach (Hutcherson): Sarbande, Minuet and Gigue; Galliard (Brown): Sonata # 2; Guillmant: Morceau Symphonique; Marcello (Ostrander): Sonata in g minor; Shostakovich(Ostrander): Four Preludes; Hindemith: Sonata; David: Concertino for Trombone; Serocki: Sonatina/ 1st Movement; Saint Saens: Cavatine; Guilmant: Morceau Symphonique; Rachmaninoff: Vocalise; Rimsky-Korsakov: Concerto for Trombone; Berlioz: Recitative and Prayer; Curnow: Fantasy for Trombone; Rachmaninoff: Elegy; Drigo: Serenade. Orchestral excerpts from Brown: Orchestral Excerpts from the Symphonic Repertoire for Trombone and Tuba Volume 3.
Musical /Technical Goals:
Remediate any preexisting embouchure or technical problems.
Establish and refine tone production.
Establish good practice habits.
Double and triple tonguing taught or refined as necessary.
Scales continued at each successive level. All major and minor keys (harmonic and melodic) in eighth notes with quarter note = 60.
Arban (Young & Jacobs): Complete Method for Tuba; Blazhevich: 70 Studies for Bb Tuba volume 1; Kopprasch: 60 Studies Book 1.


2nd year Musical /Technical Goals:
Embouchure, breathing and blowing are well balanced and controlled.
Practice habits should be well established.
Flexibility studies advancing to promote rich tone in all ranges.
Performing becomes more frequent and musically more sophisticated.
Same scales as freshman year but with quarter note = 72 bpm.
All major keys in thirds (eighth notes); chromatic beginning on any note in eighth notes, quarter note = 60bpm
All major, minor, and dominant seventh arpeggios in eighth notes, quarter note = 60bpm
Arban (Young & Jacobs): Complete Method for Tuba; Blazhevich: 70 Studies for Bb Tuba volume 1; Kopprasch: 60 Studies Book 1.

Representative Repertoire: Bencriscuito: Concertino; Breversdorf: Sonata; Frackenpol: Concertino; Haddad: Suite; Hogg: Sonatina; Lebedev: Concertino; Vaughn Williams: Concerto, Six Studies on an English Folksong; Williams: Concerto; Penderecki: Capriccio; Gregson: Concerto; Senaille: Introduction and Allegro Spiritoso. Orchestral excerpts from Sear and Walceck: Tuba Excerpts, Volume 1 and 2.