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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 127 Jazz Ensemble
MUS 118 Guitar Ensemble	MUS 129 Performance Class I
MUS 119 Percussion Ensemble	MUS 229 Performance Class II
MUS 120 Finger Lakes Chorale	MUS 145 Chamber Wind Ensemble
MUS 125 Finger Lakes Camerata	
MUS 126 College Singers	

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.**

<i>First Semester</i>	<i>Credit Hours</i>
ENG 101 Freshman English	3
MUS 106 Music Theory I	3
MUS 106L Music Theory I Lab	1
MUS 111 Master Composers I	3
MUS Applied Music Elective	1
MUS Ensemble Elective	1
HIS History Elective	3
PE Physical Education Elective	1
	16 credit hours

<i>Second Semester</i>	<i>Credit Hours</i>
ENG 102 Introduction to Literature	3
MUS 107 Music Theory II	3
MUS 107L Music Theory II Lab	1
MUS 117 Master Composers II.....	3
MUS Applied Music Elective	1
MUS Ensemble Elective	1
PHY 105 Physics of Sound	4
PE Physical Education Elective	1
	17 credit hours

[Sample Schedule for the A.S. Music degree, continued]

<i>Third Semester</i>	<i>Credit Hours</i>
MUS 206 Music Theory III	3
MUS 206L Music Theory III Lab	1
MUS 215 Music History I	3
MUS Applied Music Elective	1
MUS Ensemble Elective	1
Social Science Elective	3
MAT Math Elective	3
PE Physical Education Elective	1
	16 credit hours

<i>Fourth Semester</i>	<i>Credit Hours</i>
MUS 207 Music Theory IV	3
MUS 207L Music Theory IV Lab	1
MUS 216 Music History II.....	3
MUS Applied Music Elective	1
MUS Ensemble Elective	1
Social Science Elective	3
Mathematics/Science Elective	2
PE Physical Education Elective	1
	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.**

<i>First Semester</i>	<i>Credit Hours</i>
ENG 101 Freshman English	3
MUS 106 Music Theory I	3
MUS 106L Music Theory I Lab	1
MUS 170 Techniques of Audio Recording I	3
*MUS Applied Music Elective	1
*MUS Ensemble Elective	1
CSC 100 Computing in the Information Age. ...	3
PHY 105 Physics of Sound	4
	19 credit hours

<i>Second Semester</i>	<i>Credit Hours</i>
ENG 102 Introduction to Literature	3
MUS 107 Music Theory II	3
MUS 107L Music Theory II Lab	1
MUS 270 Techniques of Audio Recording II	3
MUS 176 Music Business	3
*MUS Applied Music Elective	1
*MUS Ensemble Elective	1
PE Physical Education Elective	1
	16 credit hours

[Sample Schedule for A.S. Music Recording Technology degree, continued]

<i>Third Semester</i>	<i>Credit Hours</i>
MUS 206 Music Theory III	3
MUS 206L Music Theory III Lab	1
MUS 271 Techniques of Audio Recording III	3
*MUS Applied Music Elective	1
*MUS Ensemble Elective	1
HIS History Elective	3
Math Elective	3
PE Physical Education Elective	1
	16 credit hours

<i>Fourth Semester</i>	<i>Credit Hours</i>
MUS 207 Music Theory IV	3
MUS 207L Music Theory IV Lab	1
MUS 272 Techniques of Audio Recording IV	3
*MUS Applied Music Elective	1
*MUS Ensemble Elective	1
Social Science Elective	3
**General Elective.....	1
PE Physical Education Elective	2
Math/Science Elective	2
	17 credit hours

* **Music Ensemble Electives:** 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 & 229 Performance Class I and II, MUS 145 Chamber Wind Ensemble.

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 a 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.

Last	First	instr of	email	office	ext
Arnold	Mark	Guitar	marnold2@yahoo.com		
Barbuto	Robert	Piano	barbutrc@flcc.edu		
Belec	Jon	Recording	belecjm@flcc.edu	D 389	1361
Bock	Nash	Performance Class/General	bocknf@flcc.edu		
Christiansen	Gregg	Piano/Keyboard Labs	christgs@flcc.edu		
Cushman	Cathy	Theory	cushmace@flcc.edu	B 202	1256
Draskovic	Ines	Theory	draskoi@flcc.edu	B 203	1322
Dreger	Neil	Jazz Bass	neil.dreger@gmail.com		
Gillard	Maria	Voice	gillarmt@flcc.edu	D 384	1524
Jorgensen	Debbie	Secretary	jorgendd@flcc.edu	D 368	1345
Ko	EunMi	Piano	koe@flcc.edu		
Long	Brett	Brass/Woodwind	brettlongtrumpet@yahoo.com		
Maxfield	Dennis	FL Chorale	maxfiedc@flcc.edu		
McGuire	David	Theory	mcguirdr@flcc.edu	D 385	1385
Medler	Leo	Jazz Guitar	medlerel@flcc.edu		
Potter	Bob	Recording Studio Manager	potterrm@flcc.edu	C 222	1446
Pritchard Fiandach	Jillian	Percussion	pritchjk@flcc.edu		
Ralston	Jeananne	Piano	ralstojm@flcc.edu		
Repino	Dennis	Guitar	dcrepino@aol.com		
Reynolds	Jo-Hannah	Theory/Keyboard Labs	reynoljb@flcc.edu		
Rideout	Eleanor	Coordinator	rideouea@flcc.edu	D 375	1416
Ripley	Kari	Tech. Specialist	ripleykd@flcc.edu	B 221	1631
Roeland	Katie	Voice	roelanke@flcc.edu		
Sisbarro	Jennifer	Voice/Theory	sisbarjl@flcc.edu		
Smith	Geoff	Recording/Bass	smithge@flcc.edu	D 374	1244
Snyder	Craig	Jazz Guitar	minpincity2k@gmail.com		

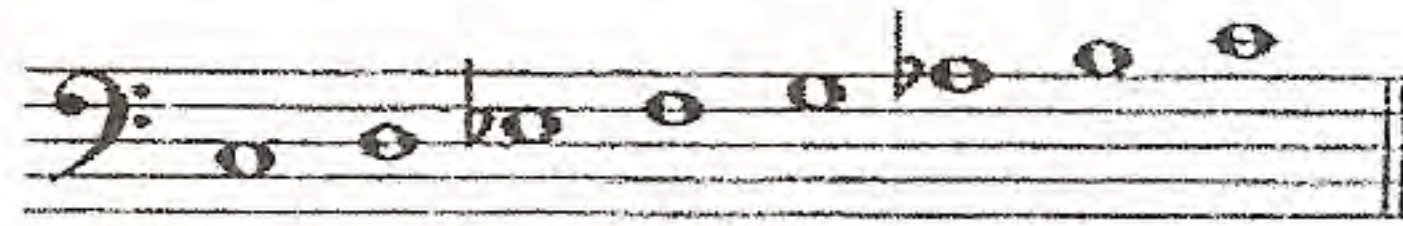
Finger Lakes Community College
SAMPLE THEORY PLACEMENT EXAM

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

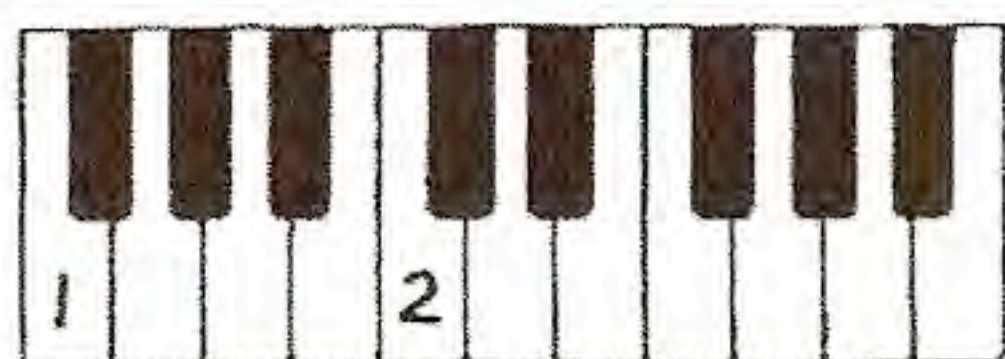
3. The relative minor of G major is:

- 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:



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

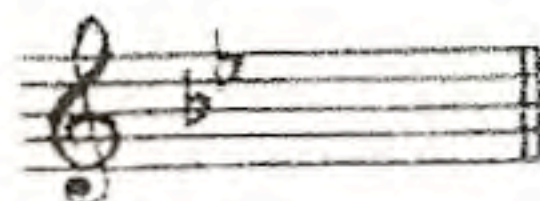
7. What is the interval between "1" & "2"?
 - a. minor sixth
 - b. diminished fifth
 - c. perfect fourth
 - d. perfect fifth
 - e. none of the above

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. B
 - c. A
 - d. C#
 - e. none of the above

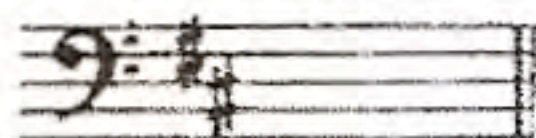
10. What Major key is represented by this key signature?

- a. E^b Major
- b. A^b Major
- c. B^b Major
- d. F major
- e. none of the above



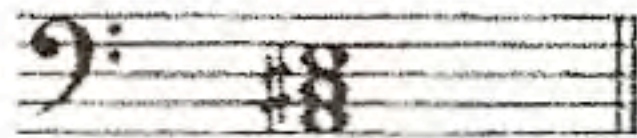
11. What minor key is represented by this key signature?

- 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^b
- d. C double sharp
- e. none of the above

15. What note is the 5th of a G minor triad?

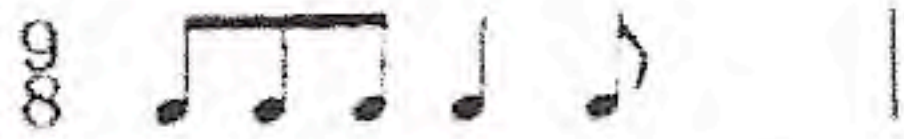
- a. D
- b. D^b
- c. B
- d. B^b
- e. none of the above

16. What interval is notated in the example?

- a. Major 3rd
- b. minor 6th
- c. Major 6th
- d. perfect 5th
- e. none of the above



17. What note value completes this measure?



- 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.



- 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.



Finger Lakes Community College
3325 Marvin Sands Drive
Canandaigua, NY 14424-8395

p: 585.394.FLCC
f: 585.394.5005

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 –

Comments

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: _____



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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: (beating area, stroke, stick height, consistency)	5	4	3	2	1	0
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: (beating area, stroke, stick height, consistency)	5	4	3	2	1	0
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: (beating area, stroke, stick height, consistency)	5	4	3	2	1	0
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** _____



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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

Student: _____ Instrument/Voice Part: _____

Instructor: _____ Number of Semesters Studied at FLCC: _____

Juror: _____ Grade: _____

Composition: _____ Composer: _____

EVALUATION (Indicate degree of proficiency in each area)

Accuracy

Note Values _____ 1 2 3 4 5

Time/Groove _____ 1 2 3 4 5

Interpretation

Phrasing _____ 1 2 3 4 5

Style _____ 1 2 3 4 5

Technique

Facility _____ 1 2 3 4 5

Articulation _____ 1 2 3 4 5

Hand Position

Left _____ 1 2 3 4 5

Right _____ 1 2 3 4 5

Tone

Quality _____ 1 2 3 4 5

Control/Focus _____ 1 2 3 4 5

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 _____

- Quality
- Control/Focus
- Breath Support
- Projection
- Vibrato (where appropriate)
- Embouchure
- Posture

Evaluators comments

(Use the back of this paper if necessary)

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

1st year *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.

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.

2nd year *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.

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

1st year

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.

Repertoire Examples:

Bach; Inventions, W.F. Notebook. Clementi Sonatinas. Mozart; K545, K397. Beethoven; Sonata in G op.4 #2. Schumann character pieces. Chopin selected Preludes. Debussy; Duex Arabesques, Reverie.

2nd year

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.

Repertoire Examples:

Bach; Preludes and Fugues from WTC, Inventions. Haydn, Mozart, Beethoven; Sonata movements. Chopin; Preludes, Nocturnes, selected Etudes. Brahms; Waltzes. Gershwin; Preludes. Mendelssohn; Songs Without Words.

1st

2nd

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

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

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.

Representative Repertoire: There'll Never Be Another You, Stella By Starlight, Donna Lee, Someday My Prince Will Come, My Favorite Things, How Insensitive, Falling Grace, Black Nile, Confirmation, Dolphin Dance, Goodbye Porkpie Hat, Body and Soul, Up Jumped Spring.

Flute

1st year Musical/Technical Goals

Emphasis on fundamentals: posture, embouchure, breathing, articulation, and tone. All major scales two octaves, and three octave chromatic scale. Maquarre: Daily Exercises; Moyse: Daily Studies; Cavally: Melodious and Progressive Studies, Book 1.

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 Exercises; Baermann – Method Book 3.

Representative Repertoire: Works by Mozart, Weber, Brahms, Schumann, Saint-Saens, Copland, and Hindemith.

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
Etudes: Pottag-Hovey: Method for French Horn book 2; Kopprasch: 60 Selected Studies book 1; 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
Etudes: Gates: Odd Meter Etudes; Maxime-Alphonse: 200 Modern French Horn Etudes book 3; 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; Tchaikovsky: 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; Hovahnness: 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; Guilmant: 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.

Tuba

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 (Young & Jacobs): Complete Method for Tuba; Blazhevich: 70 Studies for Bb Tuba volume 1; Kopprasch: 60 Studies Book 1.

Representative Repertoire: Bach (Bell): Air and Bouree; Frackenpol: Variations for Tuba and Piano; Hartley: Aria; Tcherepnin: Andante; Troje-Miller: Sonatina Classics. Orchestral excerpts from Sear and Walceck: Tuba Excerpts Volume 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: Bencriscutto: Concertino; Breversdorf: Sonata; Frackenpol: Concertino; Haddad: Suite; Hogg: Sonatina; Lebedev: Concertino; Vaughn Williams: Concerto, Six Studies on an English Folksong; Williams: Concerto; Pendercki: Capriccio; Gregson: Concerto; Senaille: Introduction and Allegro Spiritoso. Orchestral excerpts from Sear and Walceck: Tuba Excerpts, Volume 1 and 2.